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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Strangled Harmony" (Vim).

Post Office Box 226
Madison Square Station

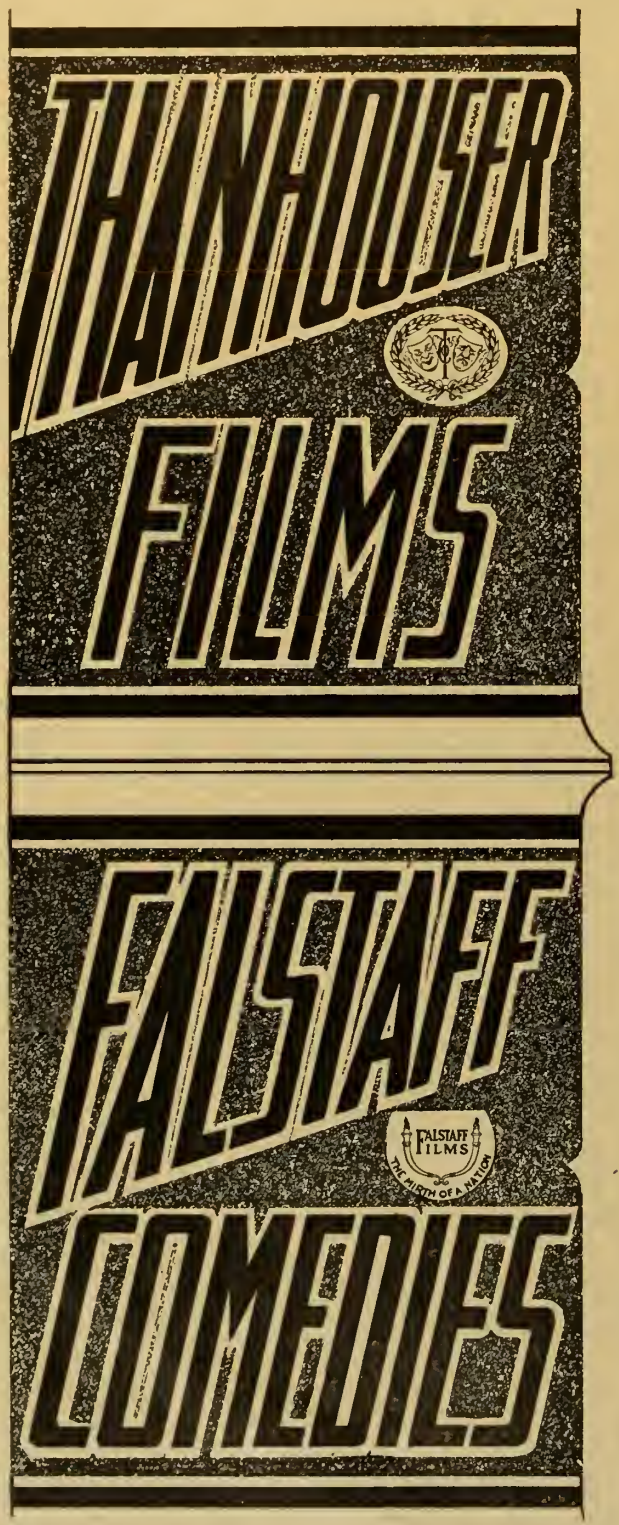
NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PROGRAM

EDWIN THANHOUSER

Presents



His Vocation

A drama of quick situations. The cast includes Grace De Carlton, Bert Delaney and Helen Badgley.

Two Reels. *Tuesday, December 7th*

Her Confession

Here's another one of those real short length features. Look at this cast: Florence La Badie, Thomas A. Curran, Ernest Warde, Kathryn Adams and Carey Hastings. You can play this in feature style.

One Reel. *Sunday, December 12th.*

MINNIE, the MEAN MANICURIST

One Reel.

Monday, December 6th.

A timely comedy with new wrinkles and sure fire fun. Claude Cooper and Arthur Cunningham as comedy barbers—Frances Keyes and Louise Emerald Bates as tricky suffragettes.

CLARENCE CHEATS at CROQUET

One Reel.

Thursday, December 9th.

Here's Riley Chamberlin as the wicked wicket wonder, and Barbara Gilroy and Charlie Emerson fan the fun flame.

THANHOUSER FILM CORP. NEW ROCHELLE N. Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

THE LITTLE GIRL IN THE BIG MOON

She sat all alone in the big moon and she was very, very lonely.
Her mother had forbidden her to see the only playmate she had.
She looked at the blinking lights of the far away city where her mother promised her some day she would find wealth and position.
But her heart was sad, for it was cold in the moon and she longed for the warmth of love.
Then the rich man her mother was seeking asked her to come and play.
She didn't know he wouldn't play fair, but her playmate did. He was watching and when the rich man hurt her so that she cried out with pain, he came and drove him away.
Then he whispered:
"I love you."
And she was very happy at last.
This beautiful story of a girl's love, so nearly wrecked by a vampire of society, is found in Essanay's five act photoplay —
"A DAUGHTER OF THE CITY"

Featuring
MARGUERITE CLAYTON
and E.H. CALVERT
Directed by E.H. Calvert
Written by H.S. Sheldon

Trademark Reg. U. S. Pat. Off.

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

DIG YOUR FEATURE PLAY V L S E

This illustration is a reproduction of a magnificent full color 24-sheet pos

ACHIEVEMENT

IN all the history of Moving Pictures there is no production which can compare with "THE NATURE MAN." The time, the energy, the patience of its producers as evidenced by the rare pictures shown, are nothing short of marvelous.

You see a man enter the primeval wilds of the California mountains, unarmed, without tools or provisions of any kind, and in a succession of the most intensely interesting scenes, you see how he conquers the forces of nature; how he clothes and feeds himself; makes a fire; and emerges conqueror of brute force by the supreme intelligence of a human being.

BROA
UNIV
FEA

UNIVERSAL FILM MANUFACTURING CO.

ready. It will pack your house to the doors to see the "Nature Man"

EXTRAORDINARY

RWAY
RSAL
URES

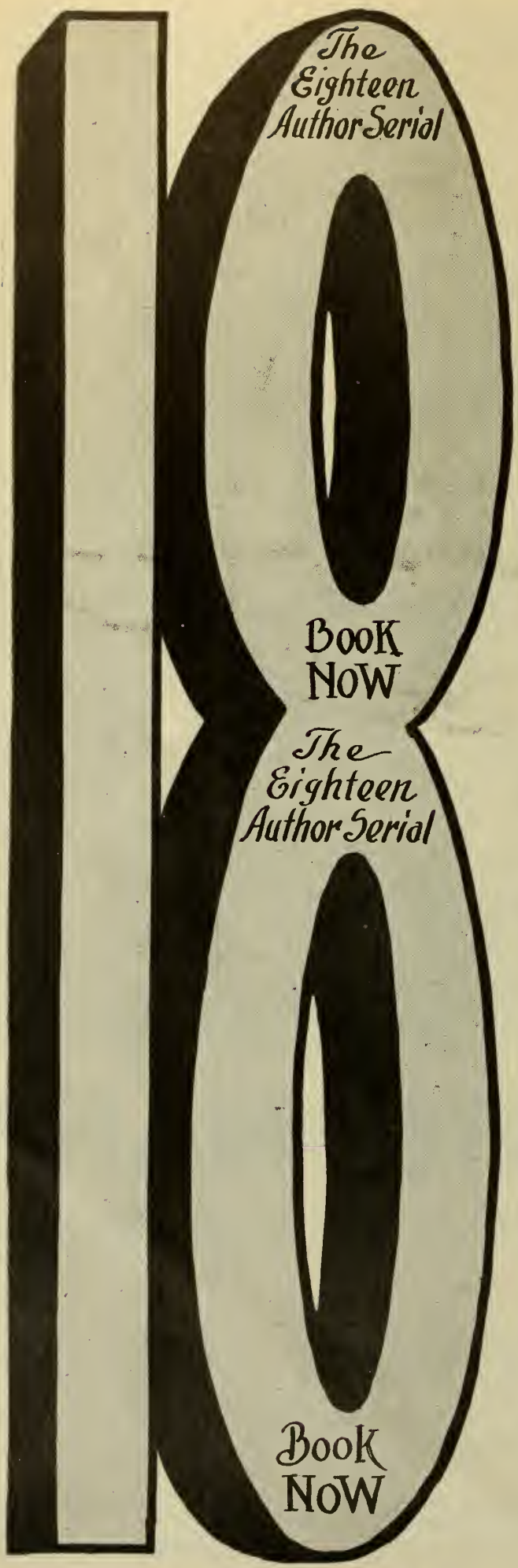
THE pictures themselves are the fullest proof of the genuineness of the scenes, and every man, woman and child, regardless of their moving picture likes and dislikes will be held in thrilling fascination while the "Nature Man"

Builds a fire by friction
Makes a comfortable shelter
Makes a rope of bark
Weaves a fish net from bark fibre
Fashions a fish spear and spears fish
Builds a birch canoe
Makes pets of bear cubs
Snares rabbits for food
Captures and kills a fierce mountain lion without weapons
Snares wild elk and other animals
Shoots the rapids of a mountain stream on a log raft.

And there's more and more. Every reel is full of breath-taking scenes—all actual happenings. Fights between wild animals, a wrestling match with a bear—punches galore. It provides new brand of thrills THAT THE WISE EXHIBITOR CAN CASH IN ON FOR REAL PROFITS. If a feature house had this they would make it a "special" feature and you couldn't touch it with a ten-foot pole. Released on the Universal Program, it offers you a rare opportunity to book a wonderful picture at a REASONABLE rental and a chance for a genuine cleanup. Write or wire your Exchange now for release date and booking. Prepare to do special advertising and get the crowds.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK



OF AMERICA'S MOST FAMOUS AUTHORS

Behind the UNIVERSAL'S Greatest Series-Serial

"GRAFT"

16 Weeks: 32 Reels

Of all the great triumphant and successful Universal serials, none have had greater punch, wider advertising and publicity possibilities, more popular stars, or a more intricate or interesting plot.

▪ ▪ ▪ ▪ ▪

Added to this is the supreme and heretofore unequaled drawing quality—the EIGHTEEN AUTHOR POWER of this superb series-serial. Each episode of this thrilling modern picture is a complete story in itself, so that your patrons may start with any episode and enjoy the remaining installments without loss of interest.

▪ ▪ ▪ ▪ ▪

Never in your life have you seen on the screen such scenes, settings or situations as are revealed in the succeeding episodes of "GRAFT." Never have the inside workings of modern politics in American cities, towns, villages and hamlets been disclosed in moving pictures as they are shown in all the hideousness of corruption in this wonderful collaboration of EIGHTEEN of America's best-known, best-read and most popular authors.

▪ ▪ ▪ ▪ ▪

Take advantage of the prestige and popularity of these famous writers, and BOOK "GRAFT." Book it for the coin and the crowds. Book it for the 16 weeks of capacity business that is sure to follow. This picture is a sure fire hit and will do more to popularize your house than any series-serial you ever played. Write, or better still, WIRE your nearest Universal Exchange today. Tomorrow may be too late. You can't afford to let your competitor grab "GRAFT" ahead of you. Book now.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

One Hundred Dollars Quick For a Name

THE UNIVERSAL FILM MANUFACTURING COMPANY desires to secure immediately, the very best name for a new brand of feature film plays, these plays to be the very finest of their kind ever filmed, and to the person who sends in the most appropriate name on or before MIDNIGHT OF DECEMBER 10th, the UNIVERSAL will PAY ONE HUNDRED DOLLARS ($100) IN SPOT CASH. The UNIVERSAL FILM MANUFACTURING COMPANY will release this new brand of features under the brand name that is chosen from the names sent in.

In sending in your name suggestion for this new brand, bear in mind these several important points: first: this new brand will be of a class and character which will be adequately described as distinctive moving picture achievements. The name MUST BE SHORT and names composed of a single syllable will be given preference over names containing more than the one syllable. The name must lend itself to several things, i. e., the adaptability in trade mark designing—to psychological advertising possibilities and most of all, IT MUST BE SIMPLE AND EASILY PRONOUNCED so as to be EASILY REMEMBERED.

The name must carry a certain punch to it—must personify CLASS AND QUALITY in its very highest form and must have something about it that will clearly distinguish this new brand from the ordinary brand names. The title, after it has been chosen by the officials of the UNIVERSAL, will be announced in all the leading moving picture trade-papers, together with the name of the person who suggested it. You may send in one name or a hundred names. The number of names you suggest makes no difference—but, KEEP IN MIND, WHAT IS WANTED, from the above description. Your suggestions for brand names MUST REACH THIS OFFICE NO LATER THAN MIDNIGHT OF DECEMBER 10th.

ADDRESS YOUR REPLIES TO THE BRAND NAME EDITOR OF THE

UNIVERSAL
FILM MANUFACTURING CO.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

Eat This!

Olympia Theatre

BROADWAY AND EAST FIFTY-FIFTH STREET

THE CENTRAL AMUSEMENT COMPANY
A. R. McCANDLISH
PRESIDENT

CLEVELAND, OHIO

November 15, 1915.

The Universal Film Mfg. Co.,
1600 Broadway, New York, N.Y.

Gentlemen:

Having the largest seating capacity of any Theatre in Cleveland, it has been a difficult matter to determine definitely what policy would produce the largest net income, and as an experiment we have tried Vaudeville, Feature pictures, regular programs and after experimenting for several months, sparing no expense, we have now found the regular Universal Program and Broadway Features produce a greater net profit than any other policy we have tried - and net profit is one of the important items in connection with a Theatre.

Yours very truly,

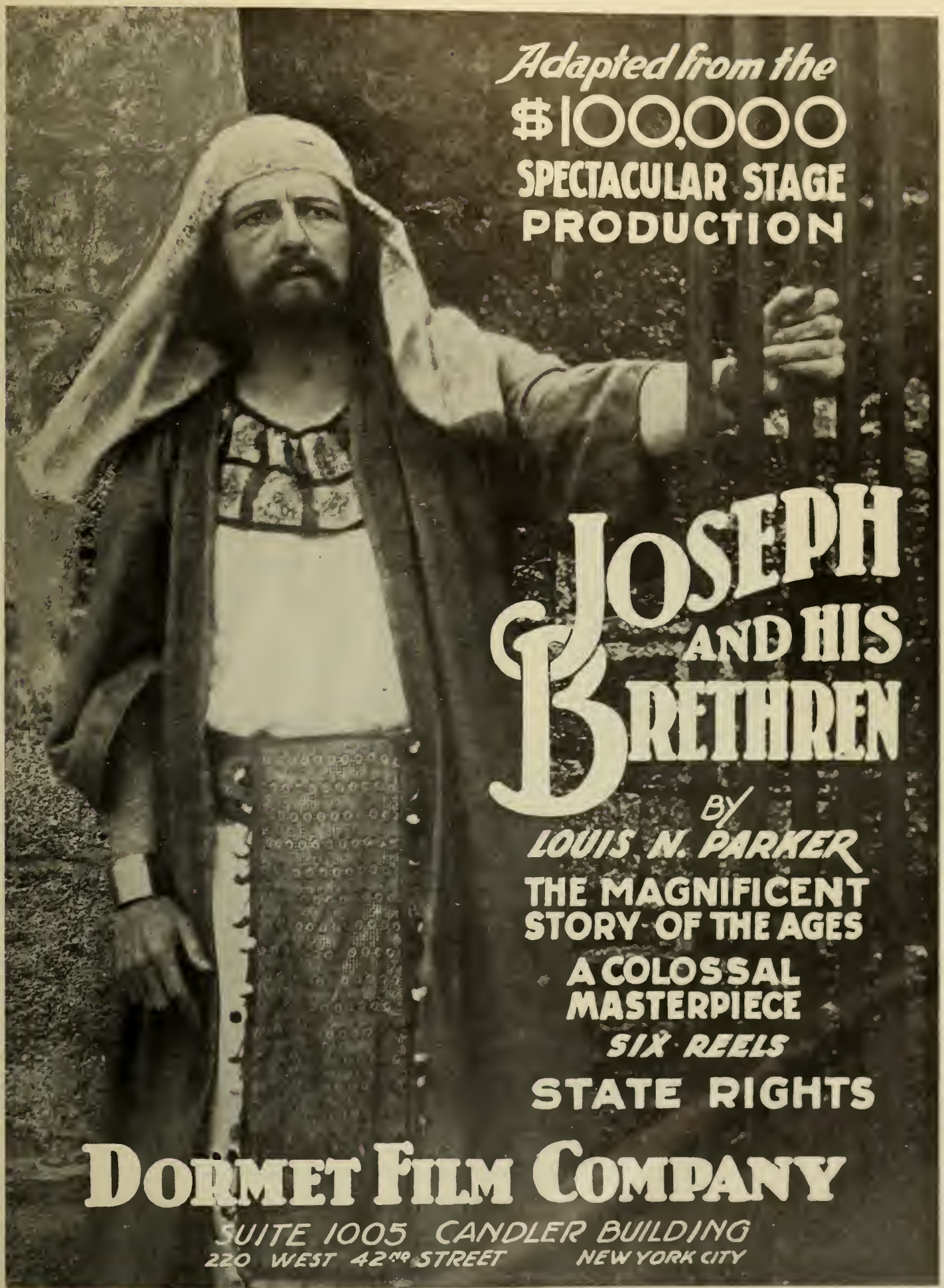
THE CENTRAL AMUSEMENT COMPANY,

A. R. McCandlish
President.

ARM/M
14

Write Your Nearest Universal Exchange For More Facts and Figures

UNIVERSAL FILM MANUFACTURING CO.
Largest Film Manufacturing Company in the Universe
CARL LAEMMLE, President
1600 BROADWAY NEW YORK


Adapted from the
$100,000
SPECTACULAR STAGE
PRODUCTION
JOSEPH
AND HIS
BRETHREN
BY
LOUIS N. PARKER
THE MAGNIFICENT
STORY OF THE AGES
A COLOSSAL
MASTERPIECE
SIX REELS
STATE RIGHTS
DORMET FILM COMPANY
SUITE 1005 CANDLER BUILDING
220 WEST 42ND STREET NEW YORK CITY

PARAMOUNT

DANIEL FROHMAN
Presents

MARGUERITE CLARK

As the dual-title characters in an elaborate and impressive picturization of Mark Twain's master-work,

"THE PRINCE *and* THE PAUPER"

THE PRINCE, RESTORED TO HIS THRONE, APPOINTS THE PAUPER ROYAL PAGE.

In Five Delightful Parts, Released Nov. 29th

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Treasurer and General Manager

48 FAMOUS FEATURES A YEAR

PROGRAM

WITHOUT A QUESTION

appearing in productions of the highest and most consistent artistic merit.

produced by the

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Canadian Distributors—
Famous Players
Film Service, Ltd., Calgary—
Montreal—Toronto

48 FAMOUS FEATURES A YEAR

PARAMOUNT

JESS

THEODORE

"MR. GREX

Released in The United States
by PARAMOUNT PICTURES
CORPORATION exclusively
December 2nd

LASKY

JESSE L. LASKY

120 West 41st Stree

Jesse L Lasky *President* Samuel Goldfi

PROGRAM

L·LASKY presents

ROBERTS in a Picturization of

OF MONTE CARLO"

By E·Phillips Oppenheim

Released in Canada by
Famous Players Film Service *(Ltd)*
Montreal Toronto Calgary

LASKY

FEATURE PLAY Co *Inc.*

New York City

Treasurer Cecil B· DeMille *Director General*

Paramount Pictures

Oliver Morosco

PRESENTS

CHARLOTTE GREENWOOD

AND

SYDNEY GRANT

IN

"JANE"

THE INTERNATIONALLY FAMOUS CHAS. FROHMAN COMEDY

PRODUCED BY

The Oliver Morosco Photoplay Co.

SPECIAL MUSIC CAN BE OBTAINED FOR THIS PRODUCTION FROM YOUR PARAMOUNT EXCHANGE.

RELEASED DEC. 6th ON THE PARAMOUNT PROGRAM

PUBLICITY OFFICE
222 W. 42nd STREET
NEW YORK, N.Y.

CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE LTD.
MONTREAL, TORONTO, CALGARY.

STUDIOS
201 NORTH OCCIDENTAL B'V'D.
LOS ANGELES, CALIF.

BIG BOX OFFICE ATTRACTION

Read What the Daily Papers of the Country Say:

PITTSBURGH, The Sun. "An Alien" is an intensely appealing play with humor, pathos and real thrills following so closely that there is not a dull moment in the entire production.

MILWAUKEE, Free-Press. "An Alien" is what might be called a "superfeature" in that it is in eight reels and has an exceptionally good story, is splendidly acted, and produced by Thomas H. Ince with more than usual care to details.

CHICAGO, The Tribune. Alfred Hamberger seems to have hit upon another winner in the production of "An Alien," which is destined for a long time engagement.

TOLEDO, The News. "An Alien" is one of the greatest productions that has been filmed. The picture ran for weeks at the Astor Theatre in New York, and was secured by the Alhambra here at considerable expense.

CINCINNATI, Times-Star. "An Alien" with the celebrated Italian actor, George Beban, in the leading role, has scored a hit throughout the East.

SAN FRANCISCO, The Bulletin. "An Alien" is at the Tivoli where hundreds of theatre goers are being turned away this week. Many requests have been made for a second week of Beban in his massive film production.

CHICAGO, The Examiner. Together Beban and Ince have given the motion picture world in "An Alien" a production of human interest, filled with absorbing situations, gripping and eloquently told, which establishes a high standard in motion picture art.

MILWAUKEE, Sentinel. No photo drama ever offered has proven its worth as a promoter of sobbing, tears and smiles, as does "An Alien" in which George Beban is starred.

YOUNGSTOWN, OHIO, Vindicator. Owing to the tremendous success of "An Alien," the picture was booked for the entire week at the Park Theatre, as it was considered that the customary three days would be too short to accommodate the crowds wishing to witness this powerful and appealing story of human emotions. Wherever "An Alien" has been shown it has broken all attendance records.

Paramount Pictures

In All Parts of the Country Exhibitors Are Pleasing Their Public with

GEORGE BEBAN

IN

"An Alien"

Produced by THOS. H. INCE

Beautiful Paper and Handsome Window Cards Have Been Made for This Picture

Write your nearest Paramount Exchange about Bookings.

SELECT FILM BOOKING AGENCY

TIMES BUILDING, NEW YORK

Paramount Pictures

The Exhibitor's Success

Depends Upon a Large Average Daily Attendance at Fair Admission Prices

Only a small per cent. of the people in your town has been attending motion pictures during the past six months.

YOU must bring a greater per cent. of them into YOUR theatre AS REGULAR PATRONS if YOUR average receipts are to be permanently increased.

Paramount Pictures

enable exhibitors to do this. PARAMOUNT PRODUCTIONS possess such quality, distinction and prestige, that exclusive people are rapidly becoming patrons of the PARAMOUNT Photoplay.

The PARAMOUNT FRANCHISE secures these superior pictures EXCLUSIVELY for the exhibitor. A patronage once acquired remains with him by reason of his excellent program.

Write our nearest exchange to tell you more about it

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

Paramount Pictures

Paramount Pictures

ASSOCIATED

FILM SALES CORPORATION

PRESENTS

THE BIG "A" FEATURE

THE TURNING POINT

FIVE PARTS

Featuring

LEATRICE JOY ZEIDLER and ANDREW A. ROGERS

The production is full of heart gripping, human interest and thrills —the sort of a picture that robs you of your heart and tears your soul with pity.

APPLY FOR YOUR TERRITORY NOW

ASSOCIATED RELEASES WEEK OF DECEMBER 6, 1915

2 Reel Drama	Santa Barbara	"A Slave of Mammon
2 Reel Drama	Ramona	"Cleansing Waters"
2 Reel Drama	Alhambra	"When a Man is Married"
2 Reel Drama	Empire	"The Rider of the Plains"
1 Reel Comedy	Atla	"The Mishap"
1 Reel Comedy	Federal	"Ike Captures a Fort?"
1 Reel Comedy	Banner	"His Middle Name Was Trouble"
1 Reel Comedy	Deer	"A Silk Stocking Romance"

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. - 110-112 West 40th Street, New York

"VIM" COMEDIES

Filmland's Funniest Fellows—

Burns and Stull

as

Pokes & Jabbs

in

"Speed Kings"

(Release of December 17th)

A Speedy Scene in "Speed Kings"

Vim Releases are the Cream of Comedy Output

Because they do not insult the intelligence of the audience with a hodgepodge of nonsense. Every Vim Comedy has a consistent plot.

Released Every Friday

Book them from the nearest exchange of the

General Film Company

COMING METRO EVENTS

METRO PICTURES

We Have Been Talking of Consistency

PRESENTING ONLY THAT WHICH IS BEST
FREMONT'S
ONLY ALL FEATURE
THEATRE
HOME PHONE 217

Strand Theatre.
THE HOME OF THE
BIG PIPE ORGAN

A. H. JACKSON, OWNER
CARL F. MILLER, MANAGER

Fremont, Ohio, Nov. 20, 1915. 191

Metro Pictures Corporation,
302 Heidelberg Bldg.,
Broadway at Forty-second St.,
New York, N. Y.

Gentlemen:

We desire to state that we had the pleasure of running your feature "My Madonna" and the writer, who by the way, has been eleven years in the picture show business, considers this feature next to "Destiny", as the greatest picture he has ever had the pleasure of running. The nice part about using Metro service is the fact that an exhibitor can always have positive assurance that on Metro days he is going to more than please his patrons and that, you know, means a whole lot to a manager. We are never afraid to boost Metro because we know that the picture will be as good as all the good things that we may, or can say about it.

Yours very truly.
Carl F. Miller
Manager.

CFM/MM

METRO PICTURES CORPORATION

Rolfe Photo Plays Inc.
presents

THE HOUSE OF TEARS

A Metro Wonderplay in Five Acts by Frank Dazey with

EMILY STEVENS

Directed by
Edwin Carewe

Henri Bergman in the Supporting Cast

Released on the
METRO Program
December 13th

METRO
PICTURES

COMING METRO EVENTS

METRO PICTURES

Metro Pictures are being imitated and Metro advertising is being imitated, but the real thing is, oh, so different!

WALLINGFORD never misses any opportunity to

MAKE MONEY!

Follow his example and show

The New Adventures of

J·RUFUS WALLINGFORD

Featuring the inimitable

MAX FIGMAN and BURR MCINTOSH

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Pathé

The RED

A serial of romance,
heredity and humanity

Featuring the popular favorite

Ruth Roland

Heroine of "WHO PAYS?"

supported by FRANK MAYO
Produced by Balboa
from scenarios by Will M. Ritchey
Novelized by Albert Payson Terhune

Complete in 14 two part episodes

TO BE RELEASED DECEMBER 18th

"THE RED CIRCLE" will be
published in a multitude of newspapers.

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Announces

CIRCLE

EXCHANGE inc.

OFFICES
NEW YORK

Pathé

ARNOLD

Supported by

Sheldon Lewis — Jeanne Eagels
Ina Hammer — Martin Sabine
William Bechtel and Charles Laite

in

THE HOUSE OF FEAR

Adapted from the "Ashton-Kirk" stories, written by John T. McIntyre and produced by Ashley Miller

A five part GOLD ROOSTER play

Released December 3d

A remarkable cast in a strong picture

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Presents

DALY

EXCHANGE inc.

OFFICES
NEW YORK

EQUITABLE

OFFERS

HENRY KOLKER

in

"THE WARNING"

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

EQUITABLE

"THE WARNING"

IS A SERIES OF WIERD, STARTLING SCENES AND SITUATIONS UNWINDING IN FASCINATING CONTINUITY TO THE MOST ASTOUNDING FINALE EVER DEVISED

A SUPERB CAST OF PLAYERS DEPICTING THE HORRORS OF HELL THE HOPES OF HAPPINESS THE HEAT OF HATE THE THROBS OF AN ACHING HEART THE ENDURING LOVE OF A FAITHFUL WOMAN--- AND MIDST SUCH TERRIFIC DRAMATIC ACTION AND SUCH FORMIDABLE CLIMAXES AS TO STAMP THE PICTURE AS A RARE AND CLASSIC HANDIWORK

"THE WARNING"

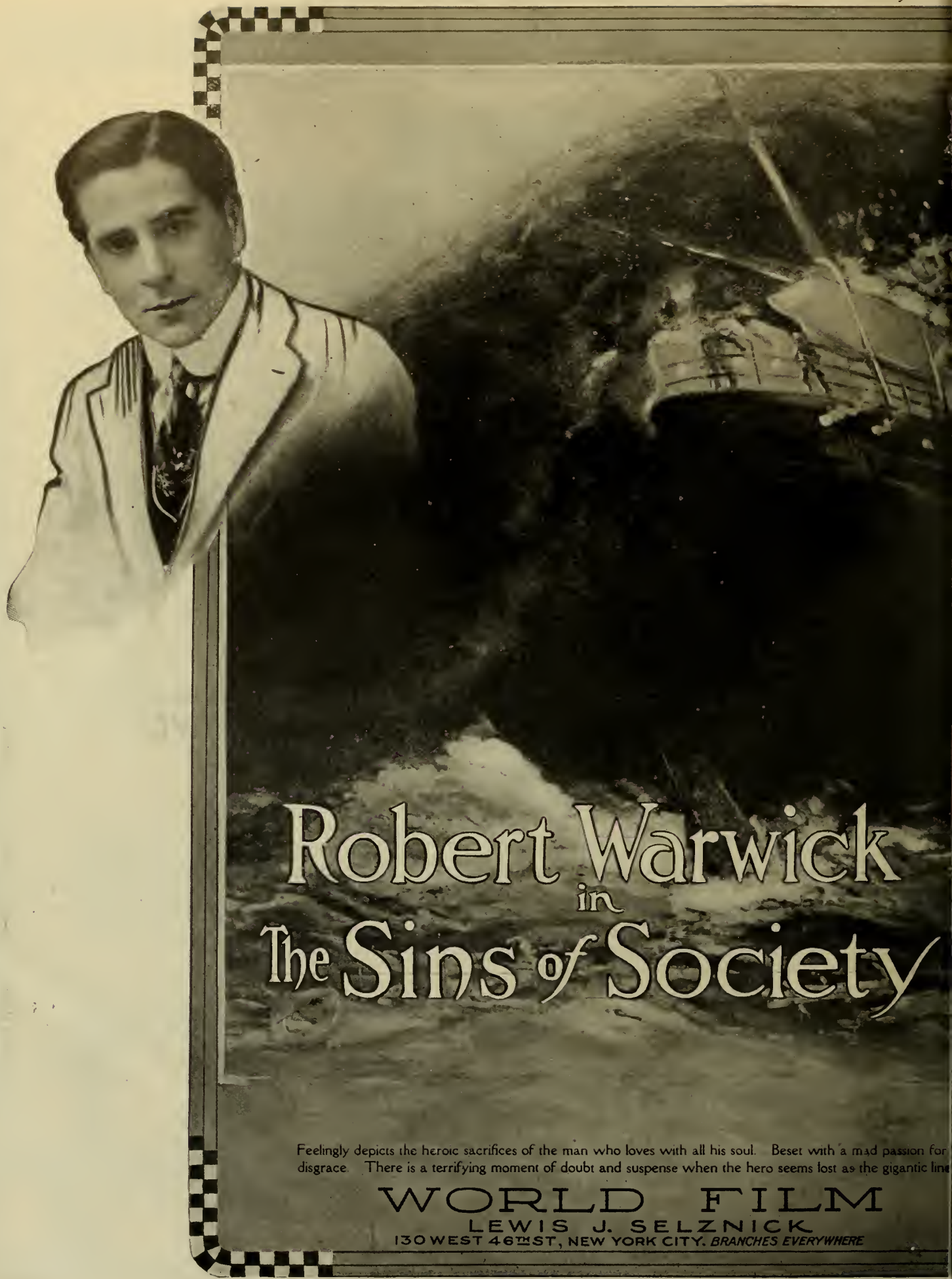
IS AN ABSOLUTE DRAMATIC MONOPOLY EMBRACING ALL THAT EXTRAVAGANCE COULD POSSIBLY CONCEIVE SUGGEST OR IMAGINE.

RELEASED DECEMBER 6TH

PRODUCED BY
TRIUMPH FILM CORPORATION

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH
WORLD FILM CORPORATION


Robert Warwick
in
The Sins of Society
Feelingly depicts the heroic sacrifices of the man who loves with all his soul. Beset with a mad passion for
disgrace. There is a terrifying moment of doubt and suspense when the hero seems lost as the gigantic lin
WORLD FILM
LEWIS J. SELZNICK
130 WEST 46TH ST, NEW YORK CITY. BRANCHES EVERYWHERE

The terrific explosion of the ocean liner in "Sins of Society" is but a sample of the element of suspense and punch and action now being put in each World feature in addition to its natural appeal in strength of story and star.

For instance in "The Gray Mask" an auto leaps from a ferry boat carrying its passengers into the swirling waters.

There's a punch in every reel of "The Siren's Song." At the start a maddened mob destroys a bank. In the second, after a never equaled fight a man is thrown off a steamer in midocean while the climax is reached in the meeting of the two men in bedroom at midnight.

As for "Camille," it is sufficient to say that it is Clara Kimball Young's best.

They all come in December. Did you ever see such a lineup? Have you secured your contract?

This cut is a reproduction of the "Sins of Society" six-sheet—a good example of the marvelous drawing power of World Film advertising.

and lured by the glitter of high society his sweetheart and her sister are brought to the verge of
up at sea, but—See it yourself. It's beyond description.

CORPORATION

VICE-PRES. & GEN'L MGR.

CANADIAN DISTRIBUTERS. WORLD FEATURES LIMITED

WHO KILLED CORNELIA ALSTER?

A rich woman is shot down in her home.
The murderer leaves no trail, but the grim finger of suspicion points at five persons.
Only one is guilty. Which?
A detective is put on the trail. He follows many blind clews before he hits the right one.
This baffling mystery is revealed in Essanay's five-act photoplay,

"THE ALSTER CASE"

Taken from the Thrilling Novel by Rufus Gillmore

The slayer is not discovered until the denouement.
Can you guess who it is?
This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome.
The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.

Trademark Reg.
U. S. Pat. 1907

ESSANAY

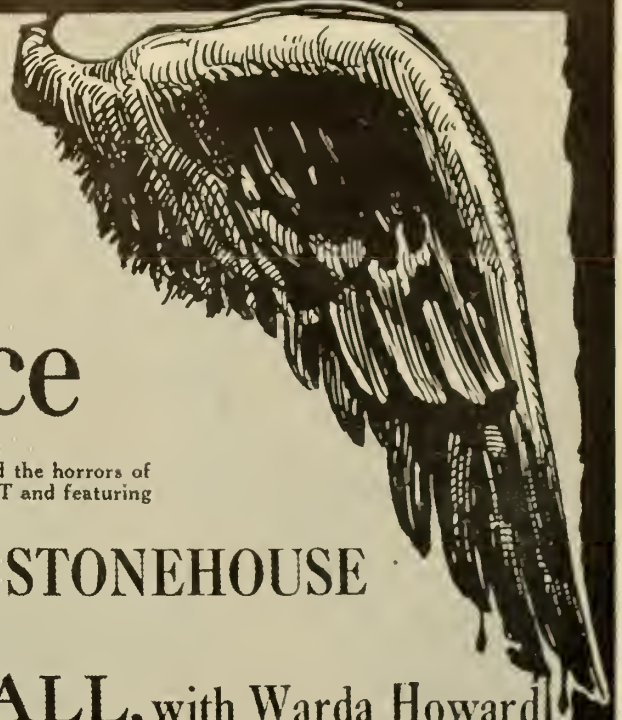
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

"THE CRIMSON WING"

is the ominous war cloud that casts its lurid shadow over all Europe. It is ESSANAY'S great 6-act



War Romance

with its touching story of love and devotion amid the horrors of the present conflict. Directed by E. H. CALVERT and featuring

E. H. CALVERT and RUTH STONEHOUSE

HENRY B. WALTHALL, with Warda Howard

is presented in the year's most artistic photoplay,

"THE RAVEN"

in 6 acts; a romance of the life of Edgar Allan Poe, founded on George C. Hazelton's widely known novel and play. Directed by Charles J. Brabin.

"IN THE PALACE OF THE KING"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)
By Henry Oyen. Directed by E. H. Calvert.
Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS"

(In 5 acts)
By Charles Hoyt. Directed by Richard Foster Baker.
Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS OF VIRTUE"

(In 6 acts)
By Cosmo Hamilton. Directed by Joseph Byron Totten.
Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)
By George Ade. Directed by E. H. Calvert.
Featuring RUTH STONEHOUSE.

"GRAUSTARK"

(In 6 acts)
By George Barr McCutcheon. Directed by Fred E. Wright.

Trademark Reg. U. S. Pat. Off.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO
George K. Spoor, President

YOU CAN BOOK THEM WITHOUT LOOKING AT THEM

WHY ?
ASK ANY EXHIBITOR WHO KNOWS ESSANAY.
HE WILL TELL YOU.

★ ★ ★ ★

HENRY B. WALTHALL

will appear in a soul-stirring emotional drama

"Blind Justice"

In 3 Acts. *Dec. 11.*

★ ★ ★ ★

THE NEXT ESSANAY-CHAPLIN

FUN MAKER IS

"Charlie Chaplin's Burlesque on Carmen"

2 Acts. *You can't afford to miss it.*

★ ★ ★ ★

For a Thrilling Western Drama, see

G. M. ANDERSON

—IN—

"The Escape of Broncho Billy"

Released Dec. 10.

★ ★

ESSANAY

1333 ARGYLE STREET, CHICAGO

"ON THE PRIVATE WIRE"
2 act drama—Dec 4
Featuring Joseph Byron Totten.

"THE POWER OF PUBLICITY"
2 act drama—Dec. 7.
Featuring John Lorenz and Marie Bussey.
Produced in conjunction with the Baltimore Age—
Essanay prize scenario and beauty contest

"DREAMY DUD IN LOVE"
Cartoon—Dec. 8.
By Wallace A. Carlson

"THE MERRY MODELS"
Western Comedy
Dec. 9.

Book Through the General Film Co.

Wait!

Before booking any other series watch for the announcement of

"The Strange Case of Mary Page"

It will be produced by

Essanay

and will be backed by the most unique and overwhelming flood of publicity ever seen in America.

Watch for later details.

MUTUAL PROGRAM

MUTUAL FILM CORPORATION *Announces*

A RIALTO STAR FEATURE

The Secret Agent

A Melodramatic Story of the Secret Service. Written by the Noted Author, Arthur Stringer

featuring the Broadway Star

ROBERT T. HAINES

THREE REELS
RELEASED DEC. 15TH
IN THE REGULAR
MUTUAL PROGRAM

MUTUAL MASTERPICTURES

MUTUAL FILM CORPORATION *Announces*

A MASTERPICTURE EXTRAORDINARY

THE MILL ON THE FLOSS

A Stupenduous Film Dramatization of George Eliot's Famous Novel. Interpreted with remarkable skill by an All-Star Cast

featuring the Popular Screen Star

MIGNON ANDERSON

FIVE REELS
RELEASED DEC. 16TH
THROUGH SIXTY-EIGHT
MUTUAL EXCHANGES

MUTUAL PROGRAM

Another Mutual Triumph!

Mutual Film Corporation *Offers*

THE EXCLUSIVE MOTION PICTURES *of the*

ARMY AND NAVY FOOTBALL GAME

At the New York Polo Grounds Sat. Nov. 27th

RELEASED DEC. 8TH

ON THE MUTUAL PROGRAM

The Mutual Film Corporation does big things for Exhibitors—ALWAYS. Presenting the only motion pictures of the great Army and Navy Football Game in the regular Mutual Program throughout the country so quickly is merely a demonstration of "Mutual Service." Book this big feature at any of the 68 Mutual Exchanges. Wire.

MUTUAL PROGRAM

HARVEST TIME

may be yours always, Mr. Exhibitor, simply by making your business grow with pictures of drawing power and quality.

CUB COMEDIES
CENTAUR STAR FEATURES
CENTAUR FEATURES

are powerful magnets in that they present such cards as

GEORGE OVEY CRANE WILBUR
BOSTOCK ANIMALS

Meritorious because in these pictures the highest point of producing efficiency is realized.

Book from your Mutual exchange distributing these

DAVID HORSLEY PRODUCTIONS

MUTUAL SP

All Aboard

The Great Railroad Film Novel, in 15 chapters, featuring

Helen Holmes

The Fearless Film Star

Here is the most stupendous sensation of the world of moving pictures. Think of it! Fearless Helen Holmes, the foremost film favorite of the world in a railroad screen novel, coming to *your* theatre! A new, two-act chapter each week.

$500,000 to Make This Picture a Success!

The vast sum of half a million dollars is being spent to make "The Girl and the Game" the greatest and most-talked-about film attraction ever produced.

Gigantic Newspaper advertising campaigns will be carried on in leading papers everywhere. Newspaper advertising begins December 9th! Think what this means to you.

CIAL FEATURE

Big Profits!

Biggest Newspapers to Print the Story

These are just a few of the great newspapers which will publish the wonderful story of "The Girl and the Game" week by week, as the film is released.

New York World	*Chicago Evening Post*	*Philadelphia North American*
Pittsburgh Press	*Detroit Journal*	*Memphis Commercial Appeal*
Atlanta Constitution	*Baltimore American*	*Milwaukee Sentinel*
Omaha Bee	*San Francisco Chronicle*	*New Orleans Times-Picayune*
Buffalo Courier	*St. Louis Globe-Democrat*	*Los Angeles Tribune*
Indianapolis Star	*Cleveland Leader*	*Dallas Journal*

A thousand other leading newspapers will print this great story, written by Frank H. Spearman, the greatest writer of railroad life who ever lived.

DATE OF RELEASE DECEMBER 27TH

You must act at once if you want this great crowd-getting feature! Don't wait to write! WIRE!! Get in touch with "The Girl and the Game" department of your nearest Mutual exchange TODAY for full particulars, prices, etc.

SPECIAL NOTICE: Bookings for Helen Holmes in "The Girl and the Game" already are pouring in. Exhibitors realize the tremendous box-office drawing power of "the fearless film star" in this railroad film novel. Before your competitor beats you to it, wire in your reservation.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporatian.

SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON, President
Studios: Los Angeles, Calif.

· MUTUAL PROGRAM

The Solution of the Mystery

IT'S a real mystery! The strange story of a series of miraculous happenings that terrorize a household. A masterful "Flying A" drama in two parts.

Vivian Rich and Alfred Vosburgh
Play the Leading Roles *Director Reaves Eason*
Released December 13th

Spider Barlow's Soft Spot

A single reel "Flying A" drama in which a burglar is a Santa Claus.
Winifred Greenwood — George Field
Director Charles Bartlett
Released December 17th

A Girl, a Guard and a Garret

An American "Beauty" comedy featuring
Carol Holloway and John Sheehan
Director Archer McMackin
Released December 14th

Two Hearts and a Thief

A "Beauty" comedy with the popular
Neva Gerber and Frank Borzage
Director Jack Dillon
Released December 18th

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL PROGRAM

Giggling Comedy with a Laugh Every Ten Giggles

CASINO STAR COMEDY

featuring

Mr. John Daly Murphy

"A TANGLE IN HEARTS"

Released December 5th

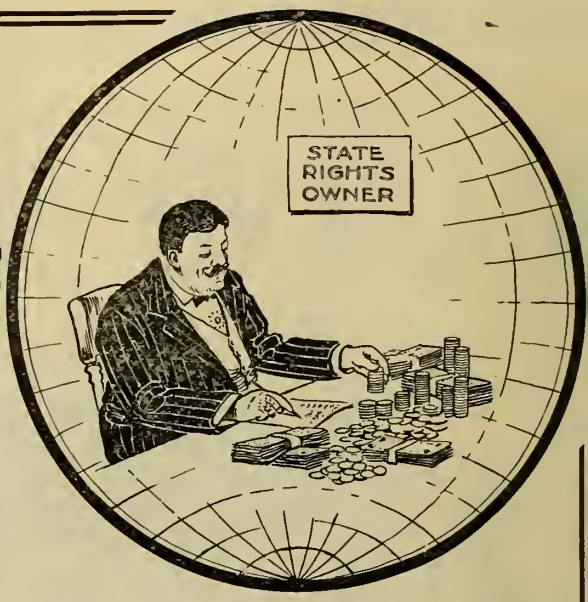
DIRECTOR
RICHARD GARRICK

MADE IN
AMERICA

The Gaumont Company
Flushing, New York
Jacksonville, Florida

Distributed by Mutual Film Corporation in U. S. and Canada

THE PICTURE THAT EXHIBITORS WILL WANT TO PLAY A SECOND TIME



The Picture That Packs 'em In

The Picture That Will Get the Money

A Story of a Modern VAMPIRE

THE WORLD OF TODAY

SIX REELS

Showing How a Taste of Wealth Changes a Woman's deals

Featuring the International Star SYLVIA ORMONDE

STATE RIGHT BUYERS AND EXCHANGE MEN

Get in communication with us. Some desirable territory still open for those interested in getting a feature that will be a quick and sure PROFIT PRODUCER.

RELEASED DEC. 15th

FOR STATE RIGHTS
Wire—Write—Phone
Do it *NOW*

RELIABLE Feature Film Co.

Schiller Building, Chicago, Ill.

THIS FEATURE IS AN UNUSUAL OFFERING

FULL OF STIRRING INCIDENTS

Elaborate Line of Lithos and Lobby Display are available on this subject.

Bessie Eyton
and
Edward Earle

in a feature worth while

"The Hand of the Law"

This feature is not one of those that have a thrill **spot** about which yards and yards of film are strung, with lots of waiting for the one interesting spot. It is humanly real and convincing and—best of all—it contains a genuine mystery,—the real kind of suspense, as to who actually did the crime. Skilfully scenarioized. Tinctured with bright moments, rippled with smiles. A good attraction, with such favorites, in every sense of the word. Direction, E. C. Taylor. Friday, December 17th. 3000 feet.

Something different in Christmas stories—a delightful comedy-drama, with Christmas fun and cheer in it, "Santa Claus versus Cupid." Featuring Ray McKee and Grace Morrisey. Saturday, December 18th. Direction, Will Louis.

One of Raoul Barre's absurdly funny cartoons, "The Animated Grouch Chaser" series, on the same reel with the educational, "The History of the Big Tree." Wednesday, December 15th. 1000 feet in all.

Thomas A Edison Inc.

General Film Company's
Regular Program

LUBIN

Monday Dec. 6th
THE OTHER SISTER
ONE ACT DRAMA

Tuesday Dec. 7th
D. L. DON COMEDY
PLAYING THE SAME GAME
ONE ACT

Wednesday Dec. 8th
TWO ACT DRAMA
THE WEB OF HATE

THE OGRE AND THE GIRL
THREE ACT DRAMA

RELEASED **Thursday Dec. 9th**

Friday Dec. 10th
THE STOOL PIGEON
ONE ACT DRAMA

Saturday Dec. 11th
BILLIE REEVES COMEDY
BASHFUL BILLIE
ONE ACT

GENERAL FILM
LUBIN
RELEASES

RELEASES

"Her Last Flirtation"

Comedy .....MONDAY, DEC. 6

She tries to play with the affections of a big rancher, but it proves her last flirtation. He takes her by force to the minister's and marries her. The outcome is amusing but a very happy one. An all star cast.

"Wasted Lives"

Three-Part Drama. Broadway Star Feature
TUESDAY, DEC. 7

The evil influence of a beautiful operatic songstress extends through two generations, but justice is served at last. Presenting ROBERT WHITWORTH, JULIA SWAYNE GORDON, LEO DELANEY, ARLINE PRETTY and ARTHUR COZINE.

"Sonny Jim's First Love Affair"

Comedy-Drama .....WEDNESDAY, DEC. 8

To all but him it is very amusing, but after all, mother comes to the rescue and enables Sonny to win back the affections of little golden-haired Ruth. BOBBY CONNELLY, TEFT JOHNSON, MABEL KELLY and HELEN CONNELLY.

"Sam's Sweetheart"

Drama .....THURSDAY, DEC. 9

Despite the scheming aunt, Sam's honest love wins out and his sweetheart becomes his wife. An all star cast.

"Rooney's Sad Case"

Comedy .....FRIDAY, DEC. 10

Rooney loses his job and dreams a dream. Just as he is about to marry a beautiful heiress—crash! He wakes up. Featuring MR. AND MRS. SIDNEY DREW.

"Hughey of the Circus"

Two-Part Comedy .....SATURDAY, DEC. 11

Hughey is flirtatious, but when the circus comes to town, he regrets his propensity. After many laughable predicaments, Hughey is forced to choose between the bearded lady and an old maid, as to which shall become his blushing bride. HUGHIE MACK in the title role.

SIX A WEEK

INCLUDING A THREE-PART
BROADWAY STAR FEATURE

"BENJAMIN BUNTER, BOOK-AGENT"
Comedy-Drama .....Monday, Dec. 13
"A QUESTION OF RIGHT OR WRONG"
Two-Part Drama .....Tuesday, Dec. 14
"THE FAITH OF SONNY JIM"
Comedy-Drama .....Wednesday, Dec. 15
"THE FLOWER OF THE HILLS"
Drama .....Thursday, Dec. 16
"THE DECEIVERS"
Comedy .....Friday, Dec. 17
"A MAN'S SACRIFICE"
Three-Part Drama .....Saturday, Dec. 18

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

Prosperity Is Here!

The railroads are swamped with business

The demand for steel is overwhelming

Exports have passed all previous records

The demand for the manufactured product

And for food stuff

Is simply enormous

Think what this means, Mr. Exhibitor

Think what money you can make

By giving the public

What it demands—

Vitagraph

"See them on the screen at the General Film Exchange"

The Vitagraph Company of America

E. 15th Street and Locust Avenue, Brooklyn, N. Y.

Every day men come to grief
In the picture business
Because
They fail to adjust themselves to
Changed conditions

BROADWAY STAR FEATURES
Are the changed conditions
In the picture industry—
They are the new idea
In three reel productions

"WASTED LIVES"
Released December 7th,
Was produced by
Theodore Marston
And features
Arline Pretty
Julia Swayne Gordon
Robert Whitworth and
Leo Delaney

THIS BROADWAY STAR FEATURE
Illustrates the point that
VITAGRAPH THREE REELERS
Are the best
In the world

BROADWAY STAR FEATURES

BROADWAY STAR FEATURES

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

STINGAREE

EACH EPISODE COMPLETE IN ITSELF

Trackless Desert Sand — A Terrifying Storm — Such Is the Vivid Setting of

To the Vile Dust

Fourth of the Twelve Weekly Two Act Episodes in the $10,000 E. W. Hornung Series Released Wednesday, December 15

1,200 NEWSPAPERS

Value these stories, by the author of "Raffles," so highly they are running them in their columns. Drop a postal and learn how easily this valuable publicity may be linked to YOUR box-office.

You can get this series hit of the year without extra cost—in your regular service—from any General Film Company office or the Greater New York Film Rental Company.

Stirring Scenes on the 1, 3 and 6-sheet 4-color Lithographs with each issue; Other Exhibitors' Helps, Too

KALEM COMPANY 235-39 West 23rd Street New York City, N. Y.

A BUSHRANGER AT BAY

Fifth Episode in the "STINGAREE" Series from the Novel by

E. W. Hornung

Author of "Raffles"

"Stingaree," the gentleman-outlaw, is the most original character now being shown on the screen. Daring—but human—he is a type that wins admiration. Though each episode tells a complete story in itself you can count on "Stingaree" to bring your patrons back again. In "A Bushranger at Bay," the latest episode of the series, "Stingaree" is put on his sternest mettle to avoid capture.

"Stingaree" is backed by the widest publicity ever given a regular release—1200 newspapers are publishing the stories daily. Let us show you how easily you may add your local newspaper to this list and get one of the biggest money-makers of the year—at no extra cost, in your regular service.

Released Wednesday, December 22nd. Extraordinary 1, 3 and 6-sheet, 4-color lithographs.

THE ORIENTAL'S PLOT

An Episode of the "Ventures of Marguerite"

Marguerite's adventurous spirit again brings her into peril. She falls into the power of a Hindu mystic who is finally foiled in a climax that abounds in thrills. Marguerite is again seen in those stunning Russek creations that women fans are raving about.

Released Friday, December 24th. Eye-catching 1, 3 and 6-sheet, 4-color lithographs.

A BOY AT THE THROTTLE

An Episode of the "Hazards of Helen"

It doesn't seem possible that Helen can perform any more daring feats than in the past, but wait till you see her drop from the top girder of a bridge to a runaway train. Easily one of the best railroad pictures Kalem, the originator, has ever issued.

Released Saturday, Dec. 25th. These striking Scenes on the 1 and 3-sheet, 4-color lithographs.

THE BANDITS OF MACARONI MOUNTAINS

Bud Duncan and Ethel Teare in a Burlesque Comedy.

Bud is a full-fledged member of the Bandits' Union, and Ethel, the fair confederate who lures his victims to their destruction. Doughbags, a hen-pecked millionaire, falls into their trap, but he won't pay ransom because he is too glad to be away from his termagant wife. Then the fun begins. With this start can you wonder that the resulting mix-ups make a sure-fire comedy hit fully up to the standard of these popular subjects?

Released Tuesday, December 21st. The laughs begin with the posters. Special 1 and 3-sheet, 4-color Lithographs.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
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J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.
DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 1916*)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, December 4, 1915

Facts and Comments

THERE is a movement on foot to abolish the word "censorship" when used in describing the activities of the National Board. The National Board does not want to part with the obnoxious work—not just yet. The Board says some pertinent things on the subject. We quote this sentence: "The National Board exerts an immense influence throughout the country because, in the minds of many influential individuals and social groups in every locality, censorship of motion pictures is distinctly necessary at the present stage of their development and they will understand no other term as they insist on censorship and censorship alone." No one appreciates more than we do the splendid and really unselfish work of the Board, but their logic in this case is far from impressive. The word censorship is as hateful and as undemocratic as the thing it expresses. If we want to do away with the thing itself why not begin with the name of the thing. The dictionary abounds with good substitutes. If the Board would throw away the word it could never again be accused of competing with any censors anywhere. Censorship is much sicker today than it was two or three years ago.

* * *

FIVE or even three and two years ago such a thing as a moving picture section in a daily paper was not even known. Today the moving picture sections are comparatively common and there's the point—they growing every day. A few days ago the writer was shown a list of dailies and weeklies now printing a moving picture section and he was surprised at the number. Even the smallest country weekly often boasts a motion picture department. The tone of all these sections is friendly throughout which primarily benefits the local exhibitor.

* * *

BUT very few motion picture theaters of any size are now without their regular daily programs which are distributed among the patrons. Within the past few weeks the writer has seen a great variety of programs most of which were well edited and typographically attractive. One man believes in featuring the star and another man thinks he ought to feature the story, while a third man hopes to impress his patrons with the name of a company. The experiences of these men would no doubt make very interesting reading. THE MOVING PICTURE WORLD will be glad to relate the experience of its readers and hopes to hear something on this vital subject from many of them.

* * *

"NEVER had a paper like THE MOVING PICTURE WORLD," said an exhibitor the other day in his theater in a suburb on the Jersey side. "We knew it when we used to use a bedspring for a rheostat; it was fine then and it's finer than ever now. All the managers and operators know that." Whereupon the man renewed his subscription. The writer heard this quite by accident and wants to let the maker of the compliment know that we appreciate what he said.

* * *

WE are in receipt of a letter from a valued friend and correspondent in a Western state. He has had a very painful experience with the vagaries of the Special War Tax and its strange interpretation by the Internal Revenue Office. He bought a small theater on which the special war tax had been paid up to June of this year. "Late in October," he states, "the government official came around to collect the $25 license and $12.50 penalty for non-payment. * * * This theater had something like five different owners the first half of this year. Though all of them lost money on it they will now have to pay the license for the remainder of the first half of the year with the 50 per cent. penalty, aggregating about $130 on a $25 house; all on account of the license not being transferable." All fairness and equity would seem to demand a tax upon the place of business rather than upon the temporary owner of the theater. The licensing policy of all the states and municipalities is based upon that principle and there seems no reason for Uncle Sam to deviate from this time-honored practice.

Acting That Is Not*

By Louis Reeves Harrison.

"THE art of the Theater," says Gordon Craig, "is neither acting nor the play, it is not scene nor dance, but it consists of all the elements of which these things are composed." This sums up an entire book he has written on the subject, but, like many another talented writer, he appears to avoid saying definitely what acting is and what it should be. So far as the screen is concerned, the entire subject is a rich field lying fallow. Even the keenest critics avoid scratching it.

Grant in advance that the absence of uttered speech severely conditions expression of thought and feeling in the photo-play, it would seem from the finest examples of work done by silent performers that there is being unconsciously shaped a definite art of ministering to the minds and hearts of an audience through silent portrayal of character, even in its psychological depths; of motive, even in its hiding places; of recreated human experience, even in its most intense moments, and of great moral passions, even those which occasionally convulse the whole world.

Now comes a young lady with eyes, nose and chin worth several thousand a week. "She has such pretty hair," observes the contented fat lady who remarked that there was a pretty baby in the last play. The hair is really beautiful. It must have cost an expert infinite pains to brush and curl it. The arrangement is as obviously artificial as it is costly, but the young actress is impersonating a ragged and half-starved waif of the slums. The director told her to make up for the part, and she possibly understood him to mean that she should "make up" in hair for what she lacked beneath it.

The author may have had an artistic creation in mind, such a brilliant insistence of the central figure as occasionally causes the story to stand forth as a noteworthy achievement. Why should the high-priced star care? She is chiefly concerned with making an impression of her personality, as conveyed by careful manicuring and hairdressing, rather than that of the play. Even when we all love a star—sometimes it is only the director—we feel that she should deserve a fine part by making the best of it. We best enjoy her participation in the story as one of its natural and consistent factors, and our interest in her begins to wane when her appeal is a smirk that speaks louder than words, "Don't you think I am well worth all the time and money spent on ME?"

It is not just to the audience when a really fine stage performer slights the screen representation, depending wholly upon past reputation to carry over a mediocre effort, particularly when the silent picturing of thought and emotion calls for all the intelligent application of her art that an accomplished actress can give. Great stars are known to accept the money for good service and give it so grudgingly, even disdainfully, that their movements and gestures become as automatic as they might be in eating soup while reading the paper.

Many patrons who would go regularly to the picture shows, just as regularly as they read their daily papers, are drifting away to other forms of entertainment during intervals, though they return again, ever hopeful, always serene in the faith that the best is yet to come, and unfavorable comments made are nearly all of the same kind. Such and such an artist merely walked through her part and spoiled the story.

Let us illustrate what an actor may do and may not do in a little imaginative illusion of our own. The play opens with a severe and orderly room, a well arranged library, in which books and writing materials indicate that the owner is a man of high standing and a student of law. In the foreground at one side, that it may be prominent without intruding on the action, is a figure of Justice. Presently Judge R. enters and hands his things to a servant who follows. Servant gives Judge an important-looking envelope and retires. Judge R. is not in a state of fatigue, but he exhibits relief on sitting down. He is a fine type, thoughtful, impartial, high-minded.

He turns calmly to the envelope, glances at the superscription, and opens it with calm deliberation. Its contents prove beyond the shadow of a doubt that he has been guilty of a decision which wronged another man and wrecked the unfortunate victim's life. An exhibit of the document reveals to the spectator that a faulty decision has involved the happiness of the victim's family. What does the Judge do?

What WOULD such a Judge do? Would not such a revelation come to one of his usually accurate judgment in the nature of a shock? His whole theory of himself is upset. He who has spent his best years in righting wrongs has committed a grievous one. It is scarcely to be credited! A second examination of the document brings out with terrible force that it is a pure expression of the truth. He falls into a reverie, during which the existing scene dissolves to that of the wrong and back again. Now his eyes open wide with horror in the first torment of conscience.

A period of time can be covered with a glimpse of other action, a line leading up to the main one, and return is made to the Judge. It is thus shown that he is a man to think long and hard on a subject. He has a habit of mentally reviewing all the testimony before reaching a mature decision. He first exhibits emotion, then his mind begins to reach out for a solution of his difficulties. He is not a man TO JUMP AT CONCLUSIONS. We feel that something larger is coming than a plan merely conceived on the impulse of a moment. Higher suspense is aroused by thus forecasting events of large importance.

Is not this adequate interpretation of character, at once a revelation and a prophecy, a finer quality of acting than the more or less automatic movements and gestures ordinarily employed? The Judge develops a plan of clandestine relief for his victim's family, and this is gradually unfolded in what he does. What he does is of interest, but it does not afford the relief expected. He cannot shake off the phantom of wrong, because he is persisting in his methods towards others

He must be made to FEEL deeply, and the mental process by which he reaches a complete conversion of character cannot be consistently hidden. How does he bring about a reconciliation of his daily acts and the new ideals which are preying on his mind? Why secrete the forces now at work making a complete change in the man and their effects upon him. Quite as well as studied facial expression, gesture and movement, we enjoy the unconscious revelation of soul which comes to us of itself when the performer lives the role he is enacting. Is not fine acting on stage or screen largely a question of psychology?

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The Result of a Test

By W. Stephen Bush.

EXHIBITORS who have the courage and the initiative to make an original test usually discover something to their advantage. A most interesting letter describing such a test reached the office of The Moving Picture World recently. The subject is bound to be of vital importance to seven exhibitors out of ten and for this reason I feel justified in going somewhat into the details of the situation.

Says our correspondent: "I have been of the opinion for a long time that the public did not care so much for the usual five and six reel features but that it was the extra advertising that such pictures receive that get the business and in order to satisfy myself I decided to make a test."

There is no doubt that the same idea had entered the minds of other exhibitors and I have little doubt that other exhibitors have made a similar test but they have never published it for the benefit of all their colleagues.

Here are the details of the test which had best be described in the language of our valued correspondent:

"My method"—I am quoting him again—"was as follows: First, I booked a recognized feature program, these features to be shown on the same days each week, then I reasoned that if I gave these features exactly the same amount of publicity as I did my regular———program and showed them at the same price my patronage on feature days would soon show whether the public really liked these features so much better. I have just finished a three months' trial as outlined above, and the best that I can say for the features is that they have nearly held their own. Last night my regular ——— program, made up of a three reel ———, a ——— comedy and a serial story did thirty per cent. more business for me than a good ——— feature did the night before with local conditions, weather, opposition, etc., the same both nights and the prices of admission exactly the same. It is my candid opinion that the small town exhibitor can make a lasting success of features only if he uses the very best at advanced prices and those only as local conditions warrant. Conditions may be different elsewhere, but I think I can see the handwriting on the wall."

Of course conditions do vary all the time. There may and there probably are localities where the same test would result in just the opposite results. Each man must be the best judge of conditions in his locality.

One thing, however, is absolutely sure and it applies everywhere and under all circumstances. THE PADDED FEATURE must go, whether it be released by a feature company or whether it comes as part of a regular program. I am speaking with deep conviction and much earnestness because I know at first hand. A hundred exhibitors have voiced this complaint to me, but I have better evidence than hearsay. I have within the last four weeks spent a good deal of my nights in motion picture theaters. I have sat in small neighborhood theaters and in big houses in the center of the city and I have watched as many varieties of audiences as one can imagine. They all rebel against padding. It's horribly tiresome and in a place of entertainment anything that is tiresome is fatal and intolerable. Even the audience in a remote burg in the wilds of Jersey is "wise" when the padded feature comes on. They will sooner put up with anthropoid vaudeville, and that's saying a good deal. The present revival of the old single reel as evidenced by the remarkable success of the Biograph reissues is largely due to the disgust and resentment aroused by the padded feature.

Box Office Boomerangs.

By W. Stephen Bush.

SOMEBODY recently remarked that the criterion of success in films and features was their money making power.

Not long ago an exhibitor in an eastern city imported a film from Paris. Of this film no description can be given in these columns other than to say that it was a mass of mingled filth and suggestiveness. The film was exhibited in a public theater after the regular performance. The theater was sold out at an average of two dollars a seat. The standees, glad to pay the same price, brought the receipts of the performance up to an amount that broke all records.

After the exhibition the license of the theater was revoked and the ministers in the city started a bitter campaign against all motion picture theaters. For a time all the motion picture theaters suffered. The police officials who had tolerated the indecent exhibition were punished for neglect of duty. The matter has since become an issue in politics and the film men of the whole city are in great anxiety over the final outcome. There is no doubt, however, that the offensive film was the greatest box office attraction in the history of motion pictures.

Any exhibitor with a business experience of a year or more knows that not every film which insures a crowded house for a night or two is necessarily a good film for him to book. On the leading thoroughfare of a large town in this state were two houses of about equal seating capacity and with about the same advantages in the matter of location. When the "white slave" films had a brief and sensational vogue Exhibitor A was approached by the booking agent of one of the worst of these productions.

"Sooner than show this sort of stuff to my people I would burn down this house," was his reply.

Exhibitor B booked the objectionable film in a hurry. He advertised it heavily. As a result he did an enormous business. Expectant crowds packed the sidewalk in front of his theater. He probably did three times the business of his competitor. Then followed a violent ministerial crusade against motion pictures. In this case the crusade against the offending theater was supported by public sentiment. In three nights the exhibitor had destroyed the reputation of his theater, which has twice since changed management.

No exhibitor can stay in business permanently if he tries to make money regardless of the decent sentiment of his community. It is one of the duties of The Moving Picture World, the true journalistic representative of the industry, to warn its readers against such films. We have done so in the past and will do so in the future. We will also continue to refuse the advertising offered by the promoters of offensive films.

NOT PRIMARILY FOR CHILDREN.

ONE thing has gradually been recognized by even the most strenuous advocates of censorship: The motion picture is not intended primarily or even largely for the amusement of minor children. Only those censors whose daily bread and butter depends upon their continuance in office pretend to believe otherwise. There are exhibitors who believe that a strict enforcement of the law against the admission of unaccompanied minor children is a hardship. If they will think the matter over they will be able to see that there are two sides to this question.

Hearst With Vitagraph

Weekly Photo-News Reel Formerly Made in Conjunction With Selig, Will Be Issued by Arrangement with Vitagraph.

WHEN it was announced in a recent issue of the Moving Picture World that the Selig Polyscope Company had made an alliance with the Chicago Tribune for the purpose of issuing a weekly news reel beginning January 1, comment was occasioned as to what had happened to Hearst, who had, for the past year collaborated with Selig on the Hearst-Selig Weekly. The answer is now at hand in the form of a four page announcement elsewhere in this issue of the World.

Hearst has formed an alliance with the Vitagraph Company and promises a photo-news weekly reel, more comprehensive than ever.

The plans upon which the new news reel is to be made are novel and far reaching. It contemplates the division of the country into zones and the selection of a certain part of the incidents depicted in each reel that will pertain to the zone in which it is published. In other words, the service will be, in a certain degree, local as well as general. As now planned there are to be three of these zones.

Another feature of the service is that it will be independent of all other distributing agencies. It will not be associated with any other program or service. This feature is said to have its advantages.

Each zone will have its headquarters and its own news gathering staff and will supply all local event pictures to exhibitors in its territory along with the state and national events.

A still further innovation is a plan by which an exhibitor may name his own price for the service he gets. The details of this plan are not at hand, but can be obtained by communicating with the Hearst-Vitagraph Company.

There will also be "special service" in the way of photographs of unusual importance and a system of lobby announcements and posters.

Much might be said here about the success of Mr. Hearst in his ventures into the field of motion pictures and of the great facilities of the Vitagraph Company to carry out its end of the new project, but these subjects are too well known to motion picture exhibitors to require rehearsal at this time. The alliance is an interesting one and its progress will be watched with no little concern by the trade.

Vitagraph Plans

Albert E. Smith Announces Some Innovations—Will Show Pictures in Advance and Offer a Personally Picked Program.

ALBERT E. SMITH, treasurer of the Vitagraph Company, makes an interesting announcement in behalf of that company that will be of moment to motion picture exhibitors generally. In the first place, he declares:

"Today the wise exhibitor buys in the open market. He picks his program according to merit only—he gives his patrons what they want. In the past you have accepted what the exchanges offered, simply because you did not have the opportunity to choose your subjects. But the Vitagraph has established a precedent. After great forethought, after analyzing conditions, after considering the wants of the exhibitor, we have decided to let the exhibitor see every picture that he books. We do not ask exhibitors to buy our product in the dark."

This is a startling departure from the old order of things and should be welcomed by exhibitors.

Vitagraph is now releasing a single-reel comedy every Monday, a Sidney Drew comedy every Friday and a Broadway Star feature of three reels every Saturday.

"Probably the greatest change in our releasing system," said Mr. Smith, "is our personally picked program—a program composed of a four-reel dramatic subject and a single-reel comedy. This personally picked program is produced under the personal supervision of Mr. Blackton and myself. This innovation will give the exhibitor a well balanced evening's entertainment complete in all detail.

"The features are especially selected and are strong in heart interest, while the comedies are the variety of comedy that can be shown in high class theatres; that contain comic situations without vulgarity. We know this personally picked program will make money for exhibitors. Our knowledge of the industry leads us to believe that the public wants this kind of entertainment; it is a complete show and will satisfy the most critical audiences. Heretofore you have had to take other productions in conjunction with Vitagraph releases. Heretofore it has been necessary to accept other makes of film in order to get Vitagraph subjects. Heretofore you had no opportunity of picking the subjects you desired.

"Now you can give the public what it demands. You can give them all Vitagraph if it suits your purpose. You can combine and lay out your program so that it will be well balanced, and you can also give a complete evening's entertainment, with the knowledge that you are using the best that the land affords by using the Vitagraph personally picked program."

Virginia Pearson Plans Poe Monument

EDGAR ALLAN POE, the great writer, is to have a fitting memorial erected to his memory in New York City if the plans of Virginia Pearson, who recently deserted the stage to star in photoplays, do not go amiss. For years an ardent admirer of Poe and his works, Miss Pearson has long harbored the idea of assisting in a movement to give this noted author a suitable monument, and when it was suggested by several prominent men that she herself inaugurate a fund to this end the star immediately designated her willingness by depositing her check for $250 in the Commercial Trust Company in New York City to the credit of the Edgar Allen Poe Memorial Fund. In addition, Miss Pearson has written to the editors of the foremost publications of the country inviting them to serve on a committee for the collection of the fund and subsequent erection of the monument. Many have already accepted, and so ready has been the response from well-known men and women offering their support that it is believed that the $50,000 which it is planned to secure for the monument will be available in a very short time.

Virginia Pearson.

Mayor Preston of Baltimore, in which city the remains of Poe are buried, recently wrote to Miss Pearson an encouraging communication in which he suggested that the monument be erected in Baltimore. After investigation, Miss Pearson decided New York to be the logical city for its erection and took up the matter with Cabot Ward, Commissioner of Parks of New York City, who promised his assistance in securing a fitting site for the statue.

NOILA THROUGH ASSOCIATED.

Capt. William J. Hannon, president of the Noila Film Company, of New Orleans, was in town last week and arranged to release his five-reel features through the Associated, offering one feature every four weeks. The releases will start in December.

The Noila is not a new company, having been organized for some time, but the brand has not been made known until now. They have a glass and electric studio on the Bayou St. John, the studio grounds covering about 18,000 square feet, with laboratory, offices and full equipment, and they have now on hand a stock of negative that will ensure regularity of release.

Capt. Hannon's son, William Morgan Hannon, author of "The Photodrama" and other essays, is the company's editor and will also have full supervision of the sub-titling of films, ensuring a freedom from the annoying errors in grammar and spelling that mark so many feature releases. His standing in the literary world of New Orleans is also assurance that the stories will possess literary as well as pictorial merit.

Coming Triangle Attractions

Billie Burke, Marie Doro and the Talmadge Sisters Featured in Three Strong Productions.

MISS BILLIE BURKE'S recent flying visit to the Ince studios in southern California indicates to theatrical sharps that she contemplates becoming a regular Ince star. This will surprise a good many persons who thought that the picture play "Peggy" was to be her first and only film play. A recent letter from the coast said: "You can-

Scene from "Peggy" (Triangle).

not exploit 'Peggy' too strongly. It is really one of the most attractive film comedies ever made, and Miss Burke has proven herself a perfect screen subject."

Billie Burke is said to be the most expensive stage star ever engaged for the pictures, not excepting Sir Herbert Beerbohm Tree who passed through New York last week on his way to the Griffith studio. Her probable future re-employment at Inceville means that Triangle directors realize she is able to "deliver the goods" in proportion to her enormous salary. "Peggy" is a story of the eternal conflict between the old and the new, the spirit of conservatism in the Scottish Highland community and the social and moral revolution affected by the entrance of the New York girl,

Scene from "The Wood Nymph" (Triangle-Fine Arts).

Peggy Cameron, on the scene. It will be released to exhibitors generally in January.

Out among the redwoods of California, the land of vast dimensions and vast silences, Nature often takes captive a lonely heart that with little or no human companionship rests content in the abode of beauty. Such a character, living over again the Grecian mythology of gods and goddesses, Pam, Satyrs and wood nymphs, Granville Warwick created in the new Triangle-Fine Arts play, "The Wood Nymph," which will shortly have its first public view at the Knickerbocker theatre, New York. It was fortunate that Miss Marie Doro's engagement under the Triangle happened to be so timed that she could essay the stellar role of Daphne, the Californian wood nymph, in this story. D. W. Griffith who supervised the production has been careful to surround Miss Doro with an able cast. Among them are the handsome Charles West, as the star's leading man; Frank Campeau, the wonderful ex-bandit of "Jordan is a Hard Road;" Wilfred Lucas, the clever heavy of "The Lily and the Rose," together with Cora Drew, Fred Graham and Pearl Ellsmore. "The Wood Nymph," with Miss Doro, will be one of the early showings at the Knickerbocker theater, with a general Triangle release soon after the first of the year.

The advent of the Talmadge sisters, Norma and Constance, to the Griffith studio, is one of the recent pleasant incidents of Triangle activities, and their first new play under this sign, "The Missing Links," is scheduled for early presentation at the Knickerbocker theater. Miss Norma Talmadge is one of the youngest stars at Griffithville. Her entire experience has been in the films. In her first effort

Scene from "The Missing Links" (Triangle-Fine Arts).

for the Triangle she is co-star with Robert Harron, and the quality of the cast is indicated by the fact that Thomas Jefferson, Elmer Clifton, Hal Wilson and Constance Talmadge are in it. "The Missing Links" takes its queer title from the circumstance that a missing cuff link figures as a clew to the discovery of a murderer. The play is an absorbing tale of loves and hates and financial tangles in a small country town.

JOHNNY POWERS-EDNA PENDLETON.

Johnny Powers, the popular assistant director to Stuart Paton of the Imp-Universal studio, and who accompanied the company on the Nassau trip last summer, was introduced to Miss Edna Pendleton, a member of the company, by Jack Cohn, and it resulted in a case of love at first sight, culminating in a little trip to the Church Around the Corner. It's about three weeks now since Johnny and Miss Pendleton, starting out looking for locations for Director Paton, quietly got the location they wanted at the parson's and were there joined in the holy bands of wedlock. After keeping the news a secret for a couple of weeks it was whispered around the studio that the little flirtation led to a more serious courtship with the results above mentioned. Now the happy couple is being showered with congratulations by the employees of the Imp studio.

NEW EXPORT REGULATIONS.

The announcement that new United States regulations relative to export procedure will become effective January 1, 1916, has created such intense interest among manufacturers and shippers that the Bureau of Foreign and Domestic Commerce, Department of Commerce, Washington, has found it necessary to reprint the new order with explanatory text. That pamphlet is just off the press and is being supplied free of charge to those interested, upon application to the above mentioned office. All shipments for export to foreign countries or to Alaska, Hawaii and Porto Rico will be affected by the new regulations.

Triangle Protests

Avers That Its Transfer of the Studebaker Theater to Jones, Linick & Shaefer Does Not Mean the Failure of Its "Two Dollar" Policy.

IN last week's issue of the Moving Picture World our Chicago correspondent communicated the information to the trade that the Triangle Film Corporation had turned the Studebaker theater in that city over to the firm of Jones, Linick & Shaefer, which would in future operate it, showing Triangle pictures at 25-cent and 50-cent admission prices, drawing the conclusion that such action pronounced the failure of the Triangle's plan for two-dollar pictures in Chicago.

Decided exceptions are taken to this conclusion by the Triangle Corporation in a letter to the Moving Picture World signed by Campbell MacCulloch, manager of publicity and promotion for that corporation, who cites the following message, which is a copy of one sent to the daily press of Chicago and is said to contain the true reasons for the change of management:

COPY OF TELEGRAM.

New York, Nov. 13, 1915.—Beginning Monday, November 29th, the Studebaker Theater will pass back into the hands of Jones, Linick & Schaefer interests, who will continue therein to exhibit the Triangle plays which have achieved so favorable an impression in Chicago, exactly as they have been shown during the management by the Triangle Film Corporation.

Motion picture exhibitors and theater managers in Chicago have brought no little pressure to bear upon the Triangle Film Corporation to have this theater released to some of their number on the ground that it is commercially unethical for a distributing corporation to engage in competition with its customers.

This theater was inaugurated as a high class playhouse, devoted to Triangle Film plays to demonstrate the practicability of the plan, and it has now served that purpose.

As the Triangle Film Corporation is engaged in producing film plays by Griffith, Ince and Sennett, and renting these plays to its customers, the motion picture exhibitors and theater managers throughout the country, Chicago interests have felt that it was more proper that such exhibition should be handled by one of their number.

Arrangements have been made with Jones, Linick & Schaefer, therefore, whereby, on the payment of a substantial bonus, the Triangle control of the Studebaker Theater will revert to these interests, beginning Monday, November 29th. No change will be made in the conduct of the theater. The plays will continue to be shown in the house as in the past, but the management will be the local Jones, Linick & Schaefer management, and not the Triangle Film Corporation.

A similar arrangement has been made with regard to the Chestnut Street Opera House in Philadelphia, which, on Monday, November 22d, will revert also to its former management, the B. F. Keith interests. Precisely similar conditions will prevail there, so far as to the management is concerned. Triangle plays will still be seen, as they have been, the single change being that of management.

In each case it has been interesting to note that the pressure for reversion did not come until after last Monday, November 7th, when the general release date for the first showing of Triangle Plays throughout the country proved the enormous drawing power of these productions. Immediately it was demonstrated that the Triangle service was without question an assured success, at that moment efforts to reclaim the theaters in Chicago and Philadelphia were made, and while tentative proposals had been in process before the Triangle success produced offers of heavy bonuses.

THE TRIANGLE CORPORATION.

Granting that all Manager MacCulloch says in his letter (which we do not publish) and the telegram to the Chicago papers is true in as far as it affects the acts and purposes of the Triangle Film Corporation, the fact still remains that Jones, Linick & Schaefer, who now control the house, have placed the admission prices at 25 cents and 50 cents, which must be accepted as their verdict as to the tariff for which the patrons of motion pictures in Chicago will stand. The matter would seem to resolve itself into a question of judgment between Jones, Linick & Schaefer and the Triangle Film Company, and that the correspondent of the Moving Picture World had merely recorded an inference, expressed or implied, by the local managers.

JOSEPH FREDERICK WITH PREMIER.

Joseph Frederick has been added to the staff of the Premier Program for scenario work. Joseph Frederick is best known as the author of dramatic productions. His three-act comedy, entitled "Worried Partners," having attained much success. Mr. Frederick has just completed an original libretto, based on "Uncle Tom's Cabin," the music of which has been written by Arthur Pryor, and which will be produced in the near future. Those who know Joseph Fredericks personally know him as Frederick Joseph Chipman, but in literary, dramatic and motion picture circles the name of Joseph Frederick is far more familiar.

"TWILIGHT SLEEP" BANKRUPT.

The Motherhood Educational Society, Incorporated, which has been producing a motion picture film known as "Twilight Sleep," filed in the Federal District Court Tuesday, November 23, a voluntary bankruptcy petition. It estimated its liabilities at $14,238, and said that its assets, which included the "Twilight Sleep" films and $504 in cash, were problematical in value.

Kalem Announces Plans

Will Adhere to Its Well Known Policy of Short Subjects With Strong Appeal.

THAT the interests of the Kalem Company would be centered on the production of one and two-reel films and that no attempt would be made to meet a rigidly binding schedule for the production of multiple reel offerings was the gist of an official announcement from that company early this week. The statement contained the first outline of Kalem's plans under the recently inaugurated General Film Company policy. It was also hinted that Kalem expects to be ready within a few weeks to make an announcement of unusual importance concerning the details of forthcoming productions.

"We are in negotiation with some of the most prominent authors in the country," explained an official of the company, when interviewed by a World representative, "and naturally as we expect to give exhibitors the work of these big writers in short films we feel that the news will be somewhat of a surprise. We have never swerved from the policy of putting our very best into even the one and two-reel films, and the wonderful success of 'Stingaree' which is being released in two reel episodes though written by so well known an author as E. W. Hornung, is sufficient incentive for us to make even more elaborate efforts in the future.

"I believe we may be pardoned for a slight feeling of pride in having seen the handwriting on the wall regarding the short film," he continued. "While it would seem that many manufacturers have allowed their short films to deteriorate in order to chase the feature will-o-the-wisp, trade paper readers will probably remember that Kalem has always been a champion of the short film. We have given our best directors and our best players to them. Take the case of Robert Ellis, whom I consider one of our most promising directors, and who has been responsible for some of our most successful multiple reelers. Just recently he has been placed in charge of the "Ventures of Marguerite" company because we want to give that single reel series the best we have.

"The statement that we will center our interest on the short films does not mean that we will withdraw from the production of multiple reelers. It means that we shall make no attempt to meet the rigidly binding rules of releasing a feature production on schedule week in and week out. When we secure subjects that we believe warrant treatment in four and five reels, and if the completed production comes up to the standard set, then we shall release multiple reelers. 'The Black Crook' is one of the big things that we will have ready to offer in a very short time. When we get subjects as strong and with as much novelty and drawing power for the exhibitor we shall produce other features.

"But just now we have three series that have proven winners and the well known 'Ham and Bud' comedies. The latter subject, with the 'Ventures of Marguerite,' 'Stingaree' and the 'Hazards of Helen' are in the sure-fire class, and it is up to us to devote practically all our energy to keep them so. That's quite a strong quartette of cards to pin your faith to, isn't it?"

KLEINE MAKES "THE SCARLET PATH."

"The Scarlet Path" is the title of a new Kleine feature under way. It is a story of New York's great white way and will be told by a star cast with Guy Coombs in the lead. He will be supported by Anna Q. Nilsson, Della Connor and others of like caliber.

"The Scarlet Path" contains a cabaret scene which for size and magnificence is probably unequalled. The entire floor of the big Bronx studio was given over to the staging of this scene. Several hundred people were engaged, and a balcony, mezzanine floor and grand staircase constructed. The entire production is characterized by a lavishness and wealth of detail commensurate with the splendid story it tells.

LONG DIED A MILLIONAIRE.

Litigation over the fees demanded by an attorney in the matter of the estate of Samuel Long, deceased, one of the owners of the Kalem Company, brought to light the fact that from an investment of $1,000 made in 1907 was amassed an estate now valued at a figure closely approaching $2,000,000.

It appears that Mr. Long made a will disposing of his holdings, but it was found to be illegal when offered for probate, and letters of administration have been issued to the decedent's widow, Alice M. Long. Long owned 40 per cent of the stock of the Kalem Company.

Arrow Film Reorganized

Owners Form a $350,000 Corporation—New Officers Elected —Shallenberger Remains President.

IN ORDER to have the proper facilities for its increased output under contracts recently entered into with Pathe, the Arrow Film Corporation, of 71 West Twenty-third street, has been reorganized and enlarged. The new contracts call for the production of not less than ten five-reel Gold Rooster features a year, and the production of the new "Who's Guilty?" series and other Pathe pictures.

The Arrow Film Corporation originally was a New York corporation, with a capitalization of $30,000. It now has been reincorporated under the laws of Virginia, and its capital stock increased to $350,000. Practically all of this stock was subscribed for and is held by the investors in the original Arrow Company.

The first meeting of the new company was held last week and the following officers were elected: President, W. E. Shallenberger; vice-president, Gaston Van Werveke; treasurer, Norman Conniers; assistant treasurer, Frank W. Lynch; secretary, Albert S. LeVino. These officers also are directors, and Howell Hansel and J. F. Shallenberger constitute the remaining members of the board. The executive committee consists of Messrs. Shallenberger, Hansel and LeVino.

W. E. Shallenberger is a heavy investor and an active participant in all the collateral branches of the film industry. He has large holdings in the Thanhouser, Mutual, American, Reliance, Majestic, Randolph and other motion picture organizations. He has owned several theatres in the central West, has operated his own exchanges, and is thoroughly familiar with the distributing and producing ends of the business.

Mr. Van Werveke formerly was secretary to Louis J. Gasnier, general manager of Pathe. Mr. Conniers is a man of broad sympathies and high artistic attainments, added to which he is an executive of high order. Mr. Lynch was auditor of the Thanhouser Syndicate Corporation and is rated highly expert in matters of finance and motion picture accounting.

In order to start work immediately on its Gold Rooster releases and at the same time resume work on the new scenarios of the "Who's Guilty?" series, the directors instructed the executive committee to relieve Mr. Hansel of all details of actual production at the present time and make him the director-general of Arrow productions.

The executive committee will co-operate with Mr. Hansel toward the selection of additional players, directors, assistant directors, cameramen, etc., who are to engage in the manufacture of the Arrow's Gold Rooster features and other products. Over all these artists Mr. Hansel will exercise a supervision similar to that of D. W. Griffith, and on his own account, will direct only the largest of Arrow productions.

The present quarters of the Arrow Company in Yonkers are not believed large enough for the increased output and Mr. Hansel now is on a search for new studios. It is possible that "Who's Guilty?" will be produced in the present plant and the Gold Rooster features in another studio. But it is hoped to acquire a building sufficiently large to accommodate at least four producing companies simultaneously.

The rights to a number of book and play successes have been acquired by Mr. Shallenberger for the Arrow Company. In every case they are literary products that give considerably more than their title or their author's names toward adaptation for screen purposes. In addition to these, the Arrow Company is in the market for original five-reel scenarios written by photoplay authors of established reputation. Mr. LeVino will have charge of this department in co-operation with Mr. Hansel.

LESSER SELLS METRO FRANCHISE.

Through a deal closed November 18 between Harry J. Cohen, representing the Metro Pictures Corporation, and Sol L. Lesser of San Francisco, the California franchise passes into the control of the Metro.

The arrangement carries with it the selling of sixty copies of features, the entire stock of advertising, lithographs and accessories of the Metro program. New offices for the Metro will be opened.

Lesser will continue his All Star Features Distributors, Inc., and the buying of such high grade productions as the open market affords.

Sol Lesser is one of the original organizers of the Metro, holding one-fifteenth of the capital stock of the Metro. The stock was also transferred to the new owners of the California exchange.

Another Studio for Equitable

Big Horsley Plant, in Bayonne, N. J., Taken Over by Triumph.

ANOTHER big studio has been found necessary to keep up with the stage room demanded by the Equitable, and to meet the increasing requirements, arrangements have been completed by which the big structure erected by Horsley in Bayonne, N. J., has been taken over by the Triumph Company, the Equitable's producing ally. Edmond Lawrence, the director of "The Warning," has taken a company down to the big plant where, with Julia Dean as the star, he has started work on a big five part production to be called "The Ransom."

The building is almost entirely of glass, resting on a twenty-foot high foundation of brick, with a spacious cellar, in which the laboratories are located. It is completely equipped with everything for producing photoplays of the most artistic type.

That the Equitable's forces have been compelled to reach out for addition to their studio room is an illustration of the energy which is behind the movement to make the Equitable one of the foremost companies in its field, and is an added assurance that everything human foresight and the developments of science can bring to bear will be used to make the company's productions stand out as a class distinctive in itself.

Julius D. Cowles

JULIUS DEEMING COWLES, first cousin of Rear Admiral William Sheffield Cowles, who married ex-President Roosevelt's sister, was recently forcibly thrown out of a restaurant in Yonkers, where he had been a liberal patron for more than a year. Cowles, who has been appearing in Metro feature productions, took the matter with good grace and humor. He said he appreciated that appearance was against him, as he had a four weeks' growth of shaggly beard on his face, and five of his front teeth were missing. This desreputable appearance Cowles affected in the name of art. But it proved almost total social ostracism for him.

Julius D. Cowles.

Cowles had the role of a half-witted young man in "A Yellow Streak," the big Metro feature produced by the Columbia Pictures Corporation, for release on the Metro program. He had recently lost three teeth in previous "rough parts" in Metro features, and postponed going to his dentist until he finished work in "A Yellow Streak." Lionel Barrymore, who is starred in the production, used a spunky little burro in a mining camp scene, and Cowles was directed to care for the animal. The burro took a dislike for Cowles immediately, and no sooner had they been left alone than he kicked the actor in the face. Cowles lost two more teeth.

During the time the picture was being made in the mountains around Tuxedo Park, N. Y., Director William Nigh refused to allow Cowles to shave. With his hair and whiskers almost hiding his face and head, and his teeth out in front, Cowles was a sight to behold. Cowles is a graduate of Yale, and has had a successful career on the stage, including five years with Augustin Daly.

BUSHMAN AT PHILADELPHIA BALL.

Francis X. Bushman, the famous star of the Metro Pictures Corporation, will lead the grand march at the fourth annual ball of the Motion Picture Exhibitors' League, at Philadelphia, on Wednesday night, December 8th. Pauline Frederick will be his partner on this occasion, and the "Who's Who" of the motion picture world in the East will attend the ball, which is a big event for picture people.

General Film Policy

Officially Announced to Exhibitors by President Berst—Hopes to Do Away with the "Unsatisfied Customer."

IN line with the statements previously published in the Moving Picture World regarding the change of policy in the management of the General Film Company coming with the accession of the new officers, recently elected, President J. A. Berst has issued the following circular on the subject to the exhibitors of the United States. It will be perused with interest:

General Film Company (Incorporated)
Fifth Avenue Building, 200 Fifth Avenue, New York.
27th November, 1915.

Dear Mr. Exhibitor:

This Company has elected new officers, and has adopted a new policy. This new policy is to a very large extent based upon co-operation with our customers, with the motion picture manufacturers and with our employees.

By co-operation with the Exhibitor we intend to study more carefully what are his requirements, and provide for the same at a fair compensation. Co-operation with the motion picture manufacturers will enable us to discard the poorer films very rapidly, and use extensively and exclusively only the best productions. Co-operation amongst our employees all over the country will tend to stimulate their efforts, and do away entirely with drastic methods.

It has been proven that in the past the motion picture manufacturers releasing through this Company have released too many films every week, and it has been recognized that with a smaller number of releases this Company could give a better service, and still give satisfaction to practically all of its customers.

It is to your interest, Mr. Exhibitor, that the motion picture manufacturer invests as much money as he can in every picture. In order that he do so his receipts must be sufficient to cover the cost of manufacture, plus a legitimate profit. It is obvious that if too many pictures are placed on the market the manufacturer will sell an insufficient number of prints of each picture, and therefore will not spend the necessary amount to make costly negatives. On the contrary, if he makes few pictures the requirements for prints of each one will be greater and his profits will be greater also. He will therefore be disposed to invest more money in the quality of his pictures. This he will do by acquiring good plays and employing well-known actors and better directors.

In our organization many of our Branches in different parts of the country are supplying their customers on "Open Booking," while in other parts customers are supplied on "Schedule Booking." Our records have shown us that wherever we have used the system of "Open Booking" the customer was enabled to make more money, due to the privilege of selecting the films best adapted to his trade. This system has practically done away with the dissatisfied customer, and for these reasons we would like to see it gradually take the place of the "Schedule System," which may be termed the old method, and which, for reasons too lengthy to explain here, has been detrimental to many, and especially unfair to the manufacturer making the best films.

It is our intention to market in the very near future two different programmes: one termed a "Regular Programme," and one termed a "Unit Programme." The "Regular Programme" will be composed of one, two and three reel subjects, and will total 42 reels per week. The "Unit Programme" will be composed of one, two, three and four reel subjects, and the length of such "Unit Programmes" will be either five or six reels. We will offer you in the very near future two "Unit Programmes" per week, one composed of five or six reels of Lubin and one composed of five or six reels of Vitagraph. Therefore, with the "Regular Programme" and the "Unit Programme" we will release a minimum of 52 reels per week.

Our two biggest competitors place at the disposal of their patrons respectively every week only 28 reels and 29 reels, therefore our customers will still have a greater advantage over their competitors dealing with other Film Exchanges.

Some of our competitors, who see their business getting away from them every day, have recently been using treacherous methods to injure our business by spreading false rumors to the effect that the General Film Company was either to be dissolved or was to be absorbed by other companies, or that some of the motion picture manufacturers releasing through this Company were going to cease releasing through us. We wish to emphatically denounce these unfair means, and assure you that there is no truth in any of these rumors. All of our manufacturers are entirely friendly to us, and besides the General Film Company is doing business in an absolutely legal manner, and neither we nor our patrons have anything to fear, as any decision which may be rendered in the Government suit now pending will not alter the relations between our patrons, our manufacturers and ourselves.

It is quite contrary to our policy to pay attention to or deny false rumors, but we have been strongly urged by several of our faithful customers to do so, and we feel that in justice to our customers and ourselves this statement is warranted.

We beg to assure you that this Company, through its officers and employees, will endeavor to please you. Believe us,

Very Truly yours,
GENERAL FILM COMPANY (INC.),
J. A. BERST,
President.

THANHOUSER COMPANY ENTERTAINS.

Director Eugene Moore of the Thanhouser Company planned to take a spectacular fire scene at Portchester, N. Y., on Saturday, in which the volunteer fire department and a fair share of the townspeople were to be included, but rain forced a postponement. The sightseeing party arranged by Leon J. Rubinstein, advertising and publicity manager for Thanhouser, visited the New Rochelle studio instead, and watched the making of several interesting scenes directed by Mr. Moore and George Foster Platt. Mr. Rubinstein entertained at a luncheon in Germania Hall, where the guests included Mr. Platt, Arthur Cunningham, Harris Gordon and Mrs. Gordon, formerly Louise Bates.

Harry Carey

ANYONE who thinks that the life of a photoplayer is one sweet dream or that the roses are more predominant than the thorns should spend a day with Harry Carey in his work in the title role of "A Knight of the Range,"—the first of what is to become a series of five-reel western features. And at the end of that day spent in riding, roping, falling, climbing mountains and coming down again, fighting with men who are accustomed to fights of the sort staged along the western border, it is more than likely that friend layman would feel that he has been laboring under a misapprehension of some sort.

Harry Carey.

Every member of the company, from Mr. Carey himself down to the least known extra player, is an expert at what is known as "topping a broncho." They can all ride and rope and they are all actors. Playing opposite Mr. Carey is Olive Fuller Golden, whose work with the Universal for the past two years precludes any necessity of an introduction at this time. Taken all in all, the company is one which promises great things in the line of western drama. It has been a hard bunch to get together, for range workers and actors are seldom done up in the same bundle. Jacques Jaccard, director of the company, however, has managed to get just such a crowd together, and the results he has obtained in the production of his first picture more than justify his choice.

KLEINE TO MAKE MORE COMEDIES.

Another comedy company has been added to the six companies now working at the Kleine studios. This will be headed by George Bickel, of Bickel and Watson, and will produce a series of laugh-makers especially written for him. In certain character roles, such as that of the musician which he handled so successfully in the Ziegfeld "Follies" shows, Bickel has no equal. Characters of a shabby-genteel, old-gentleman type will, in general, constitute his line of work.

Supporting Bickel are Millicent Evans, Eddie Boulden and Susan Westford. Millicent Evans is remembered as Douglas Fairbanks' leading woman in "Officer 666," as the dainty leading woman of "The Blue Mouse" and many other successes under the Klaw & Erlanger management. Her film experience has also been extensive. Miss Evans has been starred in Universal and Biograph productions.

Eddie Boulden, familiar to picture patrons through his several years' experience in Edison stock, needs no introduction. Susan Westford, who is the sister of Lillian Russell, is another well-known photoplayer who will appear in support of George Bickel.

PICTURE SITUATION IN COSTA RICA.

French and Italian films are almost universally in use at the motion picture theaters of Port Limon and district, according to C. Donaldson, consul at that place. However, it is patent to any observer that when, at rare intervals, an American film is exhibited the general public prefers it to those of European productions; yet the latter have the "right of way," and either on account of cheapness or because of prejudice are about the only films seen. As a result of this disregard of public opinion, the motion picture business is falling off, and now an exhibition only once or twice a week fails to attract an audience, and the theaters are almost empty.

The custom in this country has been for one firm to import all the films, which afterwards are shown in turn in the different theaters in Costa Rica.

John D. Tippett Talks

Managing Director of Transatlantic Film Company, Limited, Visiting New York and Universal City.

BACK in New York for the first time in two and a half years, John D. Tippett, managing director of the Transatlantic Film Company, Limited, talked to a World man of his work in Universal House, 37-39 Oxford street, London. Mr. Tippett had arrived in New York the day before, Monday, November 22, after an exceedingly rough trip of ten days. He was seen in the office of Robert H. Cochrane at the Universal headquarters, 1600 Broadway. He said the film situation in England was holding up well, and that Universal films, the distribution of which throughout Great Britain and Europe was his whole concern, were doing a big business.

John D. Tippett.

When Mr. Tippett went to England in June, 1913, the various brands of pictures comprising the Universal programs were being distributed by four or five separate concerns. The Transatlantic Film Company was organized, with Mr. Tippett as managing director, to take over the agencies of all of them. Universal House, a six-story building, was fitted up. Offices were opened all over Europe. Prior to the beginning of the war there were fifteen of these. At present the Transatlantic is represented in Paris, Rome, Barcelona, Milan, Amsterdam, Copenhagen, Stockholm, Christiania, Petrograd and Moscow. In these offices Universal film is handled exclusively. "These cities have done good business right from the start," said Mr. Tippett, "and the Universal is as well known in all of them as it is in the United States. Especially is this true in Russia.

"Quality of films counts in England," went on Mr. Tippett. "Good pictures sell themselves. Salesmanship as a factor in putting over films has minimum value. If a man presumes to suggest to a professional viewer that a certain subject is a good one very likely he will be met with a remark such as: 'Please bear in mind the fact that I see upward of 40,000 feet of film a day—yes, from 200,000 to 240,000 feet a week. I know what is being made throughout the world. Who is going to tell me when a picture is good or when it is not?'

"There's the situation. They do know, too—both viewers and dealers. They are business men. Films are sold on merit. And the Universal is doing one-third of the business in the open market in England. In spite of the fact that there are only 4,000 picture theaters in Great Britain they assimilate everything that is made in the world and they are doing a good business. Of course, many men have been taken out of the country. Exhibitors are playing features strongly. Programs, which consist of six or seven reels, are changed twice weekly. For wonderful projection, splendid music and general tone there is nothing in the world like the English theaters. The price of admission ranges all the way from 5 cents to $2. The most scrupulous care is taken with the program.

"We have been successful with our serials. With 'The Black Box' we sold forty copies, and there is every reason to believe we will dispose of fifty of 'The Broken Coin.' How did Nat Goodwin's 'Business Is Business' go? Now you are talking of a picture that I thought a lot of. When I showed that subject of Otis Turner's in France I was told the atmosphere was ideal, that it could not have been made there to greater advantage."

Mr. Tippett was asked about the Bernhardt subject. "Jeanne Dore," and especially as to the authenticity of the guillotine scene. "That was the real thing," said the Transatlantic director. The guillotine was built by the concern that makes these instruments for the French government, and by the way, is the only one that ever was made for any purpose other than straight business. Ours was set up on the outskirts of Paris against a great stone building near the fortifications. The scene of the execution was a duplicate of what happens on those grim occasions when the mandate of the law is being carried out."

Mr. Tippett said the execution scene as it will be shown in England and in this country is somewhat different from the view the Russians will get. In the land of the Czar picture patrons demand extreme realism, and with this in view the drop of the knife was made to simulate the real thing as far as that could be accomplished with a dummy. While this scene was being taken a German Taube flew over the heads of the actors. The anti-aircraft guns popped on all sides and, as Mr. Tippett put it, "Mr. Taube very suddenly changed his mind and started for home in a hurry."

There are about 600 picture theaters in France and in Europe in normal times about 5,500, Mr. Tippett estimated. The number of those in the latter now in operation can only be guessed. It may be interesting to note that this makes the total of picture theaters in operation in Great Britain and Europe in peace times approximately 10,000.

The Transatlantic has had two companies making pictures for the past eight months. The laboratory work on the films of these as well as on all the positives for distribution through foreign Universal agencies is done at a big factory in Epping Forest, one of the suburbs of London, about thirty-five minutes ride from Universal House.

When asked if the new impost on films would be appreciably felt by the Transatlantic Company, Mr. Tippett replied: "It will. I estimate it will cost us $6,000 to $7,000 a week and may run as high as $400,000 annually. The matter has been taken by all branches of the film industry in England, with the result that arrangements will be made so that the burden will be distributed equitably among all. There is no disposition anywhere to avoid meeting a due share of the enormous expenses of the war."

Mr. Tippett left on Friday for a flying trip to Universal City as the guest of President Laemmle. He will, according to present plans, return to England on December 15.

Mae Murray in Lasky Productions

FAMOUS at one time as the "most beautiful show girl in the world," Miss Mae Murray until several weeks ago one of the important principals in Ziegfeld's "Follies of 1915," has left the musical comedy stage for an indefinite period to appear exclusively in photoplay productions of the Jesse L. Lasky Feature Play Company on the Paramount Program.

Mae Murray.

Miss Murray left for the Lasky studios at Hollywood, Calif., last Monday. She will begin her work immediately under the direction of Cecil B. DeMille.

However famous Miss Murray became by reason of her wide reputation as a "show girl," she won added popularity for herself during the past two years by reason of her remarkable dancing. Probably no woman besides Mrs. Vernon Castle enjoyed so great a vogue as a dancer than Miss Murray since the modern dancing "craze" swept the country. She toured across the country in vaudeville and on her return to New York last spring she was established as an institution of New York's gay life atop the Forty-fourth street theatre at Mae Murray's Danse Marigny.

Miss Murray brings an unusual experience to her new screen work. She never posed before the motion picture camera until last spring when the new "Follies" was being rehearsed. One of the features of that performance is a burlesque on motion pictures which shows players on the screen receiving orders from the director who stands in the aisle among the spectators of the audience. Miss Murray is the heroine of the burlesque.

Miss Murray is twenty-two years old. She is a blonde type, with wavy hair, big eyes and clear features. Her motion picture plans for the future are said to contain some very interesting things for her.

Helen's Anniversary Thrill

Fourteen-Foot Drop from Top Girder of Bridge to Train in "A Boy at the Throttle."

THAT December would be "anniversary month" for the "Hazards of Helen" series was announced in last week's Moving Picture World. In "A Boy at the Throttle," released by Kalem on December 25, Helen presents her "anniversary thrill." The players of the company at the California studio originally planned to hold an elaborate celebration on the day that the series was a year old, but Helen Gibson, who is playing the lead in the "Hazards," declared that the perilous situation of the picture then in making should be staged on the birthday before the feasting began.

Scene from "A Boy at the Throttle" (Kalem).

It took considerable ingenuity to devise a peril more extraordinary than Helen has encountered in the past, but that the task was accomplished may be guessed from the photograph shown on this page. The top girder of the Melius drawbridge, near the studio, is fourteen feet above the top of trains passing below and it was decided that a drop from there would give all the thrill necessary to bring any photoplay patron to the edge of his seat. So Helen prepared a rope with sling knots, the train was started on its race across the bridge, and at the right moment Helen slid down the rope to within six feet of the train and dropped. A second's miscalculation would have caused her to slip between the cars, and, as it was, the landing on the train caused sufficient shock to come near to marring the celebration planned for later in the day.

The story of "A Boy at the Throttle" concerns Bobbie, the son of a station engineer, who climbs into the cab of an engine while the engineer is busy elsewhere and pulls the throttle open. The alarm goes out, and Helen, the operator at Lone Point, is ordered to derail the runaway and thus prevent it from running head-on into an approaching passenger train. Fearing for his son's life, Bobbie's father phones Helen and implores her not to send the engine into the ditch. Outside the station a small truck suggests a way out of her dilemma. Putting the car on the track, Helen speeds down the grade and flags the passenger train, switching it to a siding. Helen then races to the switch, which she reaches before the runaway train and then boards as shown in the photograph.

DE WITT C. WHEELER DEAD.

DeWitt C. Wheeler, best known throughout the United States as the greatest manufacturer of illustrated song slides when that industry was at its height, died very suddenly while visiting friends in New York on Sunday, November 21. Up to within a very few years Mr. Wheeler conducted a prosperous business in song slides, but the failing popularity of that form of entertainment led to the failure of his company, after which he turned to motion pictures, for which his long photographic experience especially fitted him.

For a time Mr. Wheeler manufactured pictures on his own account, but inability to find a suitable market led to failure in this venture, and of late he had been working as a camera man.

The deceased was about fifty-three years at the time of his death.

Cyril Scott

CYRIL SCOTT in 1884 a thin, skinny, though handsome young lad, had inclinations to get into the show business. At that time Miss Minnie Maddern was engaged by Charles Frohman to become leading lady and co-star with Henry Miller in "Caprice," which opened November 8 of that year at Indianapolis. He was chosen for a minor part in the play and received the sum of fifteen dollars a week. His role was that of a young athlete in the prime of life, full of health and vigor, trained to the inch, and being nothing but muscle and bone. He made the most of this slender opportunity and is today one of the leading stars of Broadway.

Cyril Scott.

When the Universal Film Manufacturing Company decided to film Meredith Nicholson's famous story, "Lords of High Decision," they wanted a prominent and well qualified Broadway actor to take the leading part, and, strangely enough, Cyril Scott, who played the role of an athlete in his first appearance on the speaking stage, was chosen for a similar part in his first appearance on the screen with Universal.

The Universal spent several weeks in Pittsburgh to film the story, where they used the mines of a large concern for many of the scenes and in order to get realistic effects not obtainable in any other way engaged the entire mining force to take part in the picture which gives it the actual mining atmosphere and scenery required for the proper portrayal of the story. The actors went several miles into the mines, and it took them several days before they became sufficiently accustomed to the change of air to act their roles in the bowels of the earth.

TOM MOORE WITH LUBIN.

Announcement is made by the Lubin Manufacturing Company that a contract has been entered into between that company and Tom Moore, one of the most popular men of photoplays, whereby that idol of the fans begins work with Lubin in the coming feature production, "Dollars and Cents," in which he will play opposite Ethel Clayton, the Lubin star.

Tom Moore needs no introduction to followers of motion pictures. Mr. Moore with Alice Joyce were one time favorites with the Kalem Company, and quite recently his retirement came from that company; since which time he has resisted many flattering offers from this or that concern, until Messrs. Singhi and Lowry for the Lubin Company made overtures which he confesses he could no longer resist.

In casting Mr. Moore for the leading male role in "Dollars and Cents" Director Joseph Kaufman, under whose supervision the production is to be made, has made a selection which not only assures an enhancement in the value of the production itself, but one which will afford to Tom an opportunity to display the remarkable screen playing ability which earned for him the reputation he enjoys.

"Dollars and Cents" is the story written by the eminent American writer, Albert Payson Terhune, which appeared both in serial and book form and which has been one of the best sellers of the age.

WILL EXPLOIT FEATURES.

The Public Service Film Company will fill a long felt want in the exhibiting end of the industry. Headed by Joseph Leblang, the noted organizer, it is the intention of the company to accept and exploit important features for owners who are not familiar with the game. The success achieved by the Public Service in their exploitation of the Chicago Tribune's German War Pictures bespeaks for the patrons of this company efficient and able representation.

Mutual Opens Publicity Campaign

President Freuler Announces the Expenditure of $300,000 for Newspaper and Billboard Advertising.

THE Mutual Film Corporation, in execution of President Freuler's policy of "service beyond the films," has launched a $300,000 advertising campaign to help the exhibitors. The media of this campaign are the trade papers of the industry, the newspapers and the billboards. This step is a part of the new Mutual policy. The story of the program has been told to the exhibitor. Now an effort is being made to tell it to the whole public.

Back of this program of advertising is President Freuler's basic idea of "service" to the exhibitors, a "service beyond the films," as he has styled it. It means the establishment of a certain merchandising idea, and it offers a particular opportunity to the exhibitor.

"The product has been made worth telling the people about," said President Freuler. "The Mutual Film Corporation has set out to tell them. But the people must see the pictures in the exhibitor's theatre.

"It remains for the exhibitor to tie up his house with this great campaign by his own individual advertising, letting the people know that his house has Mutual pictures and that they may be seen there regularily.

"The whole advertising policy has been shaped about the big words 'Mutual Program.' Those words catch the eye across the top of every poster, every announcement, every ad, every scrap or bit of Mutual publicity. The Mutual poster department has had a rebirth, with vast improvements in the quality and power of the paper, from one sheet to twenty-four—all to hammer in that sense of quality conveyed by the words 'Mutual Program.'"

Edith Luckett

EDITH LUCKETT has been engaged by the Raver Film Corporation to interpret the role of Estelle, the mysterious girl in the story of "The Other Girl," by Augustus Thomas. This comely young lady is the latest star to twinkle in the Raver firmament and completes the cast. Here is a girl with a most enviable dramatic reputation. She also possesses a face that is singularly adaptable to the motion picture camera. New York applauded the clever work of this star when she played the leading female role in support of George M. Cohan in his 1912 vehicle, "Broadway Jones." Again she essayed the leading character in support of Chauncey Olcott two successive seasons, first when he presented "Mother Machree," and second "The Heart of Paddy Whack." Another Broadway production in which she achieved recognition from all critics was the Porter Emerson Browne production of "Wild Oats." For two seasons Edith Luckett fulfilled engagements as leading lady for the Majestic Theater Stock Company, at Pittsfield, Mass., where her work has won her a standard reputation throughout all of New England, which territory attempts to lay as much claim to her as Washington, itself, where she was born.

Edith Luckett.

Edith Luckett has been theatrically bent from youth. In the Capital when but five years old she frequented the Columbia theater, near which her family resided, until she became personally acquainted with every member of the house staff. One week, during the course of a benefit performance, she implored the opportunity of doing one of the simple dances her mother had taught her. The request was granted with the result that the youthful terpsichorean received special attention from the local press. Thereafter she became a fixture at all benefit performances in that community and gradually advanced to the footlights proper.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"The Prince and the Pauper" at the Strand.

MARGUERITE CLARK is appearing at the Strand theater in a picturization of Mark Twain's famous story, "The Prince and the Pauper," the first work of America's greatest humorist to be presented to the motion picture public. Every man, woman and child is familiar with the great American humorist's inimitable story of the ambitious little beggar and the adventurous little prince, each of whom craved the life of freedom of the other. It is a rare combination of quaint humor, rich with the sparkling satire that has made the name of Mark Twain revered and loved the world over. And there is now and then a real thrill that shows the master touch of the gifted author. Of particular interest is the fact that the motion picture version of the play has afforded a remarkable opportunity for unusual double exposure work of a most exacting nature. When the play was produced on the stage it was always necessary to so arrange the scenes that the person who played the dual role of the prince and the pauper never appeared upon the stage at the same time. The marvels of photography, however, have rendered this inartistic performance wholly unnecessary and has made possible strict adherence to all the details of the original story.

In the double role of the lowly pauper and the high-spirited but democratic little prince, Marguerite Clark's delineation of two diametrically opposed characters is remarkable for its clarity and its consistency. Never does the clever actress forget her identity, giving to the beggar in purple and fine linen the uncouth air of the boy of the streets, and never failing to invest the little prince, even in his most dire distress, with the most delicate hauteur of the royal child. In support of Miss Clark are William Sorelle, Robert Broderick, and William Frederick.

Other film attractions on the program are the Strand Topical Review, beautiful and interesting travel and educational pictures, and a new comedy.

The Triangle Program at the Knickerbocker.

Helen Ware made her debut as a Triangle star this week at the Knickerbocker theater in "Cross Currents," a Griffith-supervised play of tense dramatic power and unusual scenic beauty. William S. Hart, previously seen in "The Disciple," returned in another Ince-directed feature, "Between Men;" and Fred Mace, the popular Keystone funmaker, has a typical Sennett comedy of the new order, "Crooked to the End." This combination marks the beginning of the third month of the Griffith-Ince-Sennett plays at the Knickerbocker.

Miss Ware's vehicle gives her ample opportunity for the display of her well known emotional abilities. The destruction of a yacht furnishes a genuine thrill and scenes on an uninhabited island exhibit much superb photography. Courtenay Foote, Teddy Samson and Sam De Grasse have important roles.

In "Between Men," William S. Hart is shown in the character which he loves and does best, that of a strong son of the West. House Peters, Enid Markey, J. Barney Sherry and Robert McKim round out a well balanced cast. Unusual effects are obtained by bringing the play to an end while the prinicipal characters are riding on a fast limited train.

"Crooked to the End" is a railroad comedy, and Fred Mace and his principal supporting funmakers, Charles Arling and Hugh Fay, have many thrilling but laughable escapes from death.

"The Gentleman from Indiana," at the Broadway.

At the Broadway theater Dustin Farnum, whose fine manliness in his stage successes has won him a large following from coast to coast, is presenting a picturization of "The Gentleman from Indiana," by Booth Tarkington, released on the Paramount program. Mr. Farnum is seen in a charming love story of the Ohio River Valley.

"The Battle Cry of Peace" continues its run at the Vitagraph theater. "The Birth of a Nation" will remain indefinitely at the Liberty.

GOLDFISH NOW A GOLFER.

Samuel Goldfish, executive head of the Lasky Feature Play Company, has returned to his desk after a ten days' vacation in French Lick Springs, Ind. Mr. Goldfish learned to play golf while he was away, but he says he is a better judge of photoplays than mashie shots.

Fairbanks in the Ring

Star of Triangle Picture Wins Championship Bout at Sharkey A. C. While His Friends Shout Their Approval.

THE Sharkey Athletic Club of New York, the venerable haunt of pugilists who have taken the count and grown portly, the present home of aspiring muscular youth, was dedicated to a new art last week in the name of the Triangle. It is the art of obliterating the dividing line between fact and fiction.

Thousands of people are going to see a Triangle production called "His Picture in the Papers," in which Douglas Fairbanks wins a championship belt. Perhaps, just perhaps, one in a thousand will be able to tell when the men in the ring were fighting and when they were acting. Photography will have libelled nature if the scenes do not appear real, if the screen does not reflect bona fide bouts in a famous boxing club, crowded with enthusiastic fight fans.

Why employ supers? Why, indeed when one has a host of intelligent friends who are entertained the most when they assist in the entertainment. Director John Emerson couldn't have corralled at five dollars a head, a company such as that gathered about the ringside in response to judiciously circulated invitations. Lambs, Friars, members of the Screen Club were sprinkled through the crowd and they obeyed orders like the supers of a director's dream.

Speaking persuasively through a megaphone, Mr. Emerson almost succeeded in making it appear like a polite instrument for the communication of one's confidential thoughts. His instructions, always couched in the gentlest terms, explained the quality of emotion desirable at a given moment. There were times when he wanted enthusiasm, others when he wanted great enthusiasm and others when he looked for expressions of contempt. The crowd never once mistook the cue.

Joe Humphries, whose stentorian voice for long years has been music to the ear of the fight fan, was introduced as master of ceremonies and Terry McGovern stepped into the ring as referee. Terry was given an ovation that must have recalled the ghost of a former self, younger and slim. Terry is far from slim today.

Battling Burke held the championship at the beginning of the evening and the crowd watched and applauded as he disposed of the Harlem Kid and Knockout Smith. Between these bouts, both a part of the picture, there was another four-round affair staged exclusively for the edification of Mr. Emerson's volunteer supers. Someone shouted that it looked like a "still," thereby scoring the comedy line of the night.

Knockout Smith put up a good fight and took a lot of punishment before he fell. Terry counted him out and while the crowd cheered, Announcer Humphries appeared with an impressive belt in his hands. He inquired loudly if anyone else cared to dispute its ownership with Battling Burke, whereupon Douglas Fairbanks, in the get-up of a youth from the country, pushed his way to the ring and faced the champion.

According to instructions, the crowd registered ridicule, for no one had ever heard of this presumptuous boy from up-state, but Fairbanks responded only with his most ingratiating smile. Then he scampered off to the dressing-room and returned ready for battle. The crowd looked at his muscular shoulders and tapering waist and approved. He appeared every inch a snappy fighter, whose speed might overcome the greater weight of Battling Burke.

Nobody would have believed that the fight was framed had not Director Emerson foretold just what was going to happen. Fairbanks was the first to fall, but by the time Terry had counted seven he was on his feet again and pounding away at the husky champion. His pluck had won the sympathy of the fans and they were shouting "Go get him! Go get him!" when a blow on the jaw sent Burke sprawling across the ring. He took the count and amidst a wild demonstration the belt was handed to Fairbanks, who had shown himself to be almost as good a fighter as he is an actor, which is saying quite a bit.

ACTORS' FUND BENEFIT AT STRAND.

The annual benefit for the Actors' Fund, which will be given some time during the month of January next, will be held at the Strand theater. The Mark Strand Theater Company has given the house and its entire working staff, as well as the large concert orchestra for the occasion. Daniel Frohman, president of the Actors' Fund of America, has accepted the offer. Elaborate preparations for the benefit already are in progress.

Sessue Hayakawa

SESSUE HAYAKAWA, the celebrated Japanese actor, now a member of the Jesse L. Lasky all-star stock company, was born in Tokio, Japan, nearly twenty-seven years ago. His family planned that he should be educated for a high position in the Japanese navy, and with this in mind sent him to the Japanese naval school. Hayakawa's uncle was a celebrated Japanese actor, Otto Kawakimi, and as the young man was fascinated by the stage, he entered his uncle's company, in which the great celebrated Japanese actress, Madame Yacco, was appearing. Hayakawa appeared in the support of this distinguished artiste in the Shintomi Za and the Teikoku Za, two leading theaters in Japan.

Sessue Hayakawa.

When Madam Yacco and her company started on their international tour, young Hayakawa accompanied them to this country. He realized that he would have to have a greater education, as he planned to introduce the American drama in Japan. With this in mind he studied English drama and literature at the University of Chicago for one year and translated a number of the English classics into Japanese.

Returning to Japan he appeared in the Japanese version of the Ibsen dramas and Shakespeare, making a great success as "Othello." He returned again to this country and studied and played all along the Pacific Coast at the head of the Japanese organization.

He was selected by a distinguished motion picture director to play the stellar role in "The Typhoon" and "The Wrath of the Gods," and made a phenomenal success.

In Madam Yacco's company at the time he first joined it was a little eight-year-old actress, Tsuree Aaki, who was eventually to become the wife of Hayakawa.

His first engagement with the Lasky Company was in the support of Edward Abeles in "After Five." He then appeared in support of Blanche Sweet in both "The Clue" and "The Secret Sin." He is soon to be seen playing opposite Fannie Ward in the thrilling drama, "The Cheat."

Hayakawa has discovered that in speaking Japanese he cannot get the proper facial expression, so even in his Japanese company he speaks broken English in dramatic scenes. Hayakawa is now at the head of a large Japanese theater company in Los Angeles and is having a beautiful theater built for his organization by the wealthy Japanese merchants of that city. It is rumored he is soon to be starred by the Lasky Company in a big feature production, the scenes of which are laid in Japan.

Hayakawa has a prominent role in the Lasky production entitled "The Cheat," in which Fannie Ward is the star and which will be released on the Paramount program December 13.

R. B. ROBERTS MARRIED.

R. B. Roberts, president of the K. & R. Film Company, put one over on his partner and friends last Saturday. He slipped over to Washington, D. C., on the midnight train and on Sunday morning was married to Frankie Aldrich, a national capital society girl, and was back at his desk in the Leavitt Building at nine o'clock Monday morning. It was Tuesday before the office staff got on from a clipping sent from a Washington paper.

Pierce Kingsley, Mr. Roberts' partner, is at a loss to know who did the advance work in Washington, as publicity for the firm usually goes through his hands.

The couple are now flat-hunting. Roberts says he likes Riverside Drive and Kingsley told him that it did look good up that way but suggested that he select Barren Island, that the aroma was not so bad over there.

Equitable Directors Busy

Big Scenes Being Filmed—Mexico and the Southland in New Plays.

THE Equitable's Fifty-second street studio put over two big scenes last week. One of them was in "The Dragon," where Margarita Fischer, the star, was supposed to make her first acquaintance with the way things are done in the salon of a fashionable Modiste, and the other called for the use of Murray's Forty-second street dining place, as headquarters for a select cafe party. For the first the Maison Maurice was drawn upon for a display of the very latest and most costly gowns, and there was a valuation of more than $3,000 placed on the articles of feminine adornment which were displayed by the mannequins who paraded through the beautiful hall. The set occupied the whole floor of the big studio, and was a revelation of what can be done when the resources of a well equipped establishment are called on.

For one of the last scenes of "Idols," which Webster Cullison is directing, with Katherine Kaelred as the star, Murray's was filled with guests in full dress and evening costumes, and seldom, if ever, has the well known resort presented a more brilliant appearance. To George Sheer, of the Fifty-second street studio management, is given the credit of making the arrangements for securing the use of the place, handling the lights, the crowd, and the other accessories, and the whole thing was over before the regular diners made their appearance for their noonday repast.

Up in the Bronx Marie Empress and her prize winning Manchester black and tan "Baby," are busy with the first scenes of "Behind Closed Doors," under the direction of Joseph A. Golden, of Triumph, the Equitable's producing ally. The actress, of course, is the star of the play, but the dog, which is regarded as the most valuable 30 ounces of canine flesh in New York, will have an appearance, if not a speaking part, in the new production.

Over in Flushing S. E. V. Taylor is busy with "Nan Perrine," the title part of which is being taken by Molly McIntyre, and in which some heavy scenes are scheduled, and John Ince is preparing to start Frank Sheridan off in the filming of "The Man Higher Up."

Director Hopper, having finished "The Labyrinth," is expected to start for Mexico within a few days to pick out locations for his next big feature which has for its basis a story of Mexican intrigue, love, and psychology which will prove of absorbing interest. It is an original story from the pen of H. R. Durant, and will be called "Her God."

Charles M. Seay, who since the finish of "A Daughter of the Sea" has been making arrangements for filming his new script "Babette of the Ballyhoo," in which Muriel Ostriche will take the part of circus girl, is ready to take his principals into the southland, where they will join a road show and get "atmosphere." Mr. Seay will be on familiar ground, as his experience in making circus story pictures has gone far beyond the confines of the "Big top," and has taken in everything down to the cook tent.

ESSANAY TO MAKE "THE MISLEADING LADY."

Essanay is making extensive preparations for the taking of its coming five-act feature, "The Misleading Lady," adapted from the stage success written by Charles W. Goddard and Paul Dickey.

In order to make the play as realistic as possible, A. Berthelet, the director, accompanied by Henry B. Walthall, Edna Mayo and other leading characters, will make a trip to the Adirondacks to take several scenes.

The scene in which the heroine is kidnapped by the soldier-of-fortune and taken to his mountain lodge takes place in the Adirondacks and will be staged there in the exact setting as in the play.

The homes of several of Chicago's wealthiest citizens will be employed in taking the house party scenes, and other scenes which take place in the homes and on the estates of the rich.

The play has a stirring theme, with a cave man in evening clothes, a woman, primitive as the first mother, and the crashing, merciless battle of the sexes in the wooing of the pair.

LEHRMANN RETURNS TO COAST.

Henry "Pathe" Lehrmann, head producing managing director and president of the L-KO Motion Picture Company, of Hollywood, California, who has been in New York arranging details in his contract with the Universal Film Mfg. Company, left here Thursday, November 25, on the Twentieth Century Limited for a flying trip back to the studios.

Getting to See Edna Mayo

By Margaret I. MacDonald.

"O-OO!" replied a small but musical voice from the dressing room region of a Fifth avenue photograph studio to the attendant in the outer gallery. "Have you got a little, wee brush?"

"No, but we have an eyebrow pencil if that will do," replied the attendant.

"No, no, I've got too much on now, and I want to get some of it off. Haven't you got a little brush? No?"

The small voice rose to the last interrogation in diatonic ascendency, which signified the question left unspoken. "If you haven't, why haven't you?"

Perched on a window seat opposite where the voice came from, all I could see of its owner was a pert little chin and mouth that was rudely amputated from the saucy nose, perfectly innocent blue eyes and blonde curls that belonged on the upper register, by a bronze lamp with a very officious rose gold shade that stood on a cumbersome table whose weight of rare old timber was not sufficient reason for its being very much in the way just at that moment.

Edna Mayo.

I might add by way of explanation that this was the first appearance of Miss Edna Mayo, Essanay film star, on the scene of my waiting, and that the next appearance of this capricious little body was some time considerably later.

Miss Mayo came to town from far Chicago on Saturday, the 20th day of November, with only Sunday, Monday, Tuesday and part of Wednesday to do a lot of necessary and wonderful things, among which was the selection of ever so many dollars' worth of gowns, I wouldn't even whisper how many, ravishing creations designed by Lady Duff Gordon, to decorate the little lady socially and picturewise. She left New York again for the West on Wednesday by the 2.45 train, or at least such is my understanding.

A picture story is never a success unless you have plenty of suspense in it, so they say, and when I tell you that it took me almost twenty-six hours to catch up with Edna Mayo in her whirlwind chase around New York City you will realize that some suspense attends the story of my trying to get even with the little star, which started at shortly past eight one chilly morning.

When we did get even she told me with breathless haste during the process of re-attiring herself for the street that when she is at work at the Essanay studios in Chicago she rises at seven every morning, goes to work between eight and nine o'clock, works until five in the afternoon, and retires at nine.

The first picture production she will work in after reaching Chicago will be "The Misleading Lady." She says she does not like herself in every picture she appears in, but is rather partial to "The Little Deceiver," "The Little Straw Wife," and one or two others I've forgotten the names of. She tells you with questionable titter that she was born in Philadelphia, and declares that she has to come all the way back from Chicago to dear old New York to get just the kind of clothes she wants to wear, meaning, of course, no reflection on our Western rival.

I'm glad I met Miss Mayo, and sorry that I have nothing more of real solid fact to tell you. But after all what more could one gather on a "quick change."

THOMAS BEDDING RESIGNS FROM WORLD FILM.

Thomas Bedding, who for some time has been connected with the publicity department of the World Film Corporation, has resigned. Mr. Bedding, who has had a wide experience in the film industry, has announced no plans for the future.

Richard Stanton Working on "Graft"

Producer Has Selected Strong Cast for the New Universal Serial—First Episode Quickly Made.

THE first episode of "Graft," the new serial of the Universal Film Manufacturing Company, has been completed by Director Richard Stanton of the Pacific Coast studios of the Big U organization.

"Make it a stem winder," said Carl Laemmle, president of the Universal Company in a dispatch to Director General Henry McRea about the serial, adding: "I want it to be the best serial we or any other film company had ever put out. Don't spare the expense—give us the best serial results possible."

Richard Stanton.

Director Stanton and the officers of the studio plunged into the matter with a vim and soon had planned a campaign for the forthcoming serial. A few days later Director Stanton selected his cast, the leading roles being placed in the hands of Hobart Henley and Jane Novak. Henley's excellent work in "The Man in the Chair," "A Little Brother of the Rich," "The Tenor," and other recent photoplays, will be recalled by the followers of the screen as will also the splendid portrayals of Miss Novak in "The Scarlet Sin," and "A Little Brother of the Rich." Another of the principal roles was given to Glen White, a Universal favorite, who came to the coast especially to take part in this serial.

In exactly six days from the start upon the serial Director Stanton had finished the first episode, and when the two reels were given their initial showing in the projection theatre at Universal City a critical audience unanimously decided that they depicted an unusually interesting story which was splendidly acted by the leads and the entire company.

Dark Cloud

HERE is Dark Cloud, an Indian actor who made his debut this week in the first class New York picture program at the Knickerbocker theatre, appearing as the Indian Chief in the Triangle-Fine Arts play of "The Penitentes." His debut in the $2 pictures is rather late in life, for Dark Cloud is 76 years old. But he is as strong and sturdy as a boy of twenty, stands 6 ft. high, weighs 180 lbs. and is a man of wealth in the bargain, his bank account, it is said, totaling $100,000. He rides like the wind and in the battle and master scenes has the fury of the Sioux. Really he is a Penobscot Maine Indian, almost the last pure blood of his race, and has been in theatrical work of various kinds for the last 20 or 30 years. Dark Cloud is a considerable philosopher. He attributes the decay and coming extinction of the American Indian to interbreeding with the whites. He says: "My people understood nature and lived close to her throbbing heart. Your people do not know the shelter of the trees and the whispered secrets of the forest. They wear themselves out upon unspeakable realities, and they are never renewed. Modern science has come to realize that America is the oldest land in the world and that the Indian was the first man, Adam."

Dark Cloud.

Ellis Directs "Ventures"

Producer of Many Kalem Features to Stage "Ventures of Marguerite."

ROBERT ELLIS, well known as a player in Kalem productions for years, and who recently showed his worth as a producer of Kalem three and four reel features, has been given the reins for the "Ventures of Marguerite" company, and will produce the future episodes in the Kalem series featuring the dainty Marguerite Courtot. Ellis is considered by Kalem one of the most valued members of the directing staff, and his transference to the single reel stories is in line with that organization's announced policy of putting its best resources in the short productions.

Screen fans will not miss Robert Ellis as an actor, however, for it is probable that he will play the "heavy" roles in the forthcoming "Ventures." "The Ventures of Marguerite" have proven fully up to the standard of popularity of past Kalem series, and it is expected that with this change they will become even stronger. Miss Courtot will continue to wear Russek creations throughout the series as the fashion element has had no small part in the success of the series.

William Conklin

EVERY inch an actor is William Conklin, who has made his reappearance on the screen via the Balboa studios in "Neal of the Navy," the patriotic serial photoplay which was made with the approval of the United States Government. More than six feet tall, Mr. Conklin has an impressive physique and a clean-cut face that is good to look upon.

William Conklin.

He began young manhood as the junior member of the well-known drygoods firm of John M. Conklin & Son, in Brooklyn, one of the largest mercantile establishments of the East. During the troublous times of a score or more years ago, the concern closed its doors and William Conklin had to find something else to do.

The stage had always interested him. Through his club affiliations, he was acquainted with many of the leading managers and producers. One of them enabled him to begin at the bottom. But a man of Conklin's calibre climbs fast, once he starts. He has filled many notable engagements in the realm of the legitimate. All of last year, he was the leading juvenile man in one of Broadway's biggest hits.

Some years before, Mr. Conklin had been a member of a prominent stock company owned by H. M. Horkheimer, now the head of the Balboa studio. With a renewal of acquaintance between the two, it was natural that the actor should go to Long Beach. He had had a previous picture engagement with the All Star Feature Company, under the direction of Augustus Thomas.

Mr. Conklin has all the equipment necessary to make a successful actor, both on the stage and screen. When he finishes his present picture, he is to be featured in some notable Balboa releases that will enable him to appear to the best possible advantage.

BOWMAN DIRECTED "PENNINGTON'S CHOICE."

In a recent review of "Pennington's Choice," released by the Metro Pictures Corporation, O. A. C. Lund was named as the director. The Moving Picture World has been advised that William J. Bowman produced this picture and deserves full credit.

Making Films Steady

The Contribution to Cinematographic Art That Is Credited to Nicholas Power.

THOMAS A. EDISON is credited with having said: "Give me a motion picture machine and I'll teach more history in fifteen minutes than instructors and text books can drill into the minds of pupils in a month." But this was not in the early days of motion pictures—for the machines used fifteen years ago, when moving pictures were being introduced, were inspired with the jumps, flickers and dances to a degree that made it an optical hardship to look at a film.

When films were in the experimental stage the picture machine was equally undeveloped. Edison seemed to have other things to think of besides films and picture projection two decades ago. The inventive mind of the "wizard" had not then taken up the subject of pictures to any great extent, and it was many years after the picture business grew out of its swaddling clothes before anybody gave much study to the important detail of projection.

Finally one inventive genius—Nicholas Power by name—noted the defects in the early film displays, and traced the troubles to their source—the projection machine. Power was the first man to seriously apply himself to the perfection of "throwing pictures" upon the screen. He studied out the mechanical intricacies of the subject, and, having first foreseen the future of the film, devoted long hours and many months to experimenting with cranks, cogs, shutters and wheels.

Mr. Power knew that moving pictures would never succeed as an amusement unless they could be thrown clearly and steadily upon the screen: he sensed troubles with the eyes of millions unless the earlier projecting apparatus could be replaced with steady running, even "throwing," and flickerless machines.

Unlike most inventors, he was wise enough to keep the reward of his genius in his own control and instead of selling his patents for trivial sums he proceeded slowly and always within his means. New models were produced every few months, every machine he turned out was an improvement upon its predecessor, and finally he arrived at a point so closely approaching perfection that the Power's projectors are now established as the standard of all "picture throwing" apparatus.

The millions who find entertainment at the picture shows owe more to Nicholas Power than to any other one individual ever associated with the moving picture industry—for it was Mr. Power who devoted years of his life to taking the "flicker" out of the film and conserving the eyesight of his own generation and for generations to come. These are things the film promoters say little about—but the fact remains that there would not be so many admirable pictures and the photoplays would not be so immensely popular if they had not been set right "at the source" by Nicholas Power.

NOLA FILM TO PRODUCE FOR ASSOCIATED PROGRAM.

Capt. W. J. Hannon, president of the Nola Film Co., New Orleans, La., is in town and makes an announcement that he has just closed a contract with the Associated Film Sales Corporation whereby he is to make one five-reel feature every month, to be released exclusively on the Associated Program in addition to their regular service. The Nola Film Co. has a magnificent studio equipped with everything imaginable that would help make good pictures. They have at present three features made, the titles and stars of which will be announced soon.

MME. PETROVA IN NEW METRO PICTURE.

Mme. Petrova, the Metro star, who has been on tour in the successful play, "The Revolt," is taking advantage of her New York engagement by beginning work on another big Metro feature picture, "What Will People Say," at the Popular Plays and Players studio, in Fort Lee, N. J. This production will be mounted on an elaborate scale, and Mme. Petrova will be surrounded by an exceptionally strong cast including Fritz de Lint, Fraunie Fraunholz, Jean Thomas, John Dudley, William Morse, Geraldine Piers, Willis Enslee and other stage and screen artists. Miss Thomas is a member of Mme. Petrova's supporting cast in "The Revolt," and Miss Piers has an important role with Ethel Barrymore in the play, "Our Mrs. McChesney," at the Lyceum theater.

Pete Lang

PETE LANG, of the Lubin Company, lays claim justly to coming pretty close to being the Grandpop of Lubinville. As Pete explains it, "I just seem to have stuck along, growing to love and become one of the landmarks of the place, never creating a furore of excitement over my work and yet being more or less in demand every minute of the day—one minute hearing a call that I am cast as the boss of the opposition political party, then a candidate of another party, first a comedian then a tear provoker — sometimes a star and other times just a filler—one day a kid, the next a grandpop—in fact, anything and everything excepting that as yet I have done no female impersonating, chiefly because my chest has slipped down to where my waist line once was." But "Modest and Versatile Pete," as his colleagues of the Lubin studio call him, is loved by all of Lubinville and is praised by every man jack of the directors, and he has grown as an essential about "the yard"—the most used man of the staff. From 7:30 in the morning until the last man had crawled away in his Flivver, you'll find Pete on the job, on the bench by the gate, keeping 'em in the convulsions with a "parlor story" or two and then probably the next minute trotting in to play the part which it is sure-fire betting the critics are going to say "was played by Pete Lang as it should be played, and as only Pete Lang can play it."

Pete Lang.

Harry Vokes

BEFORE Harry Vokes, the comedian who is known to everyone from coast to coast, began his thirty-one years of playing with Ward in the comedy team of Ward and Vokes, which has of late years been disbanded, he was a clown in a circus. That gave him training in slapstick play, and fitted him for comedy work.

Mr. Vokes is at present starring in two Casino Star Comedies at the Gaumont studios for release on the regular Mutual Program. One is "Beauty in Distress," written by Miss Dorothy Rogers, and "The House Party." In the former, Mr. Vokes is supported by Miss Rogers, the writer of the story, and in the latter by Miss Eleanor Fairbanks, who played last season in "A Pair of Sixes."

Mr. Vokes, with his comedy partner, Mr. Ward, began business with a capital of $650. This they put in the equipment for their first comedy sketch. It didn't take long to make that much, after they had once had a try at the stage. After that all they had to do was bank the money.

Harry Vokes.

The comedy team is well remembered all over the country for their appearances in "A Run on the Bank," "The Governors," "The Head Waiters," "The Floor Walkers," "A Pair of Pinks," "The Promoters" and "Trouble Makers."

Spokes from the Hub

By Marion Howard.

WELL, we have had our Triangle first night and liked it. The big Boston theater was crowded with an unusual sort of audience, including newsboys. Three of the films were excellent, especially "The Lamb" (as New Yorkers know already), and it served to introduce a local favorite, Douglas Fairbanks. David Griffith's master-hand was seen throughout, especially in the battle between the Indians and U. S. cavalry men. There was certainly punch with a capital "P" all through this and the others shown—"The Valet," introducing that clever young actress, Mabel Normand, in swimming stunts, and Raymond Hitchcock. I liked best "The Iron Strain," and the work of Charles K. French as the grandfather, who knew a real man at sight. Dustin Farnum always puts anything over and he is good to look at. As for "A Game Old Knight," it was nothing but horse play beside which "Tillie's Tomato Surprise" sinks in comparison, and that's saying much. It was the one disappointment, as slapstick has no place in a first-class theater, however the mixed audience present howled and applauded.

* * *

There seemed no change in the theater interior as announced except in the new screen and in the garb of the ushers, a soft, pretty grey. Miss Katherine Ward, the head usher, to whom I was indebted for admission, was in full evening dress and gracious to all. The stage still has a row of bright-hued flowers in pots and which are inartistic in coloring and needless. The orchestra itself is decorative enough, and this intervening strip jars. It was good policy to retain the Fadettes and the services of Francis Ferguson.

The Hub is "de-lighted" with the work of Mary Pickford as "Mme. Butterfly," but more especially with the work of the director in giving the public such wonderfully realistic scenes. Even to those of us who have visited Japan there seemed no flaw or a thing to criticize. Perhaps the big hit was made by the Japanese baby, who behaved so well and caused many exclamations. It is these details that elevate the films and set a high standard. My companion said, "To think of it, we get this wonderful picture for such a ridiculous sum!" I thought the moonlight scenes most artistic, and the perspectives, especially good showing a U. S. cruiser in the distance. We liked the ending, too, and the well-balanced company. On same bill at the Park was "Dora Thorne," with Lionel Barrymore and William Thomas Jefferson in the cast, sons of Maurice Barrymore and Joe Jefferson, and they certainly made good. Barrymore had a fine make-up as the irascible old father, and showed his art in illustrating the bad effects of ill temper in producing paralysis. The scenes were ornate, especially the interior of the mansion of Lord Earl. We felt, however, that the heroine was too much of the novice type. Isabel Rea was the favorite with the house. She also was most artistic as the young cripple in the Biograph film, "Her Renunciation," seen at the Boston theater Sunday night. A beardless youth just back of me said, "Gee, what a fetching dimple."

* * *

Say what you please, the Universals have some stunning leading men like Frank McGuarrie, with his clear-cut features—always the artist. He first attracted attention in "Fifty Years Behind the Times," and once seen is never forgotten. Sunday he showed his versatility in "The Unmasking," a remarkably strong play with its little lesson at the end brought about by that dear child. One of the finest scenes was that of the man, and the woman he wanted to wed, standing at the edge of a miniature pond on an estate, both figures reflected full length in the water. Great credit is due the men who staged that wonderful moonlight scene. Another gem furnished that evening was "The Clue of the Portrait," and again a child was a marked feature.

* * *

The Film Club had an interesting meeting Sunday evening last and closed its charter membership. Commodore J. Stuart Blackton and Rose Coghlan were made honorary members. The president, Marion H. Brazier, took the floor and paid high tribute to "The Battle Cry of Peace" and called upon the club secretary, Miss Mabel W. Brewerton, to read from her stenographic notes extracts from Mr. Blackton's address at the opening night at the Majestic theater and which no Boston paper quoted. Another feature of the meeting was a paper by Mrs. Cecilia Mahoney on Universal City and the Mission Film Co. (at Santa Barbara, Cal.), both of which she had visited. It was replete with inside information. This club has been admitted to the City Federation of Women's Clubs of Greater Boston and has for one of three delegates Mr. Samuel Grant, secretary of the Exhibitors' League and chairman for the coming ball, December 1. This federation has frequently criticised the motion pictures, which happily are more and more above criticism. The Film Club hopes to meet any future attempted censorship in that body, with convincing arguments. At Sunday's meeting there were remarks from Mr. Ernest Horstmann, president of the League, and one of the syndicate to purchase "The Battle Cry of Peace," which has made a tremendous hit here and is on for a run. Some local Germans have risen to condemn the film, but we fail to see what their grievance is, for the invading army is not labeled German. It will prove a good advertisement for the picture, anyhow.

* * *

Mr. Guston, former manager of the Boston theater, is to have sole charge of the Bijou, Boston's dainty playhouse owned by Keith. He tells me that they are to run Universal films only, and one may be sure of good music accompanying them. This is a fifteen-cent house and very popular. I have already told of the unique staircase leading to it.

* * *

Strikes me the Selig Company have put forth a daring film in "Sweet Alyssum," inasmuch as it tells plainly the immorality of the mother, where she has passed her nights, etc., showing the woman to be utterly devoid of soul, and we are glad when she gets out of the picture. Tyrone Powers, as expected, was excellent, and his conduct was entirely excusable in dealing with the guilty pair. Later on the story developed well, but somehow we could not quite get away from that unwholesome mother, and felt that one reel might have been censored.

* * *

It seems like "straining at a gnat and swallowing a camel" for a mayor of a small town to raise objection to profanity in "The Family Cupboard," which I have not yet seen filmed. As no words are spoken it is an easy matter to eliminate the sub-title. This mayor of a town near the Hub, would no doubt attend a performance of "Grumpy" and smile at the "cuss" words uttered by Cyril Maude every third sentence, and he might hear a few in any Shakespearean production. Why should it make a difference "whose ox is gored?"

* * *

We learn with pleasure that Francis Wilson's "Bachelor's Baby" is to be filmed, and it is good news to the Hub, as he could not produce the play here, because of our ridiculous blue law regarding children of the speaking stage. Mr. Wilson refused to play it with a 14-year-old kid, so we lost it, but many saw it in New York during its long run with our own Lillian Lawrence in the cast. Mr. Wilson ought to make a good subject with his mobile face and art.

* * *

I went up to the St. James theater to see "Evidence" last week, put on by the World Film, and found Richard Buhler in the cast, though not mentioned in the advance notices read. It was a "howling melodrama," as we used to call such plays, but well staged and consistent throughout, though it did seem like rubbing it in to have the heroine, a continuous victim of circumstantial evidence as Lady Una was. Lillian Tucker did a fine bit of work, and again a child figures delightfully. It was certainly some film, with action to burn.

* * *

"Pennington's Choice" made a big hit here, especially with men, owing to fisticuffs, doubtless. Bushman appears to great advantage in his evolution from the idler to the fighter, who then became worthy of his choice. It was good to see Beverly Bayne playing opposite, and she was some sight making her high dive and posing on the rocks semi-nude. It "got by" our City Hall censor much to our relief, for she was most artistic and natural.

* * *

I thoroughly enjoyed "The Closing Net," and this voices the sentiments of all about me. Howard Estabrook and Madeleine Travers did great work. It is one of the best of the "Gold Rooster" offerings seen in a long time.

* * *

Olga Petrova's name spells quality, and we were prepared to like "My Madonna," a most pretentious film. She was ably seconded by Guy Coombs, the young artist. There are some inconsistencies, but on the whole it was convincing, picturesque and the poses of Petrova at the opening and close of the films were far ahead of anything she has given us.

Executive Board Meeting Called

President Herrington Names Chicago as the Place to Hold It.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, submits the following letter to the exhibitors which is self-explanatory:

"To the Exhibitors:—I will call a meeting of the National Executive Board in Chicago some time during the last week in December. At this meeting it will be decided the place where the National convention will be held. At present it looks as though there will be some very hot rivalry between New York, Chicago, Detroit and Pittsburgh.

"As Chicago is centrally located I have decided to call a meeting of all the National vice-presidents and state officials to meet in conjunction with the National Executive Board at the Chicago meeting as I feel that it is only in this way that it will be possible to bring about the affiliation of the many state and local organizations into one compact National League.

"Now Mr. Vice-Presidents and State Officials, I appeal to you, through the pages of this paper, as business men, to use every effort to respond to this call when I open the above-mentioned meeting in Chicago, next month. Without your aid and that of every individual exhibitor I can hardly accomplish anything of any material benefit to you, and with your help we can organize or affiliate the State and Local organizations into one compact National League. Once organized into one solid body we can fight any question which might arise that will do harm to the motion picture industry, and we will not only fight them, but we will come near winnig every battle we fight.

"Yours very truly,
"FRED J. HERRINGTON,
"President of the Motion Picture Exhibitors' League of America."

NORTHEASTERN OHIO EXHIBITORS MEET.

The first metting of the new Northeastern Ohio Motion Picture Exhibitors' League was held this week in the new headquarters on the fourth floor of the Republic Building. The executive committee of the body is considering a plan to have members book films through the organization. C. A. McGown, proprietor of the Cameraphone theater, originated the suggestion. He announced that he had been informed that a number of exchanges are willing to give the organization a rebate of $5 on all films booked through the organization.

McGown also declared that exhibitors in other sections of the state would be influenced by the judgment of Cleveland exhibitors in booking films that had been shown for their benefit, and that the exchanges would be saved considerable expense.

Members of the organization assert that the rapidly increasing cost of feature films is largely due to the fact that exhibitors outbid each other and do not stand together in combatting increased prices.

OPERATOR LOSES REEL OF FILM.

The Moving Picture World has been asked to aid in the recovery or tracing of a film the loss of which through theft has caused much distress to Edward J. Mace of Buffalo. Mr. Mace, who is the operator at the Jubilee theater, and a member of I. A. T. S. E. Local 29, writes that at the close of the day's work on October 2 he went to a large exchange to return film. A reel of film left on a packing case in the receiving room while Mr. Mace went upstairs was not to be found on his return. The subject was a Keystone Chaplin, "His Favorite Pastime," the property of the Buffalo branch of the Mutual. In the film was the identifying perforation, "No. 41, M. F. Co." Mr. Mace lives at 339 Watson street, Buffalo, and will be grateful for any information that help him to recover the film.

RELEASE DATE OF "CAMILLE."

"Camille," the master work of Albert Capellani, and the greatest role of Clara Kimball Young, is expected to be released on December 20. Extra care and extra time are being devoted to the finishing of the picture in order that the fullest possible justice can be done to all concerned, and that Miss Young can be presented to her legions of admirers with every completeness and adequateness. The cast is the strongest ever seen in a World Film feature. The fact that the part of Armand is in the hands of Paul Capellani lends this feature remarkable interest. The exhibitors throughout the United States have been more interested in this picture than in any other previous World Film release.

James Bradburry With Selig

JAMES BRADBURRY, the famous comedian, who has joined the Selig Polyscope Company, has a stage experience extending over thirty-four years. During his first three years in the spoken drama, he was employed at the Boston Museum in stock and was surrounded by the best players of the time and was given an opportunity to play with such stars as Edwin Booth, Dion Boucicault, William Warren, John Gilbert, Lester Wallack, the elder Salvini, and others. Later, Mr. Bradburry joined Edwin Arden in "The Eagle's Nest," removing to New York City. After several years with Arden, Mr. Bradburry went with Louis Carnot in a repertoire company, playing anything he was cast for and so establishing his line of comedy characters.

James Bradburry.

Following that engagement, Mr. Bradburry appeared with many companies and played many parts. Here is a list of plays in which Mr. Bradburry figured to a great extent: E. E. Rice's productions; with Nellie McHenry in "A Night at the Circus," "Ranch 10," "Gay Coney Island," "The Village Postmaster," "Naughty Anthony," "Captain Barrington," "Hearts Aflame," with Anna Held, "Fifty Miles from Boston," "Aero Club." "Is Matrimony a Failure?" "The Girl at the Helm," "The County Chairman," "After Five," "Along Came Ruth," "Inside the Lines," "Mollie and I" and others.

Mr. Bradburry is known as one of the cleverest character comedians in theatrical history and through his acquisition the Selig Company has engaged an artist with a new style of comedy which is sure to delight the photoplay public. Mr. Bradburry will appear in a number of forthcoming Selig Red Seal plays. He scored a hit as the manager of the Burlesque Co. in "A Black Sheep," which was his first appearance in the pictures.

MACKENZIE MAKING NEW PATHE PICTURE.

Donald Mackenzie, the Pathe producer, will soon start work upon "The Precious Packet," adapted from the novel of the same name by Fred Jackson. Lois Meredith, one of the most beautiful of the younger women upon the stage, and Ralph Kellard, have already been signed for the picture. Mr. Mackenzie will have to take his entire company to a Maine lumber camp to spend several weeks there, since many of the scenes are laid amid such surroundings. In the meantime he is anxiously awaiting from correspondents in Maine reports of heavy snowfalls.

SEVENTY-SEVENTH STREET THEATER SOLVENT.

Judge Charles M. Hough of the United States District Court has dismissed the involuntary petition in bankruptcy filed against the Seventy-seventh Street Theater, a corporation conducting a moving picture show. The petition was filed November 10, but inasmuch as the corporation has paid all its unsecured creditors in full, the court decided the petition should be cast out of court. Archibald Palmer, the receiver, was discharged and ordered to turn over the property to the theater corporation.

VIM PLAYERS HAPPY AT JACKSONVILLE.

Louis Burstein, director-general of the Vim Comedies, paid a business visit to New York last week. He declared that the Vim players are now comfortably situated in Jacksonville and hard at work turning out a comedy a week.

"It is only natural," says Burstein, "that I should be enthusiastic over Vim prospects, but never in my experience in the film business have I come across a more willing or competent aggregation than those composing the Vim players. We have got off to a fine start and I am more than satisfied that we can keep up the pace."

THERE GOES THE ORCHESTRA, ANITA-LET'S DAWNCE!
YOU BETCHA ANITA STEWART AND SAMMY SPEDON WERE THERE.
EXCELLENT SKETCH OF MARY PICKFORD MADE IN THE CENTRE OF THE BALL ROOM
OH, LOOK, LAURA, THERE'S AUGUSTUS PHILLIPS AND BOB CONNESS, THE HANDSOME CHAPS!
DOC WILLAT WENT AROUND DISGUISED BY A MONOCLE BUT HE COULDN'T FOOL US.
KING BAGGOT WIELDING THE MERRY MITT AS USUAL
BEN WILSON
"POP" LUBIN DOES THE FOX TROT
BILLY QUIRK AND CLARA KIMBALL YOUNG LEADING THE GRAND PARADE
DAN FROHMAN PRESENT
MR. POWER
THORNTON FISHER HOTEL ASTOR '15
CARL LAEMMLE'S SMILE THAT DIDN'T COME OFF.

Eastern Pennsylvania Exhibitors.

Meet at Tamaqua, and Organize a League—Another Meeting December 5.

FORTY-NINE moving picture exhibitors, representing a total investment of over $3,000,000, recently met in the clubhouse of the Elks at Tamaqua, Pa., and organized the Exhibitors' League of Eastern Pennsylvania. Matters of vital importance to those interested in the moving picture industry were thoroughly discussed and many valuable suggestions were proffered to those in attendance tending to illustrate the plans of the successful exhibitor. Mart J. Franey of Shenandoah, was chosen to act as temporary president, and O. J. Miller, the well known exhibitor of St. Clair, was elected temporary secretary.

The main object of the organization is to promote a better feeling among the exhibitors and to bring them in constant touch with each other for their mutual betterment. It had long been felt that there was need for such an organization in that section of he State, and many suggestions were offered, but they always lacked initiative and as a consequence, failed to materialize. This time, however, the exhibitors are in earnest and it is their intention to lay the foundation for an association that will continue indefinitely and which will prove of enormous value to exhibitors for many miles around.

A meeting will be held on Monday, December 5, when it is proposed to effect a permanent organization. Agents have been working for some time past endeavoring to interest exhibitors in the project and their reports have been of a most satisfactory nature. According to returns there is every indication that several hundred exhibitors will join the infant organization, embracing practically all of the Eastern section of Pennsylvania, east of Williamsport. May the new league be entirely successful.

NEW HORSLEY DIRECTORS FINISH FIRST WORK.

David Horsley's recent additions to his directorial staff, Ulysses Davis and William J. Bowman, engaged to produce Centaur feature animal pictures in which the Bostock animals appear, have each finished their first Centaur picture.

Mr. Davis' production is entitled "The Arab's Vengeance" and is scheduled for release on the Mutual program December 16. The production is in two reels.

The initial effort of Mr. Bowman for Mr. Horsley is also in two reels and is called "The Terror of the Fold." The story is of the American west.

BRITISH NOTES

FOR three months past or more the representative associations of exhibitors, renters and manufacturers, have been repeatedly endeavoring to bring into being an equitable arrangement for the better control and preservation of open market films. After many amendments a definite plan of action has been formulated in the form of two special and binding agreements, the first between manufacturer and renter, and the second between renter and exhibitor. Although originally intended for Nov. 1 the date of its operation will not be until Nov. 15th. The agreement between manufacturer and renter provides for the sale (or should it be hire?) of practically all open-market pictures at a fixed price per foot, which the renter agrees to rent out in accordance with a fixed table of prices. These begin with the price per thousand feet on release day and for the succeeding twelve weeks and generally show a substantial advance upon charges for similar programs made to-day.

* * *

This is partially accounted for by the recent tax which it does seem unfair to be entirely borne by the manufacturer. Another clause limits the life of each film to nine months. Between renter and exhibitor the terms are different. In a manifesto issued to its members the Exhibitors' Association recommends that the new scheme be dropped for three months as a trial. It is only to be expected that the exhibitor will pay a higher price for his open-market program and the cost is calculated upon the manufacturer's price plus a profit of 10 per cent. for the renter. It is argued that this will be an inducement for both manufacturer and renter to maintain the hitherto unprofitable open-market programs. An odd circumstance in this circular is the tone in which the American manufacturer is painted as the menacing monopolist. "With the open market goes the open market renter, the final obstacle in the way of a combination of manufacturers who supply a large percentage of all films shown in this country and who by renting direct would save the middleman's profit and have the exhibitor at his mercy," it says. "What chance will the British manufacturer have under such conditions?" . . . The new arrangement "will improve the quantity and quality of open market subjects and will protect the exhibitor from an American monopoly involving methods which are repugnant to the commercial instincts and genius of our country."

* * *

Considering the melting attitude of a large number of members of the Exhibitors' Association towards the policy of the Essanay Co., the above exhortation is apt to lose some of its original flavor. Under the auspices of the Exhibitors' Association exhibitors from Lands End to John o' Groats, have publicly avowed their intention to boycott the firm in question but the number of exhibitors, especially in the provinces, who have gone straight from these meetings and booked the latest "Chaplin" comedy must be disconcerting testimony to the unity of the body as a trade association.

* * *

Lewis Waller, the Beau Brummel of the footlights, died from heart failure last week and shortly after the first show of his appearance as Brigadier Gerard in the play of that name, which was filmed during the summer by the Barker Company.

* * *

The American produced films, "Three Weeks" and "Five Nights," continue to occupy the attention of the law courts. As previously reported in the World, Mrs. Elinor Glynn, novelist, is seeking to restrain the Weston Feature Film Co. of this country from circulating a burlesque of her famous novel entitled "Pimples Three Weeks," without the option. The defence was that copyright could not prevent the caricature of a serious work and counsel cited "Punch," which caricatured Royal Academy pictures. Judge Younger stated that anyone induced by the title to see the performance of "Pimples Three Weeks" was entitled to get his money back, and in adjourning the hearing remarked: "The burlesque only exists owing to its inane vulgarity. I do not think Mrs. Glynn would admit that any person who read her book would derive pleasure from the burlesque.

* * *

In the case of "Five Nights," the National Film Agency of Manchester are, as already recounted in a previous letter, seeking to nullify the censorial powers of the St. Helen's magistrates in banning the local production of the version. This film paid £3,000 for Lancashire, Cheshire and Derbyshire rights of the film, and although it was banned at other places it passed the British Board of Film Censors. Judge Avory in upholding the magistrate's decision pointed out that it was a condition of the licensing of picture theaters in St. Helen's that no film should be exhibited which the magistrates objected to, and that Mr. Redford held no statutory authority in these matters, despite the fact that he said he found nothing of a prohibitive or indecent nature in the film.

* * *

A similar application from Liverpool was also disposed of. The latest prohibition by magisterial decree of this film is at Bradford, while Manchester exhibitors (where the film has been extensively shown) have received a broad hint from the authorities that to exhibit the film will be to court trouble.

* * *

The first production of the British Actors Film Co., which has adopted the late Sir Hubert von Herkomer's studio and plant in Hertfordshire will be entitled "The Lifeguardsman," after Walter Howard's melodrama. The work of this newly constituted company, although yet only within the realm of conjecture, shows definite promise, thanks to the ingenuity of a skilful promoter who has been successful in enrolling a number of theatrical celebrities as shareholders.

* * *

Two official cameramen rated as lieutenants have now left London for the front as nominees of the British Manufacturers' Association in conjunction with the army scheme to obtain authoritative records of the military operations. The films so obtained will be available (after war office censorship) for exhibiton through certain selected agencies.

London Trade Topics.

The announcement has been made by Mr. Scott of the new "Clipper" and "Mustang" brands. The American Company of London, Ltd., will handle these along with the usual issues from Santa Barbara on "open market" lines as heretofore.

* * *

Another Pinero play is being preserved for posterity at Walton-on-Thames by the Hepworth Company. The title is "Iris," with Henry Ainley and Alma Taylor in the lead.

* * *

The latest available abstract from the Board of Trade shows the following imports of motion picture films from abroad between January 1 and August 31 of the present year: Belgium, £266; British East Africa, £350; British West Indies, £405; Canada, £595; Cape Colony, £40; Denmark, £140; France, £36,167; Holland, £394; India, £7; Italy, £20,568; Japan, £62; Russia, £10; Spain, £32; Switzerland, £917; United States, £784,156; total from all countries, £844,109; total from all countries except the U. S. A., £59,953, showing nearly 95 per cent. of total film imports to Britain are exported from the U. S. A.

* * *

What is D. W. G. going to do with Sir H. B. Tree? is a question much in evidence in London today. The famous actor-manager's forthcoming tour to the States is known to be not exclusively for the benefit of the legitimate stage, and there may be more than at first meets the eye in the report that it is an educative preliminary to a film producing venture of his own. In America, however, he is certain to be figured in some of his remarkable impersonations of the characters in Shakespeare, most probably "Henry VIII." The materialization of his visit to the studios of the New York Motion Picture Corporation and the anticipated collaboration with Griffith will be something worth waiting for.

* * *

The Bosworth film, "Hypocrites," which caused quite a flutter in the censorship dovecotes in your country, received the stamp of approval of G. A. Redford, last Monday. International Exclusives, Ltd., have the British rights and they were effectively prevailed upon to clothe the offending figure.

* * *

H. Rowson, of the Ideal Film Renting Company, of London, is home again from the States after negotiating the disposal in America of "My Old Dutch" to the Universal Company.

* * *

Film critics in London, both in the trade and out, are just now making capital of the ubiquity of the six-shooter

in the average imported society or domestic drama from American studios. The accusing finger is in particular pointed at one firm which, singularly enough, does not specialize in Western pictures, but which gives special attention in its last twenty-four consecutive releases to the machinations of its sophisticated gunmen.

* * *

When last Saturday's mail arrived with the preceding week's issue of the World, the one topic for rumination in the small but powerful American colony in the precincts of Gerrard and Wardour streets was the final squashing by Judge Dickinson of the Motion Picture Patents Company and associated concerns. The law against trusts in this country is not so definite and with the exception of regulations introduced into certain sections of the brewing industry is almost without precedent. Still the ruling of the District Court of Eastern Pennsylvania does not fail to reflect an effective moral to people much further afield than its own area of jurisdiction.

* * *

An unfortunate and obviously unanticipated side issue to the recently levied film tax has come under notice this week. A few producing companies here (Hepworth, Gaumont and others) have been generously sending a weekly program of films for the use of the portable moving picture theaters in the firing line in France for the entertainment of the Allied troops. The Gaumont Company have been officially notified that upon their return there films will be charged the customary import duty.

* * *

The Trans-Atlantic Company are launching features at high pressure. "The Broken Coin," "Mrs. Plum's Pudding," and "That Lass o' Lowries," are the extra specials announced to-day (Oct. 23d).

* * *

The visualization of Wallace's opera "Maritana" was unspooled the other day under the auspices of the Kalem Company. Exhibitors who do not attend the trade shows have been found to be prejudiced against booking film of this type, owing to a fallacious conception that these productions demand a special or heavily augmented orchestra, as in the stage version. The Kalem subject under notice is a convincing argument to the contrary.

* * *

Paul Kimberley's little experiment to test the pulse of the exhibitor in regard to "open-market" releases has delighted the European manager of Thanhouser interests. Excepting the bigger exclusives and serials it is safe to say the London agency of the New Rochelle house will let the question of renting direct seriously alone for some time to come.

* * *

Mr. Kimberley, by the way, has been appointed chairman of a sub-committee of the Cinema Ambulance Fund to deal with contributions, proposals and offers from America.

* * *

Accompanying this letter to New York per S. S. Lapland are Mr. Wood, the London manager of Gaumonts, and Mr. John D. Tippett, managing director of Universal interests here. Both are on short business tours to the U. S. A.

* * *

The world rights of the kinema version of Temple Thurston's novel, "Traffic," have been acquired by G. Sena of Denman & Co., London.

* * *

The Hepworth Co. to-day (Nov. 9th) exhibited "The White Hope," from Trowbridge's novel of the name, and "Far from the Madding Crowd," after Thomas Hardy. The latter features Flo Turner and was produced by Larry Trimble.

* * *

The deathless story of Nurse Cavell has been selected as a theme for the screen by the Phoenix Film Co., the profits upon the work being promised to a movement to erect a memorial to her honor.

* * *

The publicity department of the Hepworth Company is nothing if not original. This week they have mailed out to the newspaper offices a brochure with the title, "Picture Plays, a Manual for Journalists," the fundamental purpose of which is to guide the newest "cub" reporter or his deputy, the office boy, into describing moving picture matters with greater technical accuracy.

* * *

In generous concession to the preferment of popular taste Sir A. W. Pinero has altered the last act of his play, "Iris," which has just been done by the Hepworth Company, and the curtain falls in the screen version upon a happy termination. Sir Arthur considers such revisions warrantable in view of the different appeals to the public made by the stage and screen.

J. B. SUTCLIFFE.

Nance O'Neil in Lubin Play

THE management of the Lubin Company announces that the first of the series of photoplays in which the eminent American emotional actress Nance O'Neil is to appear under the Lubin banner will be an original five act photoplay, "Souls in Bondage," which is from the pen of Daniel Carson Goodman, the author of "Hagar Revelly" and other literary masterpieces, and who is now writing exclusively for the Lubin Company.

Nance O'Neil.

"Souls in Bondage" has been written especially for Miss O'Neil by Mr. Goodman and has been pronounced by her after her reading of the synopsis and script as the most tensely dramatic subject she has ever attempted, and one from which she is wildly enthusiastic there shall be made a dramatic version that she may use it for a vehicle on the speaking stage.

Director Edgar Lewis, who has completed the taking of "The Great Divide," will immediately begin the production of "Souls in Bondage" at the Lubin Philadelphia studios. The cast of the production will be announced later.

"Souls in Bondage" will be released during January or February through the V-L-S-E, Inc., offices.

"BROKEN COIN" COMPANY.

The accompanying picture of Francis Ford, Grace Cunard and the other members of the "Broken Coin" serial company was taken two minutes after the completion of the last scene in the production of that forty-four-reel picture.

The Broken Coin Company.

All were happy to know that the serial was at an end after their six months' work.

At present both Ford and Miss Cunard are away from the studio at Universal City, enjoying a much-needed rest after their labors. Ford has returned to his home in Portland, Maine, and Miss Cunard is visiting her mother in Ohio. While she is resting, Miss Cunard will write scenarios for the company to produce upon the resumption of its work at Universal City.

Service Must Precede National Advertising

Not Until Exhibitors Are on Tiptoes to Buy a Certain Brand May a Manufacturer Successfully Advertise Widely, Says Mr. Masters.

By E. L. Masters, Advertising and Publicity Director, V-L-S-E.

THE New York Herald recently gave liberal space to a story founded on the "novel" idea behind the organization of a new motion picture distributing company. This company, according to the Herald story, is approaching the marketing of the silent drama not as a form of entertainment, but as a staple commodity, to which the same laws of merchandising and advertising apply as do to the distribution of shoes, soup or any other commercial product.

A few weeks later one of the advertising journals printed an interview with the representative of another film concern, the interest-creative qualities of which rested upon the fact that the company in question had organized a service department to help the exhibitor resell its film to the public. These and similar articles purporting to reflect recent and advanced development in this fourth largest industry in the country might prove amusing to those of us who are interested in the correct exploration of moving pictures, were it not for the fact that they reflect such a complete lack of knowledge of the efficiency and the scope of the sales promotion methods of the more advanced companies in the trade.

Particularly does this apply to the representative of the advertising agency or advertising medium, who is greatly concerned lest the moving picture industry will fail to take advantage of the power of printer's ink and who regards it as his solemn duty to educate those at the industry's helm along the right advertising and merchandising lines. Now it is unquestionably true that every industry reaches its greatest development through national advertising, and that the sooner a manufacturer starts such advertising the greater returns every dollar invested in printer's ink will bring.

The only trouble with the outside advertising man is that he sometimes doesn't give the motion picture interests credit for appreciating this fact and that he often rushes in without having first properly informed himself of what is being done and what needs to be done to insure the success of a national campaign. Exhibitors, too, sometimes feel that in urging them to advertise locally, the big distributing companies who have not yet launched a campaign themselves are, in the parlance of the day, "passing the buck." Both the advertising man and the exhibitor are running the risk of mistaking preparedness for procrastination.

In one respect, at least, the moving picture business is not any different from any other business. The only assurance of success in launching a motion picture advertising campaign is to have the ground work of the campaign properly laid. Here, as elsewhere, a national advertising effort must be preceded by intelligent preliminary work.

The advertising coast is strewn with wrecks of campaigns, whose captains failed to follow this course, and not the least conspicuous among these wrecks are those of one or two motion picture campaigns, which cost from $100,000 to $200,000, and which fell far short of the mark.

Why were they not a success? Because there was not first erected the solid foundation of service upon which to build the advertising structure.

In short, moving picture advertising must do more than merely popularize the name of the advertiser. It must create a desire to see the pictures advertised. It must direct the public where it can see those pictures. And it must be predicated upon the knowledge of the exhibitor how to market film features to the best advantage. National advertising in the interests of moving pictures has yet to have the four essential factors of success:

A product of high average values.

Permanent customers—partners of the manufacturer, who distribute his goods.

A scientifically trained sales force that knows how to co-operate with those customers and help them capitalize upon the manufacturer's advertising investment.

Continuity—cumulative effect.

We would consider the Ingersoll Watch Company a pretty poor business organization to spend $250,000 a year to create a demand for its wares, and then not be able to tell the public when and where it could get those wares today, tomorrow and every day in the year, or whether the designs and prices would be the same when the public desired to buy as they were when the advertisment was published. And yet that is exactly the situation with all the advertising thus far done by the film companies.

It is the sheer shouting of the name. It does not direct the reader where they can see the products of that name, because the advertiser himself does not know whether John Jones is going to handle that product this week, or Sam Smith—or nobody. All such advertising can do is to urge the public to ask exhibitors to show certain features, and to try to arouse enough interest to induce the readers to hunt out a theater at which those features are shown.

This is the line of the greatest resistance, for motion picture advertising, as well as other advertising, to be effective must make it easy for the reader to do what the advertiser wants him to do. It must do more than this:

It must send the reader back to the same theater, just as other advertising must send him back to a given store.

It must produce repeat business.

It must be backed by a distributive system that will gain it the full value of a satisfied customer's word-to-mouth advertising.

How is this possible when our aforementioned friend John Jones shows one company's films today, another company's the next day and another the following day? For John Jones to get the utmost possible returns from the national advertising of a producer, and for the producer to get the greatest results from John Jones and the public, he must show the same producer's films today, tomorrow and every other day in the year—back up the producer's national advertising with his local advertising—tie up the producer's name, trade mark and prestige, with his name and his prestige.

But, you say, that means the issuance of a regular program on a contract. That would be the easy way of doing it. It need not necessarily be the best. There is such a thing as so winning a man's loyalty through service, that you bind him to you with rivets of such self-interest that you couldn't break them asunder if you would. That's the kind of contract that is more valuable than all the written documents that were ever penned.

When a company has done this—when it no longer has to "sell" the exhibitor, but he is on his tiptoes to "buy"—then, and then only, can a motion picture distributor successfully advertise nationally. When this structural work is finished, then for the first time will a national advertising campaign in the interest of moving pictures prove successful to the degree that the greatest commercial campaigns have been successful. Then will the motion picture industry have been made an advertising industry.

Service first—advertising second—that is the keynote of every successful national institution before the public eye. And it must be the keynote of the pre-eminent success of the motion picture advertiser. That it will be is evidenced by the fact that several of these companies are sacrificing the tremendous profits which would accrue from a flash-in-the-pan advertising campaign for the permanent, staple returns which are bound to result from a properly planned campaign.

E. M. MOUSER LEAVES INDIANAPOLIS.

E. M. Mouser, president of the Indianapolis Motion Picture Exhibitors' Association, tendered his resignation at a meeting of the association, held Thursday, November 11. Mr. Mouser recently sold the Apollo theater, Indianapolis, and will move West. He has been a capable and tireless worker and credit is due him, say local exhibitors who know, for the standing the exhibitors have with the Indianapolis public.

J. M. Rhodes, president of the State league, presented Mr. Mouser a beautiful Masonic charm on behalf of the Indianapolis association. J. Huber, vice-president, will fill out Mr. Mouser's term, which expires January 1. R. R. Dair was elected vice-president to succeed Mr. Huber.

ANNA HELD'S FIRST FILM.

"When they talk about Anna Held getting ready for her screen debut," said Ashley Miller, "they show that they are less than four years old in the film industry. I had the honor a little more than three years ago of directing Miss Held's first motion picture. I had been a member of her supporting company in 'The Parisian Model' at the Broadway theater and so we were well acquainted when I came to initiate her into the mysteries of the silent drama. I am sure she will make a success of the feature film work which she is booked to do, and I envy the director who will have charge of the production, as she is the most considerate of stars and perfectly suited to the screen work."

Statistics and the Motion Picture

An Unusual Interview with Roger Ward Babson Who Has Just Affiliated Himself with the Paramount Pictures Corporation.

By Tarleton Winchester.

ROGER W. BABSON, the noted statistician, has allied himself with the Paramount Pictures Corporation in the capacity of associate editor of the Paramount Newspictures, and his works are now being filmed for presentation at Paramount theaters.

It may seem at first glance that statistics do not provide a very fertile field for the cameraman, but this, it developed in a talk with Mr. Babson, is not the case. "Probably there is nothing so uninteresting to the average man as dry statistics," Mr. Babson said. "He cannot get very excited when he reads on the printed page that five hundred and sixty-six million cans of beans are sold in the United States and Canada, or that in New Jersey there are 50.4 per cent. more mosquitoes to the square mile than in any other state in the Union; but by the free use of illustrations I have been able to circulate my books quite largely, and I am informed by Public Libraries that they are in considerable demand.

"Let us take the European war as an example. There are a few in this country who are not deeply interested in the question and there are a few who, after thinking about the matter, will deny that statistics are absolutely necessary in a study of the conditions which have brought on the conflict. The problem is to present them in a way that will attract and hold the attention and interest of the great public. We think that motion pictures will solve this problem. Let us look at the facts in the case. First we will take the population per square mile of the larger countries at war. We will see that Austria has 196 people for each square mile of its area, more than three times the population of any other country; Germany comes next with 62; the United Kingdom of England with 36; Russia with 19, and France with 17. When it is considered that the United States has 26 people to each square mile of its area, the crowded condition of Austria and Germany will be brought home. By means of a motion picture chart the fact that Austria and Germany must spread out can easily be planted in the minds of the motion picture public.

"This all can be shown by means of animated charts, cartoons and trick photography in a way that the average man will remember. The causes that have brought on the war as well as its progress and its inevitable results can be carried to a larger number of people in a week than would read of them in years in books and magazines.

"For instance, the question is often asked, What should be the attitude of an American? The answer is usually that he should be neutral. Of course, being neutral is a difficult thing, but it is well to remember that personal feelings in international affairs have caused much trouble. Let us see why it is not only theoretically but practically proper for the American to be neutral. Statistics will show this and moving pictures will bring the lesson home very forcefully. An overwhelming victory for either one side or the other might mean that the next war will be between the victor and the United States, whereas a draw will probably mean an international law court which will be so formed that fairness will have to be exercised and justice administered. The latter is what we want.

"The high cost of living is a sore problem. The prices of almost all commodities have, it is true, increased, but statistics will show that some communities are successfully coping with the situation, and the first of my films to be released through the Paramount Pictures Corporation shows this.

"Questions of such a vital interest as those which I have outlined can be asked and answered by means of our animated magazine which embraces other features of interest to the great public.

"I first became deeply interested in the motion picture when on a visit to South America I encountered at several points the cameramen of the Paramount expedition, and it was then that I conceived the idea of adapting statistics to the screen. Investigations proved to me the advisability of allowing Paramount to handle these pictures and when Paramount Newspictures were issued a place was found in them for me.

"To my mind, W. W. Hodkinson's reasoning is so fundamentally sound along all lines that I can see nothing but the greatest success for those who have profited by his experiences and in many instances allied themselves with him."

Roger Ward Babson was born at Gloucester, Massachusetts, July 6, 1875. His father was Nathaniel Babson and his mother Ellen Sterns. He received his A. B. from the Massachusetts Institute of Technology in 1898 and on March 29, 1900, he was married to Grace Margaret Knight of St. Paul, Minn. He is president of the Babson Statistical Organization with branch offices in New York, Philadelphia, Chicago and London. He is lecturer on statistics at his old college, special writer for the Curtis publications, Saturday Evening Post, New York Times and other periodicals, and is a member of the American Economics Association. Some of his most famous and widely read books are "Business Barometer," "The Future of the Working Classes," "Elements of Successful Investing," "Prosperity, How It Must Come," "The Future of the Railroad" and "The Future of Us Boys."

These titles will suggest of what great interest his writings should be, presented on the motion picture screen.

Mary Maurice

WITH a world-wide reputation as an actress, Mary Birch Maurice, Vitagraph player, and one of the best loved film stars, also enjoys the distinction of being known as "the mother of the movies." She was born on November 15, 1844, in Morristown, Ohio, when that little town was celebrated as a stopping place for the stage-coaches that traveled the National Pike, the highway that made Henry Clay famous. Mrs. Maurice began her education in the public schools of Philadelphia, graduating from the Normal College, and she adopted teaching as the work best suited to her inclination.

Mary Maurice.

Nearly fifty years ago, Mary Maurice joined the Pittsburgh (Penna.) Stock Company and made her first professional appearance in the farce, "My Neighbor's Wife."

During the latter part of the summer of 1910, the Vitagraph Company especially engaged Mrs. Maurice to appear in an important picture production entitled "The Legacy," in which Charles Eldridge was to play opposite. Her varied experience as an actress and her strikingly featural characteristics that reproduced effectively on the film, induced the Vitagraph Company to engage her as a regular stock member. Her second picture was entitled "His Mother," and it was due principally to the lovable character she portrayed and her wonderful interpretation that earned for her the title "the mother of the movies." Since becoming a regular member of the famous Vitagraph Stock Company, Mrs. Maurice has been identified with mother parts almost exclusively and has appeared in a host of picture dramas including "A Modern Prodigal," "The Seventh Son," in which Ralph W. Ince portrayed Abraham Lincoln, "Mother's Roses," "The Portrait," "The Return of Maurice Donnelly," "My Old Dutch," "The Battle Cry of Peace," etc.

LAWRENCE MARSTON JOINS MIRROR.

Lawrence Marston, producer of more than one successful feature picture, the man who staged "Ben Hur," "The Prince of India" and other well-known dramatic spectacles, and one-time director of that sterling screen star, Henry Walthal, has been engaged by the Mirror Films, Inc., to start the production of certain features for that organization the first of the year.

Mr. Marston is one of the best known of the more experienced directors of pictures and has been identified with the making of some of the best things which have been turned out by the Biograph, Selig, Thanhouser and Universal companies. For those companies he has done such well-known favorites as "The Star of Bethlehem," "The Road to Yesterday," "Under the Gaslight," "Dora Thorn," "The Primrose Path," "The Millionaire Baby" and others.

An Eloquent Record

The National Board, Approaching Its Seventh Anniversary, Looks Back Upon a Career of Splendid Service—Constructive and Conservative in Its Policies—The Fallacies of Special Censorship for Children—The Spirit of Devotion in Men Behind the Work.

THE politicians who are eager to prey on the motion picture, and especially those who are now supporting themselves by so-called official censorship, detest the National Board and have ever made it the special target for their bricks. The reason is not far to seek. The activities of the National Board are cutting the ground from under legalized censorship by their splendid appeal to and organization of sound public sentiment. Legalized censorship feeds on ignorance and on greed and on prejudice. Quietly, persistently, fairly and effectively the National Board has fought ignorance and prejudice.

The Board has no court to enforce its decrees except the court of Public Opinion; it can issue no process and no mandate except the demand of crystallized public sentiment.

There is a sincerity about the work and personnel of the Board which is simply compelling. The fogs of fanaticism, the dense black clouds of stupidity, the insidious mists of bigotry vanish before the calm and penetrating light which proceeds from the Board. It is quite impossible to compile a complete record of all its achievements. The workings of strong intellectual and spiritual forces cannot be traced or measured, but the results bear witness.

The Vast Scope of the Work.

The National Board of Censorship has been pursuing its work of presenting its philosophy and point of view to a vast number of organizations of influence for six and one-half years. No part of the country has remained untouched. The part it played in the discussion about a motion picture ordinance for New York was widely discussed and commented upon. It has given advice and assistance to many cities interested in the physical surroundings of the motion picture theater. This has resulted in clean, wholesome and artistic play houses.

In a country of 100,000,000 people, there is necessarily a vast number of organizations interested in some of the multitudinous influences of the motion picture. To most of these have been presented the point of view, personnel, methods of work and results of the National Board. Their leaders have formed definite ideas and have expressed their opinions in sympathetic and effective ways. Among the long list are Chambers of Commerce, local and general federations of women's clubs, civic organizations, city commissions, readers of magazines like the Survey, Harper's Weekly, Review of Reviews, church and technical periodicals, the Y. M. C. A.'s and the Y. W. C. A.'s, the League for Political Education, social workers in neighborhood and settlement organizations, parent teacher associations, libraries, the extension departments of state universities, the Federal Council of Churches, national and local organizations in the various denominations, Federations for Child Study, Drama Leagues and educational groups. These are all composed of intelligent people of influence who effect wide-spread public opinion.

Approaching Its Seventh Anniversary.

While the National Board has continued its work steadily, silently and skillfully, it has gathered to itself remarkable influence because of its efficiency. The very fact that it has gone on its way without proclaiming its achievements from the house-tops has caused it to be recognized as a sane, fair and forceful organization. It feels it is somewhat responsible for the small hold of censorship upon the imaginations of the conservative elements in America. It has been able to accomplish this by gathering to itself many of the leaders of thought in New York. These intelligent people, who are interested primarily in sane solutions of social problems, have steadily given their assistance to the National Board until there are at present 165 members of the committees engaged in the criticism of pictures and 33 members of the governing body, the General Committee.

It is somewhat remarkable that the policy of the National Board in the regulation of pictures has persisted and has developed during the six and one-half years. This speaks well for the conservatism and common-sense as well as the disinterestedness of the organization and for the vision of the manufacturers of motion pictures.

Helping Society and Elevating the Picture.

The organization is unique in American life. It has demonstrated, as no other movement in the history of the country, that the assistance of the public can be given to a great business to the mutual benefit, both of society and of the business. This may be explained in part by the fact that the National Board has never believed in censorship as it is ordinarily recognized. It rather believes in the fullest freedom for the expression of ideas by means of the screen. It represents the public and also the producers as a freindly critic or editor of the ethical ideas and situations appearing in pictures. In a conservative manner, it discovers the point of view of society on fundamental morals and expresses these decisions to the motion picture industry.

The effectiveness of the National Board has been recognized by authorities in many cities. The Board now has some 700 active correspondents and is sending its weekly reports and bulletins to some 400 co-operating groups in different localities. Such cities as Boston, Providence, Minneapolis, St. Louis, Milwaukee, Chattanooga, Memphis, Duluth, Spokane, Denver and San Francisco are among those which are satisfied of the completeness of the work performed by this organization. The mayors, commissioners, bureaus, boards of public welfare, etc., have carefully examined into the workings of the National Board and have expressed themselvs officially as satisfied with their findings.

Based on Intelligent Co-operation.

While irritation must inevitably be aroused in some cases, the film companies themselves bear witness to the disinterestedness and skill of the National Board in the criticism of pictures. A part of the influence of this body is due directly to the complete way in which the film manufacturers have accepted the Board's decisions. It has also been furthered by a recognition on the part of the motion picture managers and exhibitors of its skilled and broad-minded decisions.

The most satisfactory phase of the work of the National Board is that of constructive criticism. While it has found it necessary to repress some films, it has constantly referred these to the manufacturers with suggestions of changes which would bring them up to the standard and allow them to be circulated. Behind the individual film, the work has extended to the writer of the scenario, the actors and actresses and the directors of studios. To these important groups, the National Board has addressed itself and has thus been able to check the use of themes contrary to public morals, and, incidentally, to save unnecessary expenditure. In no case does the Board express itself from theory. It satisfies itself of the correctness of its opinions and speaks from sympathy and intimate knowledge.

No Special Censorship for Children Is Feasible.

Most of the discussion about censorship has as an underlying idea the protection of young people. The National Board knows that the audiences generally throughout the United States are composed of not more than fifteen or sixteen per cent. of young people under 16. It, therefore, judges motion pictures very largely from the standpoint of the 85 per cent. It has, however, been conducting a campaign for laying the responsibility for the entertainment of young people more fully upon the shoulders of parents, where it belongs. It is fundamentally absurd to expect that city authorities shall become the nurse-maid and mother of the boys and girls. This idea is coupled with another which is growing rapidly throughout the country, namely, that of furnishing children's film programs and the photoplay houses. The National Board has recognized the possibility of developing this plan and has carried on an active correspondence and propaganda throughout the country. Cities as widely scattered as Providence, Louisville, Minneapolis and St. Louis have adopted it. Witness the 1,200 enthusiastic children in Providence, Rhode Island, and the 1,500 in one theater in Grand Rapids, Michigan. No other organization beside the National Board is able to handle this movement. There is none, moreover, which will break down more rapidly the necessity for censorship than just this simple and practical method of selecting films satisfactory to young people and parents on selected days in the theaters. When once the National Board develops the possibilities of this idea and children are cared for, the argument for censorship will approach the vanishing point.

Not the lease remarkable fact is the economy practiced by the Board. All its work has been done on a mere pittance. Men like the Rev. Mr. Orrin G. Cocks and William D. Maguire are inspired by the knowledge of the good they do, and their compensation is far less than they could get in less interesting, but more remunerative work. The National Board's staff is pitifully small and can do its vast work only by going at top pressure all the time. No single factor has helped the ethical development of the industry half as much as the intelligent and conscientious work of the National Board.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

TEACHING BY MOVING PICTURES.

A System.

WISCONSIN has long been known as one of the pioneer states in educational moving pictures. This page has from time to time recorded brief descriptions of the efforts put forth and the progress made, and we are now able to present a more thorough report of results achieved and the further plans contemplated, the perusal of which will be most helpful to other states and communities desiring advice and knowledge upon the best means whereby the great advantages of the moving pictures in the schools can be secured.

In the first place the circuits in Wisconsin are owned and operated by the state. They deal exclusively in films and slides of an educational nature and serve an organized chain of public schools, as well as civic and cultural centers. As a result of the state's free service to the schools, the teaching of history, geography, hygiene and other subjects by aid of the motion picture is demonstrating its value so conclusively that the bureau of visual instruction of the Extension Division of the University of Wisconsin, is rapidly becoming a unique educational instrument of the state.

Seventy-eight public schools and other centers throughout the state have moving picture machines of their own, sixty-three of this number having been equipped during the year. In addition to these there are now 285 schools and centers provided with stereopticons provisionally, some twenty-five of these are planning to purchase moving picture machines before the end of the year.

A Growing Demand for Apparatus.

As the cost of each equipment from stereopticon to moving picture machine is from $75 to $350, the investments to be made by the schools, civic associations and other centers in order to avail themselves of the free film and slide service, which is part of the extension plan by which the advantages of the university are taken out into the state at large, is conservatively estimated at $25,000 to $30,000.

At present about 18,000 lantern slides, on nearly 200 subjects, and 130,000 feet of motion picture film on over 100 different subjects, are made available by the University Extension for use on the state circuit.

At the end of the school year, last June, 160 schools and centers were on the Extension circuits, receiving a weekly service of slides and films for thirty-five weeks of the school year. There were four of these organized circuits in operation, while 157 schools and centers used the service occasionally.

Greater Plans for Next Year.

During the coming year the state hopes to make or have some control over the making of such films found to be most needed, and in addition to those which can be acquired in the general market. It has been proved that if the schools had to depend upon the commercial exchanges the present system could not be sustained. On account of the rental rates and the difficulty of a maintained educational supply, schools would suffer even as they do in other states, but, thanks to the plan of the University of Wisconsin and the state authorities, the problem has been so far solved, to the great benefit of their own state, and as a splendid example to every other state in the Union.

An Economical System.

As a financial proposition, the operation of these circuits is an example of a striking economy in the administration of public funds. Had the schools of the state been compelled to secure on a rental basis from other sources the same service which they received from the Extension Division, the cost would have been about $34,000. Had each school on the circuit been compelled to purchase outright the service used during the past year the same would have been at a cost of $4,025, or a total of $644,000, an expense which would have been prohibitive. The actual cost of this service to the schools of the state under the Extension Division plan was only $6,000.

Interesting Lectures.

Many of the slides and films are accompanied by lectures prepared by university faculty members and the field covered is a varied one. Many of the country training schools for teachers and country agricultural schools are using the educational pictures in work among the rural communities, and are still planning a more extensive use for the coming year. Art, history, travel, literature, sociology, agriculture and the varied sciences are represented in the general service to the circuits, while a special series is now in preparation for high school work. The wonderfully systematized visual instruction is organized now to serve every part of the state and it may safely be said that the vexed question of applied kinematography to the standard of its present possibilities has been solved in and by the state of Wisconsin.

THE PICTURE AS A CIVILIZING POWER.

An interesting account comes from the Fiji Islands as to the great benefits upon the islanders wrought by the moving picture. Their appearance is spoken of as being equal "to the dawning of a new day" among the natives.

After their first fears had passed away, an intense interest developed so that it became possible to secure their aid in any way if only they could be rewarded by a view of the pictures which they watched with hungry interest and gave every evidence of profiting from the examples, which they presented.

The people also became industrious if, as a result of their labors, they could receive such pay as would permit them to see more pictures; an English writer predicts that a general result will be a practical reversal of the economic conditions of these and similar people.

A new world is opening before them, in a single glance they see other peoples of the earth, their manners and customs, and while we in civilized lands know of the manners and customs of the uncivilized as a matter of curiosity, they of the uncivilized lands learn from the pictures everything that immediately uplifts them and which will accomplish the work of ages in a comparatively short time. Thus the moving picture is destined to fill another role, i. e., that of the world's greatest civilizer.

USES PICTURES TO ADVERTISE INDUSTRIES.

The Republic of Bolivia, in South America, is the first foreign country to make use of the motion picture in advertising its industries among the business men of the United States. Four reels of films have been prepared, based upon subjects that are intended to give some idea of the wealth, resources and business activities and customs of that nation, and these have already been shown to several organizations of American business men, through the courtesy of the Bolivian minister at Washington.

The Chicago branch office of the Bureau of Foreign and Domestic Commerce has had several opportunities to present these views before prominent clubs and associations, and a notable degree of interest was aroused. This is the first time that any considerable number of American business men have been able to observe the actual daily conditions under which the activities of one of the South American nations take place.

The motion picture and the lantern slide are both being used by the Bureau to bring the various sections of this country into touch with the foreign trade work, for the views relating to the work of the bureau itself have been cordially received when exhibited throughout the United States.

DEATH OF MRS. BARRY O'NEIL.

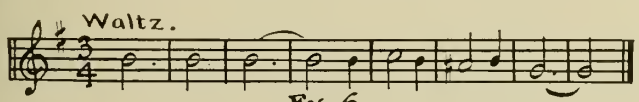
Mrs. Barry O'Neil, wife of the producer, died in New York City on Sunday, November 21. The funeral services were held the following Tuesday at the Church of the Transfiguration, in Twenty-ninth street.

Music for the Picture

Conducted by CLARENCE E. SINN

IMPROVISING.
Article II.

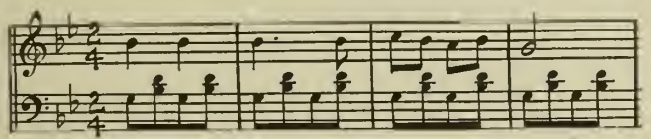
TO CONTINUE with Example 5. Should we play this theme in waltz time we will get another figure and another rhythm without entirely destroying the melodic idea. We can still easily recognize the tune, even though the tempo is changed. See Example 6:



Ex. 6.

This is because the accent is still practically the same in both examples—that is, the same notes fall upon the principal accents of the measure. Play each one and beat the time while playing. You will find the first and third notes falling upon the most strongly accented beats while the 2nd and 4th notes of each are upon the weaker pulsations. And the C and A sharp of the next group are also more strongly accented than are the B and B.

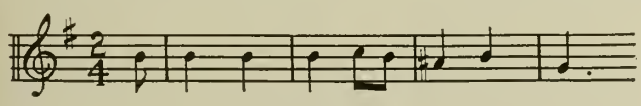
We will modify the same theme (Ex. 5) in another manner; that is, by changing from the major to the minor key. (G major to G minor.)



Ex. 7.

The tempo and form in Ex. 7 are exactly the same as in Ex. 5, but the character is considerably altered by reason of the change to the minor key. However the theme is still recognizable because the principal accents are unchanged and the figure is still the same.

Should we change the figure (pattern) as the figure of Ex. 1 was changed in Exs. 3 and 4, the character of the theme would be so altered as to be almost unrecognizable.



Ex. 8.

In Ex. 8 we have the same tempo as in Ex. 5 (2-4 time) and the sequence of notes is the same in both. But the accent is entirely different. The figure is changed and some of the notes are altered in length. The 2nd and 4th notes now fall upon the principal accents (the beat) of the measure, while the first and third are on the weaker pulsations. Likewise in the next group we find C and A sharp more strongly accented than are B and B. It sounds like another theme. Indeed if we play the 7th note "A natural" instead of "A sharp," the new theme recalls the first measures of another old song from the German called "The Chapel."

Now please don't misunderstand me. Improvisation does not consist in merely twisting a tune out of all resemblance to its original form. These illustrations are merely for the purpose of showing how one theme may sometimes be made to suggest another. We will have many more examples of the same type during the course of these articles, all for the same purpose, viz., to illustrate how one theme may be made to suggest another.

If one is improvising the entire musical accompaniment to a picture, the thematic treatment suggests itself as being the most logical and satisfactory. This consists in choosing some theme or melody for each of the prominent characters (supposed to be appropriate to these characters) and playing one of these themes whenever its particular character dominates the scene, or the situation. If the theme or melody is simple and easily remembered and recognized by your hearers, so much the better. The idea is to "bring out" or intensify by the musical accompaniment those parts of the play which are intensified by the action of the characters. Of course, you always try to do this anyway whether you are improvising or not, but when working upon a theme for each leading character, you try to make that theme express different emotions the same as the one character is expressing different emotions. Sometimes you may alter the theme very slightly, other times you may alter it very much, while at still other times situations arise in which your theme suggests (and leads into) something else very different—but always in such a manner that you can revert quickly to the original should it be required. Quite often it will be the theme of the story which suggests the principal musical theme, that of the actors being secondary. Richard Wagner in his great "Music Dramas" not only gave a theme (a "motif") to characters, but to objects important to the story—the sword motif and the fire motif being two examples.

They who have the ability and ingenuity to study the methods of the great composers and profit thereby can surely find no better models. But we who cannot hope to emulate these distinguished masters must make the best use possible of our humbler gifts and be content with that.

It requires a certain "knack" to improvise, but one that can be in a large measure acquired. Melody makers must follow certain lines and keep within certain boundaries. The more commonplace tunes (dances, ordinary songs and the like), follow a pattern which is as regular and distinct as the pattern in a roll of wall paper. I don't mean that each one is a copy of the other (though that sometimes occurs), but that each one is made up of little themes which are repeated, inverted, reversed and otherwise elaborated, all in perfect order and symmetry—very much like the pattern in the wall paper. Its mechanical parts can be analyzed—taken apart and reduced to the simple elements—so the mechanical part of tune building is not so difficult to learn. Of course the extent of your success will depend upon your inventiveness and ability, but even though you may not be a genius you should, with practice, be able to make a fairly good showing.

I have spoken of "altering" a theme and of "altering" a melody. "Elaborating" would be the better word. We will suppose a "theme" to be a very short subject or figure from which the complete melody is built. Used in this sense, the "theme" is the foundation of your melody. Ex. 5 gives an illustration of this. The "theme" is a short subject of four measures. The song is so well known as to need no reproduction here, but the melody is built up in this way. First, the subject (the "theme") is introduced; four measures. Then this subject is repeated two notes higher. (This is called "repetition.") Three extra notes are then introduced (by reason of there being three more syllables in the second line than in the first), to be followed by the subject again in its original position (plus three extra notes again for the same reason as before). The same subject has now been used three times in different positions, but the words now compel a change in the figure in completing the strain.

This is composition. You can take the same subject—start it on another note if you like—repeat it in different positions from that given in the example, and get another melody. This too would be composition, though as you are building upon another composer's theme, improvisation would more correctly express the process. The melody alluded to was built up principally by repetition. There are many other means of elaboration used in building a complete melody from a short theme, and these are all adaptable when improvising upon another melody. While we expect to devote ourselves to this principally, it may be necessary to explain some of the points of composition for purpose-

of illustration. In elaborating upon another melody we can use these expedients:

(1) Changing the key. (From major to minor and vice versa.)
(2) Changing the tempo. (From 4-4 to waltz, 3-4 to 2-4, etc.)
(3) Changing the figure.
(4) Playing a theme (or subject) one or more notes higher or lower; called "repetition." See example 5, with comments.
(5) Inverting the figure. (Same shape as to length of notes and "pattern," but opposite in motion.)
(6) Reversing the figure. (Will be illustrated later.)
(7) Extending the intervals. (Increasing the distance between the intervals.)
(8) Contracting the intervals. (Decreasing the distance between them.)
(9) Elaborating by means of grace notes, auxiliary notes, and passing notes.

Miss Retta Hellman, Lyric theater, Covington, Ky., writes:

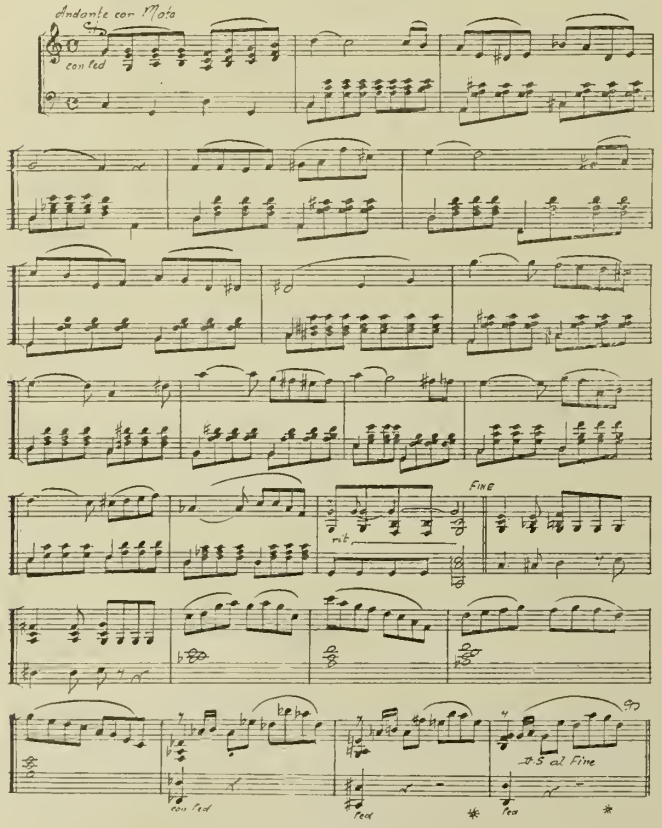
"I have been a constant reader of your page for several years. The programs and suggestions have helped me very much and I should like to show my appreciation by sending one of mine. This is the manner in which I accompanied

THE SECRET ORCHARD.

Open with "Carrissama" (Penn) until nursery scene.
"Gondolier" (L. V. Saar) until "Another World."
"A Little Bit of Heaven" (Ball) until "Diana—Year 1913." Then:
"Nymphs and Fauns" (Moret) until "Diana on Beach."
"Tales of the Sea Shells" (Luders) until "Call of the Moonlight." Then:
"Softly Thro' the Summer's Night" (Sari-Kahmas) until Duke dreams of Diana. Then:
"Something" ("The Firefly," Friml) until: "Their Last Meeting." Then:
"In Happy Moments" (Marltana) until "Duchess Visits Hospital."
"The Last Rose of Summer" until Duchess promises.
"To a Wild Rose" (McDowell) until "Conscience."
"Gavotte" (Mignon) until Duchess and Diana alone.
"The Butterfly" ("Firefly," Friml), Duke and old friend.
"Dreams" (Pascal) until Duke and Diana meet.
"Scenes That Are Brightest" (Marltana) until "After Dinner."
"Flower of My Heart, My Rose" until Diana alone.
"Melodie No. 8, opus 3 (Paderewski) until Diana in garden with Lieutenant.
"Is It Rainy, Little Flower" (Blair) until Lieutenant asks Duke's consent.
"Somewhere a Voice Is Calling Me" (Tate) until "Waiting for the Dawn."
"Romance Sans Parole" (Saint-Saens) until Diana hears shot.
"From the Land of the Sky Blue Water" (Cadman) until Duke dies.
"Berceuse" (Illjinsky) until end.

ORIGINAL COMPOSITIONS FOR THE PICTURE THEATER.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. Mr. Simon has composed original sets for a number of the Kalem productions, including their "Midnight at Maxim's" and "The Tragedy of the Desert." This is the first of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.



Original Composition No. 1.

"THE CAVE MAN."

Released December 6, 1915, by the V-L-S-E, Inc.—Cues Prepared by S. M. Berg.

By Special Arrangement With
G. Schirmer, Inc., Music Publishers, New York.

Synopsis of "The Cave Man": Madeline Mischief, a society leader, realizing the shallowness of society, wagers with her friend that she can pick a man from the submerged tenth and make a social lion of him. Many amusing incidents result in the carrying out of her plain. Ultimately the Cave-Man realizes that he loves Madeline and she gives herself into his keeping.

This picture presents no technical difficulties to the orchestra leader in that the production is a comedy-drama.

Time schedule: Five reels (about 5,000 feet) 75 minutes.

The theme selected is 'Serenade"—Ern.

0 —D—Opening, Vanity Caprice—Jackson (Allegro, ma non troppo).
4¼—T—"What does it all amount to, etc."
5 —T—The sprit moves Madeline, Auf Wiedersehn—Romberg. (Moderato).
5½—T—Haulick Smagg, the modern cave man.
9 —D—Smagg forces his way into the apartment, Serenade—Ern. (Allegretto) (Theme).
13 —T—"Send up two barbers and a quart of toilet water."
14 —T—"In the top of your head, Smagg, I am going to put a spark there." Florindo—Burgmein (Allegretto vivace).
18¾—T—Haulick Smagg, Esq., Rosaura—Burgmein (Andante sostenuto).
22¾—T—"That ends your first lesson."
23½—T—"O! no Smagg, it would not be proper for you to stay here." Columbine—Burgmein (Andante sostenuto e grazioso).
27¾—T—Brewster Bradford, a blueblood.
28¼—T—Madeline, anxious to meet Bradford. Le Seigneur Arlequin—Burgmein (Allegro brillante e ardito).
32 —T—At Madeline's home.
33 —T—"I know some millionaires, the Van Dreams." Repeat Serenade—Ern. (Allegretto) Theme.
36¼—T—Bradford gets material for his new novel.
39½—T—"There's Higgins, president of the peanut trust." Tete-a-tete—de Koven (Allegro commodo).
44½—T—"Peanuts are getting littler every Saturday."
45½—T—"James, what are you doing?" Ragtime Pipe of Pan—Romberg (Allegro moderato).
47¾—T—Cavemanism, a new art.
49¾—T—"You may think she's ugly, but she's real." Repeat Serenade—Ern. (Allegretto) (Theme).
54 —T—"Mrs. Van Dream wants me to marry Dolly. What shall I do?"
54¾—T—More material for Bradford's novel. Here's To You, My Sparkling Wine—Edwards (Allegro moderato).
58¾—T—"Why Brewster Bradford, what are you doing here?"
60 —D—When the cave-man enters the saloon. Agitato No. 1.
60½—D—When he leaves the saloon. Caressing Butterfly—Barthelemy (Allegretto).
64 —T—Smagg cares little where his path leads him.
66 —T—The Bradfords set out on their honeymoon. Organ Prelude.
66½—T—Smagg follows the spark. Love'e Wilfulness—Barthelemy (Andante appassionato).
68½—T—After a year, the spark has grown, etc.
69 —T—Far into the night. Daffodils—Carvel (Andante moderato).
71½—T—A visit to the steel works.
73¾—D—When Smagg and Madeline mount horseback. Agitato No. 2.
75 —T—Cave-man conquest. Repeat Serenade (Allegretto) (Theme).
75 —T—The End.

NAT GOODWIN JOINS MIRROR.

Nat Goodwin, the famous stage personage who has made but one venture into the world of films, has signed a long term contract with the Mirror Films, Inc., whereby he will appear before the camera exclusively for that organization during the life of the contract. The scenario department of the Mirror has been at work for a week or more on the first screen stories in which Mr. Goodwin will appear and will have at least three ready for the director who will handle Mr. Goodwin's company before the beginning of activities at the Mirror studio at Glendale, Long Island, which is anticipated to be very soon.

Back of the signature of Mr. Goodwin which was affixed to the contract is a story which has a sentimental as well as a commercial aspect. Mr. Goodwin has been a warm personal friend of Clifford B. Harmon, president of the Mirror Films, Inc., for many years.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

ONE of the first duties of every motion picture exhibitor of this country is to become a citizen and arm himself with the privilege to vote. Appeals to exhibitors to stand by their rights are of no avail if the exhibitors are not in a position to do so. It is assumed, and the records appear to bear out the assumption, that nearly all exhibitors in the motion picture business are citizens and are entitled to vote, but there is reason to believe that there are exceptions. It has been suggested that the Bureau of Licenses should make citizenship one of the qualifications for motion picture licenses, and not grant them promiscuously. Every exhibitor should be a voter—an active voter. If he is not he cannot defend his rights on the basis of his fellow exhibitor. Sympathy, co-operation and financial aid may be forthcoming, but the power at the polls is also needed. The picture man is no longer to be scoffed at. He is a part of an established industry, which has a claim to the laws. He has a right to be heard and to have representation. The picture men who went to the polls at the last election demonstrated this by not only helping to roll up a tremendous majority against the constitutional amendment, but also by defeating the assemblyman who introduced the censorship bill at the last session of the Assembly in Albany. All picture people should profit by the example.

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I am frequently asked to give advice regarding investment in stock of motion picture concerns. I wish to state emphatically and for all time that I will not encourage such investment. Those who are inclined to do so must do so without any encouragement from me. It is true that people have made thousands of dollars in the business and there is a great future for the moving pictures, but I will not encourage anyone to invest in them. Such investments are controlled entirely by local conditions, as it were. Past experience has shown that moving picture stock dealings have not been profitable. Whether conditions have changed is left to the judgment of investors. In days gone by such investments were dependent chiefly upon the producing end. Now that and the ownership of theaters are combined. To the impartial mind the latter seems to add to the risk. It is a grave question as to whether the roles of producer and house manager can be combined with profit.

* * *

It cannot be disputed that the photoplay reigns in popularity in the amusement world—that is it is the favorite with the majority of the amusement seeking public, but there is danger that that popularity may be more or less impaired by certain speculative influences. The legitimate theatrical field was killed in that manner. Certain combinations secured control that not only regulated the salaries paid the performers and the admission prices to be paid by the public, but actually put the playwrights upon a scale that stumped their pride and ambition. That is the danger that seems to threaten the photoplay field today. Dividends cannot be ground out of mere popularity. The play must be the play, whether it be the spoken or the silent, and the mere fact that a name or group of names is associated with it will not serve as a guarantee to the investor. As has often been said, the motion picture business is a distinct one. While apparently on a level with the regular theatrical business it differs from it. In the speaking play a good actor or actress may save a poor production. In the motion picture the play itself must win. In the commercial line the products have a standard that can be maintained by certain formula. Not so with the motion picture. The successful formula of to-day may be a failure to-morrow. The standard of production may be maintained, but the production itself may not show it to the satisfaction of the audience. In the theatrical line the public taste is far more fickle than it is even in the line of fashions.

* * *

The most unfortunate feature in connection with the motion picture business is its apparent quick road to wealth. Secondary is the ever present ambitious individual who imagines that a few months of apprenticeship in the business has made him a master. How many players I know who have caused their friends many a loss by their ambition. One I know, who thought he had all the keys of the trade at his finger tips, led his best friend to part with and lose $15,000. Another caused others to spend much more and, instead of prospering, is now playing cheap vaudeville time. Another is now touring the "hayseed towns" in an effort to establish local schools of motion picture acting.

* * *

There may be thousands, even millions, in the motion picture business, but the profits are earned by hard work. The returns are not picked like berries from the bush. A successful photoplay cannot be produced every day. One brand of coffee or other product may hold public favor for years and bring immense profit to the producer. Not so with the photoplay producer. Thousands of dollars may be spent and the best of talent may be used on a production, and still the public may turn its back upon it. There is no stability of taste on the part of the public with regard to amusements and the producers are unable to weigh that taste to a degree that will justify a computation on returns. It cannot be disputed that the life of the photoplay is immeasurable at the present time, yet speculative measures may completely change the aspect within a short period. In the mad rush for wealth many people are endangering the motion picture business. The secrets of the business have now become so broadcast that it is a very easy task for some commendable work to be turned out in a short time, and in a very unpretentious place, but such is not the rule, and a success by accident is frequently used as a vehicle to impose upon the public, and thereby endanger the welfare of the business as a whole. If the newspapers could be induced to deal with motion pictures on the same, apparently, disinterested scale that they do with the legitimate shows, the public might be more liberal in its views on certain photoplays. On the contrary the daily press seems over anxious to take every opportunity to "knock" the motion picture.

* * *

Which recalls to mind comments recently made by a leading daily newspaper of this city. It commends the action of the society for the Prevention of Cruelty to Animals in the case of a rider and horse going over a cliff for a moving picture in the Adirondacks. Ausable Chasm was the place where the "crime" was committed. The local reporter stated that the horse and rider made a plunge of eighty feet. The society representative hurried from New York to the scene and found, by actual measurement, that the plunge was but forty-five feet. The horse escaped uninjured, but the rider had his leg broken. The victim and all those who could be associated with him, were put under bail for trial. The horse was not arrested. He has traveled all over the country as a high diver.

* * *

About two weeks ago a person advertised for one hundred men to meet at a certain point on the North River to take part in a moving picture scene. They were to be paid $1 each. When the crowd assembled they were paired off and told to combat as they would if arrayed against each other as British and German soldiers. They did so, and several were injured. There was no editorial comment upon the incident. The producers of the scene evidently did not have money enough to keep up the publicity.

* * *

Instead of taking hold of direct cases the newspapers attack the business as a whole. It is truly a subsidized press that will publish day after day articles referring to an uninjured horse under the guise of defending the cruelty to animal cause when it will not even comment upon an imposition made upon human beings.

* * *

"Old Sam" Bullock, of Cleveland, deserves credit for the fight he is making on the Ohio censors. He was prosecuted because he refused to cut out a subtitle reading that the board of censors was "conceived in iniquity, born in sin and dying in disgrace." The jury disagreed and there is to be another trial. The censors couldn't take a joke. Suppose the statement be the truth? It has no bearing on the film, on questions of morality or public policy. If the publication was a libel Mr. Bullock should have been prosecuted on such a charge. If a similar statement had appeared in a newspaper owned by Mr. Bullock there would have been no prosecution. The case brings to light the line that is drawn between newspapers and motion pictures on the question of freedom of thought. Les Temps, Paris, is protesting against military censorship and very properly says "there are institutions which improve with custom. Such is not the case of censorship" and adds that the censors are not only placing themselves above law regarding freedom of the press, but are also menacing the liberty of the country.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Street Car Advertising.

EVIDENTLY street car advertising is growing popular. It is only lately that many comments on this form of publicity have come in, and this is the first reproducible photograph to accompany comment. This is sent in by R. B. Wilby, of the Strand Amusement Co., Montgomery, Ala., and shows the one sheet boards used for the Strand. These are larger than the average board, which is required to conform to the height of the dash, which is more the half sheet size, requiring a specially printed bill or a cloth banner. Mr. Wilby writes that it costs him "sixty" to use the boards, but does not specify whether week or month and does not say how many cars the payment covers. The house is required to supply and affix its own boards and to do its own pasting.

With a reasonable cost per car, there are few forms of advertising that are better, provided that the cars run on good streets, but it must be remembered that it is not merely street car advertising that is good but the advertising on street cars that take the bills through the desirable portions of the town.

The effect is much the same as the perambulating bill board or

sandwich. If you lay out a route for a sandwich man you send him where the bills will be seen by the greatest number of desirable people. In the same way, you must judge the value of this car advertising by the number of cars, their routes and the cost per car as compared with the probable result.

If your cars run up and down the main streets where they are most likely to be seen by a great number of persons, then those cars are worth more to you than cars running down side streets and simply feeding the traffic streets. The same number of persons will ride and these may see your advertisement, but you will not only lose the transient traffic, but the people who ride are less apt to see the advertising on a side street than if, after they left the car they could still see the bills on other cars. Like all billboard work, the effect is not immediate but cumulative, and you want to get the paper where not one but a succession of bills will be seen, on the proposition that one or more may be overlooked where one of a dozen must be seen.

What the drawing power of any form of advertising will be is wholly dependent on local conditions, and this is a factor you must learn from experience as applied to your own house, but as a general plan the use of cars is excellent if the low is small enough to make it worth your while to make a general appeal.

And in a recent issue of the Stamco Post Mr. Wilby voices another thought of general interest when he says:

> The manager of one of the largest exchanges in the South, talking to this young man, declared it his opinion that the value of the picture shown in a theater could possibly be no more than fifty per cent. of the program, the balance being made up of projection, house service, and music, with particular emphasis upon the music. And there, we repeat, is where the Strand stands in a class alone in this section.

In other words, you do not merely run motion pictures, but you strive to give them an environment that adds to the comfort of the patrons and conduces to the frame of mind that makes the pictures seem most enjoyable. In a recent issue the Billboard voiced the same idea in other words when it said that the reason of lack of greater success was a lack of real showmen in the business. We need not only house owners but house managers; and managing means the best possible conduct of a house permissible with the making of a reasonable profit.

Folder Programs.

Nikitas Dipson, of the Family, Batavia, N. Y., sends in some folder programs, eight pages about three by six, but varying slightly with the stock. Generally he gives a page a day, save when he has some feature, when he spreads it over two days and condenses the rest slightly. The best form carries the day and date in a panel at the top and this should be used as a regular feature. It gives a finish and definiteness to the divisions that cannot be gained in any other manner, though a straight underline in two point rule is less expensive and still good. Something of the sort should be used. Where two days are run on the same page, these should be cut off by the use of double line rule instead of light single line. Apart from this, the display is generally well planned and well written. There is plenty said about the plays, but the space is not crowded, and the comparative sizes used make for a good display. Mr. Dipson seems to have discovered that six, eight and ten point faces will get the same relative effect as ten, twelve and eighteen point in combination. Of the three sent in for criticism, we think the one dated October 11th the better form. Speaking of The Moving Picture World, Mr. Dipson writes:

> I cannot be an hour without it. Other papers may be good but—I don't know—I am used to the World.

That's the way others—many others—feel. They are used to the paper that has led them to success.

An Auto Float.

H. E. Hinrichs, of the Royal, Minonk, Ill., sends in a photo of his auto placarded with a Mary Pickford play. As the play was "Behind the Scenes" we think that the title would have helped business, and should have been incorporated in the placard. But there is a lack of novelty in a placarded auto alone. If the house had a set of scenery, a box could have been built and placarded with the fact that Miss Pickford was behind the scenes. Something more than a sign on the side of a car is needed to gain more than passing attention. A dressing table might have been set on the floor of the tonneau before which a pretty girl in a bathrobe, presumably covering a stage costume, or in stage costume itself, could have been making up, the sign explaining that it was Mary Pickford making up for "Behind the Scenes" at the Royal tonight. It is a simple matter to get some crude form of display that will greatly increase the pull of the layout. Even some noise

maker would be better than nothing, and it is always possible to get a small boy and supply him with a home made triangle.

Might Be Changed.

Stringer's theater, Gainesville, Ga., sends in two pieces, a weekly program and a form letter. The latter might be changed to good advantage. In the first place, it starts off "Honorable Friend." That is not a happy greeting. It suggests a spirit of servility. Then it starts in to complain that the house is not given proper support and to argue that the attendance should be better. Nothing succeeds like success and a confession of failure invariably argues something wrong. The same thing might have been said in a different way. Do not say that you have been giving one of the best programs ever to no business. Say that you are giving surprising value and are astonished that more do not awake to their opportunities. Instead of saying that you have been offering two dollar pictures for five and ten cents and yet the people have not awakened to their opportunities, say "The same pictures

we are offering at regular admission cost city theater goers from a quarter to two dollars, and it is one of the beauties of the Motion Picture Business that you get *precisely the same picture and at the same time.* You do not have to wait for a 'number two' company to happen along. You get the number one company when it is new." Tell the arguments in favor, but do not "make the poor mouth."

And we believe that it is a mistake ever to announce that pictures have been passed by the Board of Censorship. Do not allude to the censorship question as though some such censorship were necessary. Say that you have seen the pictures or know and approve of them, but never put forward a censorship opinion as something necessary and essential to the standing and quality of a picture.

The program is a door knob style in red and green on white. The combination is too gaudy. Red and black would be better and just as pronounced. It is seldom that double printing pays for a house program and when it is done, the colors selected should not be too bright. Red and green is good for poster work, but seldom gives good results in small bills unless one color is little used.

And before getting on to the next program, it might be well to suggest that perhaps the very people who will not come for ten cents may be interested were the prices raised to fifteen or twenty. It has happened and can happen again that the higher price suggests a greater value and therefore a greater desirability.

Features Music.

The Victoria theater, Harrisburg, Pa., features music almost equally with the pictures. They have a unit orchestra and make a noise about it, featuring the program for the week, and giving a cut of William P. McBride, its chief engineer. The program is a peculiar shade of gray brown, printed in black, with one page for the program, one for house chat and one for the musical program and a little more house chat. We think the program proper could be improved were the dated days raised to the top of each section and set in italic instead of running casually in the center of each panel. The dates will show better, the suggestion of a formal program will be better maintained and the man who is looking for something to see on a certain night will have less trouble.

Very Neat.

The Colonial, Pittsfield, Mass., sends in a very neat invitation to its opening. It is a correctly sized card of good stock, printed in a strong blue with an ornament in tint of the same color. There is no aiming at engraved effect, but a clean and very pretty letter is used; but one face throughout, save for the house name, and it bears in every way the suggestion of refinement and good taste. It gives the house the best possible start.

Showy.

The Elite, Mishicot, Wis., sends in a very showy piece of paper in the shape of a throwaway in red and black on white. It is showy and effective because intelligent use of the color is made. Just because they had it, they do not smear it all over the paper, but use the red for border, the house name and one other line, and leave the rest in black to be the more easily read. This is the great trick in using color. If you have two colors, let the brightest be used to set out the other and not to work in combination with it. You will get a better and far less confusing effect.

Another example, a card program, is not so well done. It is a two day program, and the days are not dated, save on the face, and there is no mention of the house in three of the four pages, the only time the name is used being a semi-advertisement on the back. The name of the house, the name of the city or town, the location, if in a city, and the date should *always* show on the front page. Here there was more than ample room, and we get bare white space and the essentials left out. This could be very much improved.

The program sent is for Saturday and Sunday and the latter day carries the announcement that admission will be ten cents. Presumably Saturday is ten cents, too, but nothing is said. The town people probably know the admission kinks, but there may be a commercial traveler at the hotel who is interested, not that the difference will materially alter his decision.

Too Much Shears.

It is all right to clip stuff from the trade paper to save writing something for the house program, but the house program for the Theatrette, Fort Scott, Kansas, gives a third of a column on the front page to the announcement of a change of management in a theater in Newark, N. J. We fail to see that this will greatly interest the local patron. The Theatrette is a nice little publication, but the pen is a better business maker than the shears.

More Clips.

The Crown theater, Mobile, Ala., is another house with a paper cutting editor, and he does not even turn to the trade papers but tells that a cup of strong coffee will remove the odor of onions from the breath and gives working diagrams for the construction of egg muffins and of muffins without eggs, which is not likely to fill one with a yearning to see certain films. The issue is sixteen pages, but twelve pages will be better until there is more advertising obtained, for there is so much white space that it looks bare and unfinished. The newspaper advertising, on the other hand, is overloaded with words. The program should be built up and the newspaper work cut to permit the use of stronger display through the employment of some white space as well as larger display lines.

Could be Augmented.

The Columbia theater, Victoria, B. C., sends in a program that might be improved by telling more about their current films. They use two subjects a week, three days each, but they do not tell enough about these subjects to gain much interest save from the regular fans. It would pay to read up on the coming attractions and write half a dozen lines of interesting description of each subject. They might, too, take the second page for house talk instead of clip stuff, though they have a lost and found department on that page, the finding for the week the sample covers including a set of false teeth. This might be given more space than the five point used, but it appears to have been set to suggest a newspaper classified advertisement. It should be set in eight point and given a twelve or fourteen point head. A program is not really good until it is doing all the work it can for a house, and house talk beats lifted stuff, though the lifts are all right if there is room for both.

Another Birth.

A. S. McCabe, of the Orpheum, Fort Wayne, Ind., sends in a house program "just born." It is a promising infant, but it has not learned to talk as yet, at least there is no house talk or other than the announcement of the musical programs. The text for the attractions day by day is carefully prepared; nicely done, indeed, but something more is needed, particularly where there is a campaign for foreign advertising. The only trouble is that the house program gets but the smallest third of each page where it should be given a shade the best of the division. Mr. McCabe, who is the advertising manager, adds this clever stunt:

> During the projection of the Valeska Suratt picture, "The Soul of Broadway," this week, this theater "got across" a unique publicity stunt by arranging with the leading dry goods, millinery and shoe stores to devote one of their display windows to bizarre designs of wearing apparel resembling those worn by Miss Suratt in the photoplay. The theater arranged to have artistically printed cards put in each window reading thus: "Models of Gowns (or Shoes, as the case might be) Worn by Valeska Suratt in 'The Soul of Broadway' at the Orpheum Theater Today." Suffice to say the idea brought unusual results via the box office.

For Reprint.

The advent of the Majestic Monthly, put out by the theater of that name in Columbus, Ohio, is always a bright week in these parts, for the editor writes the stuff that it will be good for others to copy. In the current issue he has a good talk on the work of the projection operator then adds this for the usher:

> The alert young fellows who stand ready to take you to a seat when you enter the picture house, do you ever give them a thought, except at a crowded performance when they are perhaps unable to find a seat? These ushers have their problems, too. The editor was speaking to the head usher the other day about it and he admitted that he, also had a message for the magazine readers.
>
> The chief thing to remember, he told us, is for the patron to tell the usher immediately just where in the house he wants to sit and how many seats he desires. Then the usher can show him with some speed and accuracy to the desired place. "Left aisle, pretty well down, three seats," would be a sample of a request as it should be made. Furthermore, there is nothing more embarrassing to an usher than to get some seats in the best locations he can find and then to have the patrons stop rows and rows behind him.

Train your employees to make theatergoing pleasant for the patron, but also train your patrons to make it easy for the ushers to make it pleasant for them. As a starter reprint this item in your own program and then run a standing line in blackface that runs something like:

> Tell the usher where you wish to sit and he will try and seat you there.

Letter it on the entrance door that it may be seen on entering, and in every way seek to create the impression of service. Your success is only partly dependent upon the films you run. Make your house a home of entertainment in all of its features and not merely in film.

Memories.

Dave Udell said he was going to come in regular.

S. E. Wall said he was going to send a whopping big letter "soon."

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Yes, But—

HERE is part of an unusually interesting letter from a correspondent in Washington. He has hit upon a good method of studying plots, but a better would be not to write what is shown in the screen, but what should have been shown. It is very true that stories and synopses are not always in agreement because the cutting room "fixes up" what the director has already fixed up, and little is left of real story, but you can learn as much from the mistakes as the successes and get a clear idea of what a plot should be. The writer says:

> A study exercise I have found of benefit, in connection with your instruction in the MOVING PICTURE WORLD, is to write a synopsis of a picture I see on the screen and then compare my synopsis with the story of the picture published in the World. True these published stories are somewhat sketchy at times, and in some cases it will be found that the story and the picture will not entirely agree, but it is good practice. The exercise can also be carried further and a brief criticism written of the picture which can be compared with the reviews published in the World.
>
> In a recent issue of the World you publish the comments of an editor on the immense amount of trash that is submitted to the companies by would-be playwrights. Your object in publishing the statement, judged from your writings, was to impress upon your pupils the fact that it is necessary to work long and patiently in order to be successful as a writer of screen plays. I note, however, that it is the practice of some writers connected with the motion picture industry to comment in a sarcastic manner on the fact that every man, woman and child in the United States is trying to write scenarios. This is not good policy. Unfortunately there are, no doubt, some men and women trying to write photoplays who are not, either by training or temperament, adapted to this kind of work. As an example of what this general interest may produce, however, it might be pointed out that Italy, a nation of musicians has produced some great composers, and if we have become a nation of playwrights there is every reason to believe, and even already evidence to prove, that we will produce the leaders in this new art. Good instruction is the proper procedure; the sarcastic gentlemen, when they make fun of the servant girl, are only killing the goose.

As to the attitude of the editors and readers, it is very true that they seem to hold the mass of writers lightly in esteem, but then our correspondent can have no idea of the sort of stuff that is poured into the studios day after day. He cannot realize the impertinence, the effrontery and the exasperating complacency of these would-be authors. It is pretty hard—almost impossible, for any person with a knowledge of literary values to hold down an editorial job for six months and not feel a contempt for the small-minded, but big headed authors who grind out their drivel and then grow indignant when checks are not forthcoming for stories that were old when Edison was unborn. He cannot realize the thefts the editor sees day after day, the calm, untroubled appropriation of stories from last week's Saturday Evening Post and the current magazine back down through the ages to the time of Adam.

When the business was new, all editors helped the authors because they had to create a new class of writers. They still give their help to the promising and give of their personal time as well as that belonging to their employer, but even here the promises are not kept and abuse is as likely to be the thanks the editor gets as his appreciation.

Italy is a nation of musicians and has produced many famous singers, instrumentalists and composers, but for all that the impressario of La Scala does not sit down and teach theory and counterpoint to every truck driver who brings in a few sheets of ruled paper with some marks on them nor give a lesson in voice placement to the scrub ladies. Italy is a land of music, but the ambitious first prove their merit before they receive much assistance, and because a certain tenor was a butcher, it does not follow that all other dealers in flesh goods should be carefully watched for incipient vocalism. The sarcastic gentlemen when they make fun of the servant girl do so because they realize that no amount of instruction can replace the want of brains.

Every editor deserving of the name is willing to help and help generously when help will do any good, but something more than a desire for money must be the foundation of a would-be author's claims to recognition. Don't blame the editors. Blame the school advertising that tells that anyone can earn an income of fifty dollars a week writing and selling two plays every seven days.

Gymnastics.

To improve your plotting ability, take the time now and then to do some freak stunts. Write a story about a parlor match or a can of condensed milk or a left-handed monkey wrench or something. It may not be much of a story and then, again, it might be. One afternoon Harry Hoyt jokingly remarked that he thought he would write a story about a white rat as he had no other ideas, and we told him if he was any good he would. It turned the joke on him, but the Kalem release that resulted was favorably commented upon by the critics for its novelty of idea, something about a man who sent a tame rat down a speaking tube to obtain help.

There is only one excuse for a trained man being unable to write a plot about anything, and that is a temporary case of brain fag due to excessive production.

Sit down right now and write a story about a man who suddenly finds himself in London with nothing but German gold and notes. See what you get in the way of synopsis. Send it inside of 250 words and with a return envelope and we will comment on it for you, if you wish.

Courtesy.

For a couple of months there was some one in Rochester who seemed to spend much time telling others that if they would send us a stamp we would send them a sample script. This was not true, but when the letters came in—and there must have been a couple of dozen of them—we told them that the Lubin company would send a free sheet that included a sample script. Just one of the two dozen odd wrote again to say that the slip had been procured and to thank us for the suggestion.

Honest.

Now and then it is possible to get a laugh even out of a photoplay department. Comes a letter that does not look very intelligent (yes, letters *can* look intelligent or otherwise) in which the writer says:

> Why do you say there are good stories in the bible? I have read it carefully and do not find any.

Now, wouldn't that shake you up just a little? The writer reads there there are stories in the bible, so he reads it and then kicks that it is wasted effort. But let's see.

Henry and John are brothers. Henry loves Gladys. John also loves her, but he is content to conceal his love and bide his time. They go for a walk near a river. The next day Henry's body is found. All around are evidences of a struggle. Beside him is a favorite cane, a stick with a head of unusual design, perhaps in the form of a horse's hoof with a tiny horseshoe attached. John's body is not to be found, but a rapid river nearby suggests the reason. It is probable that the murderer or murderers disposed of John's body, but were frightened away before they could similarly dispose of Henry's. Two years later John turns up. He tells a story of finding himself on the edge of the river, being picked up by a barge captain and carried to the river's source. A scar on his head explains the aphasia. Now he has recovered memory and has come home. All goes well for a time, but he seeks to make love to Gladys, who cannot overcome her dislike for him. One night, while he is visiting her she sees Henry's cane. The tiny horseshoe just fits the scar on John's brow. Shocked into confession, he admits that he killed Henry to get him out of the way, receiving the blow on his head in the struggle.

That is not precisely like the story of Cain and Abel, but that was the inception of the story and "The Mark of Cain" would make a good title had it not been used so often before.

Suppose that David Jocelyn is ruined by Peter Higginson. They have been business rivals and by underhand methods Peter not only wrecks David's business but does it in such a manner that the failure is made to seem to be the result of David's dishonesty. The disgrace breaks his heart and he dies. David's mother, or perhaps his wife, swears to be revenged. She knows that Peter is intensely superstitious. She goes away and reappears as a clairvoyant and gets Peter into the toils and wrecks his business, partly through her advice and partly through use of the information she obtains from him. Disgrace does not kill Peter, but loss of his money is worse than death to him. David has been avenged.

There is no very strong resemblance to Saul's visit to the Witch of Endor, but this is the source of the plot. Understand that we did not mean to be read as saying that all you had to do was to open the book and find a plot all ready. You must add imagination to suggestion, but if you really are an author and not a faker, that is what you will do in any case. The bible is a great source of inspiration if you know how to use it, but so, too, is the dictionary or the Consular Reports or anything else that will serve to start you. The bible was mentioned because it is unusually rich in suggestion.

Misplaced.

An author writes that he has a story that won praise from Phil Lang, but which was not purchased because it showed railroad men in an unfavorable light and they did not care to make it. He asks where to send it next and we told him to send it to the morgue.

This holds good in any case. Do not write stories that show men as a class in an unfavorable position. Take this railroad stuff that Kalem makes, for instance. We know many exhibitors at division points who have built up big business running the Helen stories and

advertising to railroad men. There are many picture theaters where the yardmaster has an arrangement whereby the theater near the yard will flash a slide when a man is wanted, and many times this reaches him where a message to the employee's house will not be received. Probably there are two or three hundred thousand men in the railroad business who are partly attracted to the theaters by railroad films. Is it to be supposed that their interest can be kept up by showing railroad men as sots and fools? The business of these men is important to house managers and so it is important to the exchanges and the manufacturers and it would be foolish in the extreme to show a drunken engineer running his train into a freight or a conductor killing a man by throwing him off the rear platform.

In the same way there are hundreds of traveling salesmen who are among the picture theaters' best patrons. It would be poor policy to produce films in which these men are depicted as home wreckers and generally dissolute.

Play for clean, well placed interest. Do not make enemies of patrons. Get stories that will appeal to and be approved by classes and throw the onus on individuals. Then you can sell.

Saving Footage.

Use film when you must have it, but save it where you can. And don't get the idea that you positively must have eighty scenes to the reel and invent scenes just to fill. You can have eighty scenes if you need them and they are short, but you can use but forty if the scenes, or some of them, are longer and forty scenes will tell your story.

Do not, for example, have the clownish suitor come to the window and peep in, then cut to the interior to show the girl sees him, go outside to show them greeting, move him to the doorstep and so into the room, when it would be as effective if the man came directly into the room or if he came to the door and was then ushered in.

This sort of stuff is all very well when a director is trying to pad or when he wants to build up and emphasize by delaying the big scene, but it is a waste of footage to indulge in similar elaborate development of every action. Each scene should have a direct bearing on the story and contribute to the general effect a result equal to its footage. If this is not the case, the development is poor no matter how tricky and "cute" the planned action may be. The best story is the one most simply told. It must be told not only simply but directly and with the least possible amount of lost motion. It should not, of course, be so cut down to the bare necessities that the effect is lost through the suddenness of the happenings, but use the in and out action for big stuff and do not force it everywhere just because it was effective in some play you saw.

Continuity.

In your eagerness to get plenty of meat into your story do not ignore continuity, for the meat will be hamburger steak if it is all chopped up.

Too little attention is paid to real continuity, not the elaborate continuity that gives a dozen scenes to establish a single action, but the true continuity that avoids an abrupt change. Scores of pictures fail of their full effect because they are not properly cut. Jim dashes out of Helen's parlor after his rejection. Immediately we see him come into his own home, grab up a revolver and try to choke himself with it. This is too sudden. It would not pay to show Jim come out of Helen's house, exit through the gate, come down the street, come down another street, enter his own yard, enter the front door, then hang his hat in the hall, go up stairs, come to the top hall and so, at last, to his room, but we can avoid the suggestion that Jim has the magic carpet of Suleiman and saves even jitney fare. We can, for instance, get this:

11. *Parlor*—Jim proposes—Helen rejects—he pleads—she is firm—he roughly siezes her—kisses her—exits—Helen stands by the table—dejected—likes Jim but doesn't want to marry him and is sorry to wound him.

12. *Front of Helen's*—Jim comes out—looks back—half hopes she will come to door—turns and goes out of picture.

13. *Parlor*—Helen stands by table still—looks about—shakes head—wipes tears from eyes—exits.

14. *Jim's room as in No.* 3.—Jim enters—throws off coat—dejected—sits on bed—looks at bureau—gets up—takes revolver from bureau—examines—raises to head.

Now we can go on with the story and there will be more interest because the two big scenes have been divided by lesser action (it is too early yet to have crisis follow crisis, scene by scene) which enables the spectator to get ready for the next shock that a crisis represents.

In many produced pictures it will be found that the lack of continuity is due to the removal of scenes to gain space, and often there will be found other scenes that might better have been removed to let in the connection scenes. This is poor cutting and not bad manuscript work, but too many scripts show the same fault of disconnection where later scenes are used that might be eliminated in favor of the more important action, action that is unimportant in itself, but important in that it connects two essential scenes.

Not Quite.

A writer who conducts a photoplay writers' department in a southern paper gives this advice:

> The importance of the title is not fully appreciated by the novice. How important it is may be gathered from the almost absurd statement of a text-book writer, himself an expert scenario writer and critic on one of our most prominent screen weeklies, that the proper way to write a photoplay is to find a catchy title, then set to work and write a story around it. Yes, it sounds like take a button and sew the coat to it; but such is the state of photoplay literature at present. The main object is to get the spectators into the house and you have to attract their attentions by a good title.

This is not quite what was said. What we did say is that *one* way to get a plot is to get a catchy title and write a play around it. This does sound absurd, but many writers know that it is a good way to go to work now and then, though not always. For example you think of the title "Making Henry Happy." That sounds catchy. All that remains is to find a story to fit it.

Who made Henry happy? How did they make him happy? Why did he need to be helped to happiness? Find the answers and you have your story. Perhaps Henry has had a quarrel with Bess. John, Henry's friend, tries to pour oil on the troubled waters. Perhaps he does, or perhaps he adds a lighted match and makes matters still worse.

Suppose that Henry and Bess have fallen out because Bess thinks that Henry is too tame. Perhaps Jack dresses as a woman, goes to Bess's house and acquaints him with Henry's lurid past. Perhaps this convinces Bess that Henry is the dashing, roistering blade she wants him to be, or perhaps she is more than ever certain that she does not want ever to see him again.

Perhaps the title is to be ironical. Perhaps Henry's happiness is about the last thing that John plans for, the object being to get Henry in worse than ever. This, too, would make a good comedy, or it can be supposed that Henry is unhappy because he is not married and half a dozen friends labor to supply him with a wife with such success that Henry faces five or six breach-of-promise suits. There are lots of ways of making Henry happy and most of them will provide a story.

In the same way "In the Last Trench" might be a war story, a story of a failing business campaign rallied at the last moment or the low ebb in the life of a girl who is suddenly forced to make her own way in the world. Here, too, are countless possibilities.

Writing to a title is not the only proper way of plotting, but it assuredly is one way, and a good one. The author who would keep his product up cannot have too many ways of arriving at an idea for when one plan fails to yield results another may, and with several established schemes there is generally one way that will work when others fail.

Actor Talk.

Every little while some one writes that they know that stories are stolen because a friend of theirs, a prominent photoplayer, has said that all editors steal plots.

This sounds convincing to the outsider, for surely a man who plays in the studio should know all about it, but as a matter of fact most actors know as little about play writing and the editorial department as the rankest outsider. Many of them do not even know how to write in proper form and they have no point of contact with the script end, but they wish to appear important and well informed and since the author seems to be of the opinion that stories are stolen they confirm his fears and are believed. Their testimony is worthless.

Suspense.

A. Van Buren Powell, in the October Writers' Monthly, offers an excellent description of suspense in an article on gaining interest. He writes:

> If you just simply give a dog a bone he crouches and eats it. That's all. But suppose you held it too high for him to reach, and when he barked, teased him a little, made him jump and struggle, wag his tail, plead, and finally, hooking his front paws around your wrist, drag your hand down and get the bone. He would have been more interested, wouldn't he? And he'd *appreciate* that bone, too.

The advice is equally good for characters and spectators. Make the spectators beg because the hero has to beg, for in the well written story the suspense that comes to the hero and heroine is shared by the men and women interested in the outcome of the story. This is only a bit of a most interesting article, one that it will pay you to read.

"We" and "You."

From the number of correspondents who write that "We have just done this," or that "We have just done that," it would seem that many think the plural to be the proper form. It is not. Kings and editors alone use the plural; kings because they imagine they are the whole works and editors because it is considered egotistical to use "I" instead of "we" or "this writer." In a personal letter it is not only out of place but suggests a lack of familiarity with conventions.

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Question No. 114.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor.

How many lenses are there in the objective? Explain fully. Suppose you got them mixed while cleaning, how would you tell "which is which" and which surface to place toward the screen? How and how often ought your lenses to be cleaned?

Roll of Honor on Question No. 108.

The Roll of Honor on question 108 consists of Joseph H. M. Smith, Fort Worth, Tex.; M. W. Larmour, Waco, Tex.; W. C. Crawford, Brooklyn; M. Nosti, Tampa, Fla.; C. A. Dann, Toronto, Can.; A. H. Cuff, Gravenhurst, Can.; A. D. Hotaling, Orlando, Fla.; Wilson Hays, Barton, Md.; H. Gordon, Tampa, Fla., and F. V. Poyser, Brandon, Manitoba.

The reply of M. W. Larmour has been selected for publication.

Reply to Question No. 108.

By M. W. Larmour, Waco, Texas.

The Question:

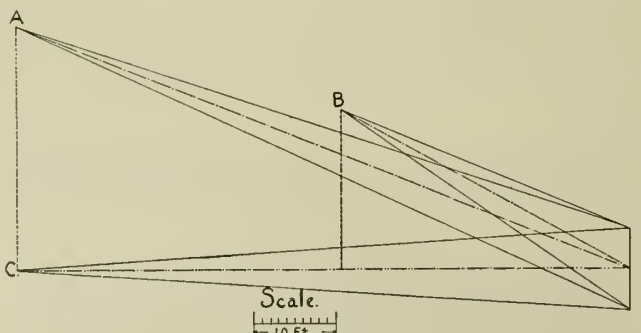
Suppose you have a very steep pitch in projection, what could you do to secure sharp focus both at the top and bottom of the picture? Can a picture be made sharp all over under these conditions?

The Answer:

The best results can be attained where a steep pitch in projection is encountered by stopping down the projection lens, tilting the aperture plate forward by loosening the bottom screws and slipping a thin piece of tin under the bottom part of the plate, and tipping the top of the screen back.

By also remedying the keystone effect the above treatment will improve a picture a great deal, provided the picture is carefully focussed; but a steep pitch cannot, under any conditions, be made to give a picture as perfect as where the machine sets squarely in front of the screen.

The inclosed diagram, drawn to scale, illustrates the great difference in distance the rays of light from the aperture have to travel to reach the screen where the pitch is excessive.



In condition A the center of the screen is 29′ 9″ lower than the center of the aperture. Center of aperture to center of screen is 80 feet. Center of aperture to top of screen is 78′ 8″. Center of aperture to bottom of screen is 82 ft.

In condition B the center of the screen is 15′ 5″ lower than the center of the aperture. Center of aperture to center of screen is 40 ft. Center of aperture to top of screen is 37′ 9″. Center of aperture to bottom of screen is 42′ 7″. This shows why a picture cannot be correctly focussed where the pitch is abnormal. Take condition B, for instance, the rays have to travel 4′ 10″ farther to reach the bottom of the picture than they do to reach the top, and when the top of the picture is exactly in focus the bottom will be 4′ 10″ off. The only thing to do would be to focus the center of the picture, which would leave both the top and bottom parts approximately 2 ft. 5 ins. out of focus.

If managers would, before planning their theaters, draw a diagram, to scale similar to the inclosed, of their proposed pitch, they could readily see what difficulties will be caused by sticking their operating room any place where it will be out of the way, rather than placing it as squarely in front of the screen as possible.

What Brother Larmour says about managers and architects exercising a little common sense in planning theaters is absolutely correct, as has been already pointed out many, many times by this department.

Not Practice, But Study.

George McBath, Tampa, Florida, sends in answer to Question 107, and says:

> Local 321 has signed up the Kinodrome Theater here, which has been employing non-union men, and the New Strand has also blossomed forth with two of our men, so you see our flag is flying high. I join Brother Nosti and thousands of other operators in recommending the Handbook and the Hawkins works, as the latest and best books published on projection and electrics. This is my first attempt at answering the questions, and naturally there will be mistakes, but "Practice makes perfect."

No, Brother McBath, you haven't got it quite right this time. In a thing of this kind it is not practice but study that makes perfect, and study is fortunately a thing which cannot be denied to any of us, though apparently some of the good friends think it ought to be.

I am, indeed, glad to know that Local 321 is getting along so nicely. And now let me give a little word of caution, in excuse for which let me say I was for many years actively identified with the labor movement. One of the greatest dangers which confronts a union, the membership of which is made up of men who have not had a wide experience in labor affairs, lies in the tendency to get "chesty" as soon as some success is accomplished. I don't mean that you boys will do anything of that kind, but, nevertheless, you may, hence this advice. *Many an organization has been wrecked by success,* meaning by this that as soon as they won two or three small scraps they got a mistaken notion that they were invincible, and, forthwith, proceeded to try to turn the earth over. Old labor organizations like, for instance, the locomotive engineers, the bricklayers, and plumbers do not make that mistake. Probably you won't either, but just the same to you and other comparatively young organizations I would say, don't get excited over success, but just keep pegging along, getting a little here and a little there where you can, and, above all things, *never get into a fight as long as you can attain your end without it.* Many a man has shaken his fist under another man's nose and had the everlasting tar licked out of him, whereas had he used a little soft soap instead of his fist he would have won his point without trouble. My compliments to Local 321. May her troubles be few and her joys many. P. S.—Please don't jump to the conclusion that I don't believe in fighting at all. I most emphatically do believe in it, but ONLY as a VERY LAST RESORT, after soft words and all other methods have failed; also, I believe that if a fight is forced on a union, then the only method to pursue is to *use every legitimate weapon and fight to win.* But remember that neither dum dum bullets or stink balls are regarded as "legitimate weapons."

A Success.

Local Union 321, Tampa, Florida, gave a banquet and ball recently, which proved to be a decided success. Affairs of this kind, where the men are brought together in social intercourse, do a great deal of good. The affair lasted until almost daylight, and when at the finish the tired ones settled themselves on the roost, and closed their eyes for what remained of a night's sleep, the happy faces wore the "smile that won't come off."

The editor was honored with an invitation, and a correspondent in describing the affair says: "And believe me, there was only one thing missing, and that was you." Well, I would have enjoyed being there, but, as I told you before, it is a long, long ways to Tippertampa.

Instruction Book.

The Precision Machine Company has gotten out an illustrated and excellent instruction book for the Simplex. This book will be sent out with all new purchases; also it may be had by addressing the Precision Machine Company. It is a thirty-two-page pamphlet, well bound and of convenient size for operating room use.

Articles Beneficial.

F. Haley, Bristow, Oklahoma, says:

> The articles in the department have been very beneficial to me as an operator, but I am seeking more light, both literally and figuratively. My picture, at its sharpest focus, is very dim most of the time, and the major portion of the trouble lies in a very fluctuating current, due to fault at power house. When it is most even there is a regular pulsation, which is quite distinctly visible on the screen. The operating room equipment is the best we can get. There is a Wagner converter, a new Power's Six A, motor driven, and we have meniscus-bi-convex condensers. In October 16th issue appeared Table No. 1 giving proper distances to place the lenses, but it was not carried far enough for my machine. My throw is 94 feet. The objective lens is a 7 inch E. F., with a 5⅛ back focus. Across the face of the lens the diameter is 1 7-16 inches. The condensing lenses are set with the 7 inch concave convex at the back and the 9 inch bi-convex lens in front. These lenses are placed as closely together as I can get them, but are, nevertheless, ⅜ inch apart, and the arc is 4½ inches behind the back condensing lens. One other trouble is that the picture seems to dance up and down on the screen. I have toiled with the idler of the intermittent until I think it is as nearly as right as possible. The machinery has only been in operation about six weeks, so there should be no worn places. I clean the sprockets with tooth brush and gasoline after each show, and wash the whole machine with gasoline occasionally, following the Handbook instructions as closely as possible. Does the fluctuating voltage constitute my whole trouble? I am supposed to get 30 to 60 amperes, with a voltage of 70. Am using ⅝ inch cored Bio carbons above and ½ inch solid below. Why should the polarity change while the arc is running? Sometimes it switches half a dozen times while we are projecting one reel, and the arc has never yet been without a flame. Do you think it would be best for my manager to install his own power plant for the arc? Am much interested in the light ray experiments.

Well, always provided the voltage fluctuates as much as you say, you will have a hard job getting good results, unless you do install a power plant. But I cannot advise very intelligently without knowing what you are paying per K. W. Do you mean to say that the power plant is supplying 70 volt current? That is very unusual. I think you will find it is 110, and that it is the secondary or D. C. circuit that is giving the 70 volts. If your D.C. current pulsates it is evidence that your converter is "racing," and if the polarity switches while the arc is in operation there is something radically wrong somewhere, and you should immediately take the matter up with the manufacturer of the converter. The most likely thing is that one of the connections has been wrongly made.

As to the picture dancing up and down, why you will have to describe the condition more clearly. If your sprockets are clean, and the movement is regular, four times every revolution of the machine crank, then there is something wrong with your intermittent, or its shaft. If, on the other hand, the movement is irregular it may be due to slack tension, or fault in the film itself. Describe the effect more in detail and I can probably do something for you.

Your objective lens is not large enough in diameter. It should be not less than 2 inches, and *your arc is* ALTOGETHER *too far from the lens.* I would advise you to order either a Preddy or Elbert condenser mount, get an objective lens with an aperture not less than 2 and preferably 2½ inches in diameter (though I think you will have to have the Power Company send you a special front plate) and until you do you will continue to have light loss, and lots of it, too. When you get a lens of that size you can then match up according to the table referred to, and you will, I think, be surprised at the increased illumination of your picture. The table will, however, bring your arc up to between 3 and 3½ inches from the lens, and I fear unless you have an Elbert or Preddy mount you will break a good many lenses.

As to the carbons flaming, why try ¾ cored above and ⅝ inch solid below, or you might also try ⅝ cored below, using whichever you like better. The arc will be steadier with the cored, but there will be added arc gas at the wrong place and it will somewhat diminish the efficiency of the light. The flaming is probably due to carbons working above capacity.

The Table Did It.

Charles A. Dentelbeck, Toronto, Canada, writes:

> Well, brother, I have set tight, and have been experimenting with your experiments. Now I will loosen up a little. In October 30th issue, Friend E. W. Nichols, Pasadena, Cal., set forth his flicker troubles. I had the same difficulty, but instead of a rotary converter I have two motor generator sets; instead of two Simplex, have two Power's Six A machines, and instead of two Keno 2½-inch lenses, I have two Gundlach No. 2, or half size. Am using 50 amperes, generated at 75 volts, projecting a 17-foot, 4-inch picture 112 feet on a plaster screen. Made all kinds of shutters, but did not get proper results. In talking to the manager of an optical company here I told him the story of my difficulties, and he showed me a letter from the Gundlach lens people saying the Nicholas Power Company made a special shutter for the Gundlach half size lens. I wrote the Power Company, and the enclosed letter is the result—no charge for the special, only return my old shutter. Well, the new shutter gave better results, but still I had travel ghost and was not satisfied, and that was where you came in. I got out the light ray tables, October 16th issue. The dope for a 2½-inch diameter lens at 4 7/16 back focus was, according to the table, two 6½-inch condensers 14 inches from the aperture, the condensing lens[illegible] inch apart. My crater is now 3 inches from the back condenser with a Preddy condenser mount, and, Brother Richardson, the result is that I will now put my picture up against anything I have ever seen. Cannot find the slightest discoloration in any part of it, which means that the illumination is perfectly even. Am operating in the only 10, 15 and 25 cent straight picture house in the city, except the Strand, and, believe me, I have to deliver the goods because my manager knows his business. Brother C. A. Dann of this city is in our local now. He joined a month ago and we find him to be a very nice gentleman. Incidentally, we have had a good, thorough house cleaning in our local, so good luck to you, Brother Richardson.

Comment, I think, is scarcely necessary. Up to date every report I have had from those who have tried the tables have been favorable, *except in cases where the equipment could not be made to meet the conditions.* It is now up to machine manufacturers to so change their equipment that the apex of the front condenser can be gotten 24 inches away from the film, and it is very much up to lens manufacturers to increase the diameter of their objectives. Good luck to the local. Maybe next summer I may find time to visit our Canadian brothers. I certainly would like to.

Diameter Too Small.

R. E. Wicker, Pinehurst, North Carolina, says:

> Am running a Power's Six A with an objective lens having a 1⅝ inch aperture. Distance from back plane of objective to aperture plate 3¾ inches. What condenser combination should I have? The tables published in the World did not cover this combination. Am projecting an 11 x 13 picture at 90 feet, using 110 volt current through a compensarc. At this writing have a 7½ condenser combination and get a fairly good light, but wish, if possible, to improve.

If you will remove your lens and place a sheet of white paper approximately where its back combination now is, noting the size of the light beam at that point, I think you will see what is wrong. The diameter of your lens is altogther too small. You should have one with not less than a 2 inch opening. Until you get a lens of larger diameter I cannot suggest any improvement. That table is, I think, *right,* and if the equipment is not right, *that is the fault of the equipment.* You can't make equipment that is totally wrong fit very well, no matter what you do. Get a lens of larger diameter is my advice, though you may have trouble following it. We will only get lenses of proper diameter when enough of you put up a *strenuous* kick and refuse to accept lens makers' word that their lenses are of proper diameter when they are NOT.

He Objects.

P. O. Gandrean, operator Casino theater, Burlington, Vermont, writes thusly with regard to the criticism of his projection, published October 30th:

> I have been employed at the same theater since, February 24, 1909, and am still on the job. My critic came in, I think, about 1911 and I gave him instructions on the projectors for something like two years. He very well knows that if our projection is poor we have the crowd, and are still doing business at the old stand. I have the old departments bound in volumes since 1909 (when it was the "Trouble Department"), and as for wages, why I am getting mine. If my friend, the critic, is a live wire he must be on short circuit. The other theater is a vaudeville house with 1,400 seating capacity, with pictures between the acts only—not really a picture house at all. I am awake at least a part of the time, since I read the World just as soon as it comes in, and keep them, too.

Brother Gandrean, after a careful examination of your letter and an examination of the facts you cite, while I may be in error, I believe you have just simply become a little careless. I don't think there is any doubt about your knowledge, but remember this: knowledge is of small value if we get careless and fail to apply it, and the fact that you are doing a good business in spite of faults in projection is no proof that the faults ought to be there. I am glad to see that you did not get angry and that you answered your critic like a man. A jolt of this kind often does us good. I get careless myself sometimes, and then some one lands a bump hard enough to rattle my teeth and I wake up from my doze and—mentally thank the bumper for having performed a genuine service.

Helped Him Very Much.

George Hoffstatter, St. Paul, Minneapolis, encloses forty cents for first and second set of questions and says:

> As soon as the new Handbook is out I want one. Am a regular reader of the World, and particularly of the projection department, which has helped me very much in my work. Am anchored to a Simplex machine sixty-six hours a week. Have been about six months at the machine and would like to have some of your visitors pass an opinion on my work. I would be curious to know how it would sound in print.

Well, if you served an apprenticeship and have studied, so that you have both the theory and the practice, and are careful to apply your knowledge, there is no reason in the world why it would not sound well. When I had been running a locomotive for six months I considered myself a pretty good engineer, and looking back now I can see I was too, though I was a very much better one a few years later.

Comment on Question No. 93.

John Solar, Watertown, New York, says:

Noting your request for comment on third part of the answer to question 93, August 28th issue, why Friend Smith's diagram does not show the true action of rays passing through a condenser. Taking ray A, for example, which is a straight line, it is impossible to pass light through a lens, or condenser without refraction. (Not true, Brother Solar. If a ray is passed directly through the center of a lens it is not refracted. Brother

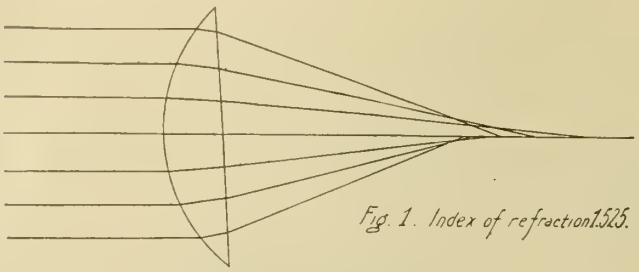


Fig. 1. Index of refraction 1.525.

Smith, however, shows ray A as a straight line, which is wrong. Under the conditions shown ray A would be refracted.—Ed). Brother Griffiths says: "I do not think that imperfections in a conderser, other than those which cause color to be projected to the spot on the aperture, would injure the definition of the picture on the screen. The direct result of imperfectly placed condensers would be a comparatively poor image of the crater at the aperture, and, incidentally an injury to the illumination on the screen, but not necessarily poor definition or focus at the screen." In my opinion, Friend Griffiths is right.

I have made a diagram of a condenser ¼ inch out of square with the principal axis of the combination, and drawn the rays to the index of refraction for crown glass. In observing the figures, we see that the rays of the lower half of the lens are focused nearer the lens than are those of the upper half; also that spherical aberration is nearly corrected in the lower half. This seems strange, but if the laws of refraction are correct, then it must be true. However, in this case, the condition applies only to a small part of the lens. If we start at the extreme lower half of the condenser and swing around in an arc of 90 degrees in either direction, we arrive at a horizontal line through the plane of the condenser. In swinging through this arc, the rays gradually change direction until we arrive at the horizontal line, at which point the direction of the light is the same as if the lens were set square. It is evident from this that light passing through the lens near the horizontal line across the center of the condenser will only be slightly affected, and that in passing through near a perpendicular line through the center it will focus closer to the condenser in the lower half than in the upper half. The result is that in any position we may place the condenser combination with relation to the objective we have unequal angles from the aperture to back of objective. In other words, the diverging beam will be at a greater angle on one side than on the other, consequently there will be loss of illumination.

I do not see there would necessarily be a loss in illumination, Brother Solar. That there would be uneven illumination I grant you, but providing the objective receives the entire light cone there could, I think, be no loss. As to the rays focusing more closely to the lens in the lower half, why, that is but natural, since the angle is made greater by tilting the lens in the direction you have it. If it were tilted the other way the same thing would be true in reverse. I see no reason, however, why spherical aberration should be reduced. As a matter of fact I think it would be greater. However, don't let this fact escape your observation, viz., in tilting the lens you have not in the least altered the angle on the convex side, nor would you alter it if you tilted it still more. The only alteration is on the plano side, where it seems to me the action ought to be precisely the opposite to what you have it, since the upper half presents a greater angle and the lower a less angle than it would were the lens set perpendicular, always assuming that your lines are drawn precisely as per the index of refraction. These things, however, I think, are rather highly technical. Still, they serve a good purpose. It is well to know not only what happens if our condensing lenses are out of square with each other or if the front plane of the front lens be out of square with the aperture of the machine, and we cannot arrive at a complete understanding of such matters unless we also know the why and wherefore of the effect. Understand that I am *not* disputing your claims, but merely setting the matter forth as it *looks* it me.

My Comment.

W. C. Evans, Sherman, Texas, whose letter head contains a neat cut of a motiograph projector, and the statement, "Motion Picture Operator since 1906. Member Local 280, I. A. T. S. E." sends in some film faults and says:

Here are a few of many of the bad patches I am compelled to cut out in order to be able to run my program. We are on circuit, receiving service from one of the Dallas, Texas, leading theaters, therefore I don't know whose fault it is, but let us have your comment, anyhow. Am also sending you a few broken carbon tips. Am using 220 D. C. and about 20 or 25 amperes at the arc with ⅝ cored carbon above and ½ inch solid below. Every time I strike an arc I lose my crater, and using another make of carbon, under the same conditions, they do not break off at all. What is your idea of the reason for this?

In closing I wish you many happy hours, and send best regards to yourself and our department.

Why, as to the film faults, you should have sent the name of the theater from which you receive the service, and I would have promptly taken the matter up with same, and had the fault traced. The only comment I can make is that *circuit service is almost invariably bad service,* and it is a thing that ought not to be allowed at all. It is brought about through the combined cupidity of the theater manager and exchange. Film in bad condition is dangerous, both to the eyesight of the public, and from the fire hazard standpoint, and *circuit film is almost always in bad condition* before it gets back to the exchange, therefore it seems to me that it would not be at all outside the province of our public employes (officials) to prohibit films being used on circuit, obliging them to be sent back to the exchange for repairs from each theater.

As to the craters breaking off, why it is hard to name the cause. The Henrion (it was a long time ago, but I think that is the way it is spelled) used to do the same thing. They give a very white light, and aside from that single fault were excellent; but I stopped using them on account of that one thing. It is a mighty serious thing to have your crater break off right in its center. I would sugest that you stop using the offending carbons, and notify the importer of your reason for abandoning their use.

Must be Twenty-One Years Old.

Denver, Colorado, has an ordinance which went into effect September 1st, which provides that no license will be granted to an operator under the age of twenty-one. It is estimated that about one-third the Denver operators are under the age limit thus set up, and the question is raised as to whether these minors will or will not be affected. They have been operating, some of them, for a considerable time, but the ordinance apparently fails to take that circumstance into account.

It has long been the opinion of this department that the best interests of the industry, as a whole, would properly be served by refusing to license very young men as moving picture operators. However, we believe that most certainly those men who are, and have been working for some time as operators ought by all means to be exempt from the operation of the ordinance. The city of Denver cannot very well say that it was right, proper and safe to allow them to run a moving picture machine for an extended period, and now say it is not right, proper and safe to license them, particularly in view of the fact that they are now at least somewhat older than when they were permitted to work. This is a hard question, I know. It must be conceded that in this day and age young men are being forced out into the world to earn their own living at tender years, but motion picture operating at its best (and that is the only way we can consider it) calls for a great deal of painstaking care, good judgment and knowledge in several directions—more, I believe, than we can fairly assume very young men to be in possession of.

If a two years' apprenticeship was required, as it ought to be required, a young man could start at nineteen and receive his license when he was twenty-one. However, a two years' apprenticeship presumes a high class workman, and I am afraid such an apprenticeship will never be brought about until such time as the managers themselves have come into a more thorough understanding of the responsibility they owe to the public, and the industry as a whole. It may perhaps be contended that whereas there should be a minimum age limit, still 21 is too high. Well, who shall say where the limit ought to be fixed? I think but few disinterested persons would contend that it ought to be as low as 16 or even 17. I doubt if any large number would contend for 18 or even 19, but perhaps 21 does seem a little stiff. I would like to hear from operators and managers on this point, but operators writing on this point should give their ages.

Jack Knife Set.

B. H. Yeo, Montague, Prince Edwards Island, says:

Am using two rheostats in multiple on 125-cycle current. During the first part of show the light is fair, but toward the last there is a dividing line on the curtain. Set carbons as for D. C., but could not get a brilliant light. Am running on jack knife set. The carbons seem to burn the right shape, but the cone burns ¼ inch up in carbon, which spoils the crater. Can you help me out in the problem?

The only way I can help you out is to advise you to set your carbons as per Fig. 101, page 211 of the Handbook, or as per Fig. 99, page 210, but I don't even advise the Fig. 99 set. The jack knife set gives you a higher c.p. per ampere, *but* it cannot be depended upon for even illumination. I would suggest that it will pay you better to get a good, low voltage transformer (economizer, inductor, compensarc, etc.) rather than to take alternating current through rheostats, and that you then use 60 amperes with the D. C. carbon set.

State Examination.

A. D. Hotaling, Orlando, Florida, says:

I have been a reader of the world, and a student of the department for four years, though this is my first "offense." The department is certainly a great help to operators who take pride in producing results on the screen. On January 1, 1916, there is to be a state examination for all moving picture operators in Florida. I am sure it will be a great help to all who have applied themselves to the study of their profession.

Yes, provided, always, that the examination is a real one, as let us hope it will in this case be. Glad to know you approve our more or less humble efforts. Will try to continue to deserve your approval in future. Come again when the spirit moves.

Champion Small-Town.

C. Plambeck, Dorchester, Ia., says:

> I enjoy reading the World very much, particularly the projection department. Have your Handbook and have improved projection in my theater from or through pointers or information taken from both the book and department. And now I am in trouble. Have a Power's Six machine with a Power's Six or "Perfect" arc lamp, using 5/8 inch cored carbons above and ½-inch solid below—Electra carbons. I have trouble in keeping a white spot; the circle soon dies down, or diminishes in size, or the spot becomes oval in shape. Have to keep feeding the carbons all the time. Might say I feed them together every three or four minutes anyway. If I do not the spot becomes dim or small in size. Get my current from a 60-volt D. C. plant located in the building which can develop 50 amperes at 80 volts if necessary. Can you give me a clue as to what is wrong? I see you even print items with regard to picture theaters being run in small towns. Have you on record a smaller one than this, which supports a permanent moving picture theater? The population of Dorchester is about 125. I run two shows a week—occasionally three. General Film service, and expect to run features once or twice a month, beginning with this month. Seating capacity 160.

Really, old man, I had to laugh when I read your statement that you had to "feed the carbons every three or four minutes." My dear sir when I was operating I venture the assertion that I fed my carbons oftener than once every sixty seconds. You cannot get good, even illumination and allow the length of your arc to vary much. From what you say I think your main trouble is that you don't feed the carbons often enough. *You should stay right there by the machine and feed your carbons often and just a little at the time.* It is also quite possible that the voltage varies considerably. In fact I presume that in all human probability voltage fluctuation constitutes a part of your trouble. In order to get continuously good light you must have steady voltage. In a part of your letter you speak of "cutting in and cutting out 15 ohms resistance." Why, if you cut in 15 ohms resistance you would have to have 300 volts pressure in order to get 20 amperes. You evidently have made the mistake of supposing that each contact on your rheostat represents a certain number of ohms, whereas each contact actually represents one or more coils or grids, which would offer a fraction of an ohm resistance. No, I do not know of any town of less than 125 population supporting a theater. I guess you are in a class all by your lonesome in that particular respect.

"Daylight" Screen.

Nat I. Brown, director of sales of the Minusa Cine Products Company, St. Louis, Mo., says:

> Just finished very careful reading of the projection department of Nov. 6 issue. Notice the article on "Daylight" screens, and to show you how strong we are "for" your statements, we enclose herewith one of our catalogs showing our method of advertising "Daylight" screens. There have been more than 15,000 of these catalogs put in circulation among our dealers throughout the United States and Canada. We also have carried similar mention in a number of other advertising booklets. We wish to congratulate you on the stand you have taken on this matter, and to assure you that it meets with our hearty approval.

Now, the editor does not wish to get into a scrap with the screen manufacturers. He simply objects to the use of the term "daylight" in connection with screens, in view of the fact that, when it comes right down to rock bottom, there is, as previously pointed out, no such thing on the market. The term is simply misleading. Somebody started to advertise daylight screens, and at that stage of the game the advertiser was probably honest; he really thought he had that kind of article, but we understand better now, and know there is no such thing as a practical daylight screen, meaning by "practical" a screen which can be used for theatrical performances. We, therefore, object to the use of the misleading word, and are much pleased that the Minusa Company has, in their catalogue, taken the same stand. We trust other screen manufacturers will fall in line.

From Grand Rapids.

John Vander Mate, Grand Rapids, Mich., writes:

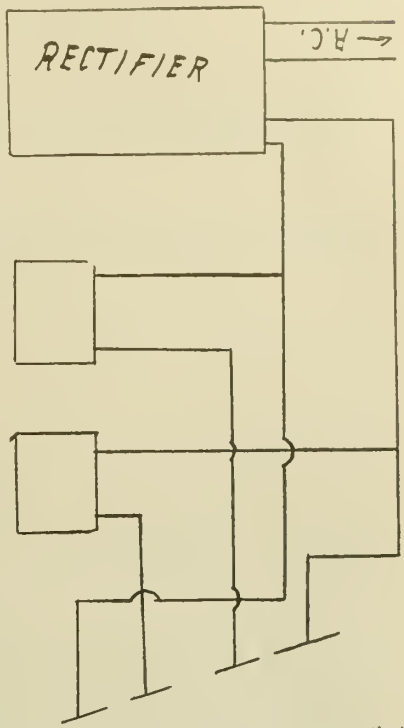
> A word from Grand Rapids to let you know we are still on the map. I am a member of Local 291, I. A. T. S. E., and proud of it. We are 100 per cent. organized, and I believe we may say that projection is good in all the houses, even in the suburbs; however, it is, of course, always subject to improvement. I am the owner of the Handbook and the Hawkins Electrical Guide; also a reader of the department, into which this is my first attempt to break. Hope I am welcome. The new Strand theater, of which I am chief operator, opened Sept. 18, 1915, and has the most modern operating room I have ever worked in, or for that matter have ever seen. It has hot and cold water and everything to make the operator comfortable. In closing I wish you success in every way. Am looking for the new edition of the Handbook.

Well, you won't have to look so very much longer I think. We hope to have it out before Christmas, but——! Anyway I have now turned in all the manuscript and am reading proofs to beat the band—*some* job. That is the kind of report I like to get from a town. My compliments to the members of 291. Let the good work go on. Certainly you are welcome. The latch-string is always on the outside for our friends—and enemies, too, for that matter.

Has His Burglar Tools.

San Francisco, California writes:

> Have just received my set of burglar's tools, and am going to try to break into the department. Have been a reader of the World for the last five years and have been working in this city since 1908. Find enclosed wiring of my stereopticon. Am using 18 amperes at each lamp (ammeter test), and have cut out all but one grid of each rheostat (Powers). Have been using the lamps for the past eight months, and they work fine.



I see no reason in the world why you should not use a rectifier on two lamps wired the way you have it, because, in effect, you simply connect each lamp to the D. C. side of the rectifier, with one grid of resistance in series therewith, thus, to all intents and purposes splitting the rectifier D. C. output into two separate circuits. The wiring is shown in the drawing. I am glad to hear from San Francisco. I have been deeply disappointed in the attitude of the local there. I had believed it to be composed of high-class, broad gauge men. Well, I'm afraid that view is subject to some modification, though I am very reluctant to accept that conclusion. At any rate I do know positively that at least a considerable proportion of the membership are not traveling via the narrow gauge track.

Lens Diameters.

The recent experiments have brought out the fact that objective lens diameter is an exceedingly important thing, and one to which entirely too little consideration has been given in the past. In the light of present knowledge it is not too much to say that *insufficent objective lens diameter is costing the exhibitors of America hundreds of thousands of dollars annually in wasted light, which means in other words, wasted power.*

It is not so easy, however, to suggest the best remedy for this condition of affairs. The nearest thing I could see to a solution at the time the light ray experiments were printed, was that the diameter of the lens be one-half its E. F. up to 5 inches E. F. and 2½ inches for all lenses above 5 inches. This, however, it seems to me, while a possible solution, still is likely to breed confusion. In considering this matter, while it might add somewhat to the cost, and while it is possibly for manufacturing reasons impractical, still if it can be done, a really good solution would be to *make all motion picture objective lenses with a 2½ inch opening and supply them with an Iris or other diaphragms, by means of which the operator could stop the lens diameter down to fit local conditions.*

This would have the advantage that it would allow machine manufacturers to provide for a standard lens mount. I would welcome discussion on this point. It is one of very great importance in which both managers and operators are vitally interested.

It is exceedingly difficult to get lens manufacturers to make any improvement of any kind whatsoever, but if we can decide on what is needed I believe we can get it, therefore let us get our heads together, and between us all I think we can come to the right conclusion, and in the end secure what is needed.

Information Wanted.

Claremore, Oklahoma, issues a requisition for the following information:

> I have two spots at the aperture and, as a result, a ghost on the screen. My condensers are 6½ and 7½, taking current through a Fort Wayne Compensarc-Simplex lamp. Have tried to eliminate the double spot and ghost by moving the condensers back and forth, using lenses of different focal length, but it did no good.

In the first place, Claremont, by all means use at least 40, and preferably 60 amperes. Use two 5/8 inch cored carbons, and set them the same as you would for D. C. (See page 209 of the Handbook); then try giving your lamp a greater angle. This combination should straighten you. The double spot is probably largely due to your lamp not having sufficient angle. You are getting light from both the upper and lower crater, and it is exceedingly difficult to superimpose the two crater images thus formed exactly over, or upon each other. As to your lenses, I would recommend that you match your optical system in accordance with Table No. 1, Oct. 16 issue.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

More Static Trouble.

J. F. Reed, Mgr. Connecticut Film Mfg. Co., New Haven, Conn., writes:

> The article in your issue of October 9th headed "Elimination of Static," was read with much interest by the writer, as our camera men use brass handles, but are still troubled with static and I would like to ask George W. Lawrence, through your department, if he uses a metal tripod.
>
> I always understood that the reason for using a metal handle was to ground the electricity which was generated by a camera while in motion. Our experience has been that we have more static when we use a brass handle than when we were using a wooden handle and pictures were being taken absolutely under the same conditions.
>
> Our camera men are using Prestwich cameras, and most of our work is done out of doors.
>
> I am enclosing herewith a piece of negative which shows the particular form of static which we get on our films while using a brass handle, also a piece of negative which shows the static we get when using a wooden handle; both pieces of negative were exposed by the same camera.
>
> Can any one offer any explaination of the different results obtained by Mr. Lawrence, and ourselves?

Static is without doubt, one of the worst and hardest things that a cameraman has to buck up against. I am going to confess right at the start that I do not know how to avoid it absolutely, although I have tried many of the remedies that have been suggested for its elimination.

The man who can discover or invent a sure-fire method for avoiding static can win a fortune and the undying gratitude of a host of cameramen and manufacturers.

Of course we all know that static is caused by high tension electrical discharges generated by the friction of the moving film against itself or some substance with which it comes in contact. Cold and dryness seem to be favorable conditions for the production of these discharges; for that reason many camera men have devised various means of heating and moistening the air inside their cameras. Some place a sponge cup with a wet sponge inside the camera and various chemicals, like glycerine, alcobol, ether, acetone, tetra-ethyl chloride, amyl acetate, etc., have been recommended for lessening the vapor tension inside the camera. Some cover the pressure plate with felt or other fabric which they keep moistened with water or various chemicals, but while some of these devices have proven useful to a certain extent, none of them have proven specific.

A pad which engages the perforated edges of the film and kept lubricated with three-in-one oil is used with considerable success by one studio.

They claim that the small amount of oil absorbed by the edges of the film is not enough to interfere with the development of the image and that the lubrication of the film reduces the friction which causes static.

In many cases static markings have been made on the film in one way or another before it is placed in the camera. I have seen static in positive film, which is not nearly so sensitive to electrical discharges as negative stock, so bad that it could not be used. Both negative and positive stock are liable to show static markings caused in rewinding or in perforating and, with positive, in printing. It is a very good plan when static troubles are encountered to take off pieces of different rolls, before each operation which might possibly cause static, being sure to mark each piece and the roll from which it comes for easy identification and then develop all the pieces together on the same rack without exposing to the light. In this way the cause can generally be located and, by raising the temperature and humidity in the room where the trouble occurs or taking more time and care in rewinding according to the source of trouble, eliminate it.

Many different ways of heating the camera have been devised. Hot bricks, soapstone foot warmers, hot water bottles, Japanese pocket stoves, alcohol heaters, etc., have been used inside and outside the camera and in the camera case. Resistance coils connected with storage batteries, small battery lamps in light, tight metal cases, hot water coils heated from outside the camera with alcohol, oil, gasoline and prestolite tanks have been used. Padded felt and wooden cases have been made to envelop cameras with only the lens and handle and view finder visible so that the camera might be operated while still wrapped in its snug overcoat.

Some have maintained that static is caused by uneven temperature; that is, that it did not matter how cold or dry it was, that if the camera were of an even temperature in every part that there would be no static. An operator at Saranac Lake in the coldest part of the winter claimed to have gotten away from old static by always leaving his camera and loaded retorts for the next day in an unheated outhouse so that they were thoroughly chilled when he went to work the next day.

Others place their film rolled as loosely as possible in some sort of a humidor to get it moist before using when they have static trouble.

Numerous ways of dissipating the electricity have been tried, such as the metal handle recommended by Brother Lawrence for allowing it to escape to the earth, via the body. Metal tripods, grounding wires and chains from the camera or tripod head to a metal stake stuck in the grounds, static machine collectors, such as metal brushes, amalgam pads, tinseled retort mouths, etc., have all been tried without marked success.

All of the foregoing is by no means indicative that precautions should not be taken to avoid static, on the contrary, every possible reasonable precaution should be taken. Keeping the interior of the camera warm and of a certain degree of humidity will undoubtedly reduce static to a minimum and by using X back or so-called non-static stock, static can be reduced to a very small percentage.

Mr. Reed sends two samples—one taken with a wooden handle and one taken with a brass handle. The one taken with the wooden handle has markings of an irregular character, such as might be caused by cinching or tightening a roll or by rewinding rapidly, still there seems to be a recurrent pattern as near as I can make out from the short strip of four pictures. The one taken with the brass handle is plainly recurrent in every frame, showing that the discharge or spark takes place on the film somewhere in the gate between the loops.

You can therefore probably remedy this form of static by changing your gate fittings. Remove all the cloth fittings and replace with polished metal.

Lens Flare.

A Middle West cameraman is having trouble with his lens.

> I would like to have you advise me through the columns of your well-known publication, in regard to a peculiar flare or haze in motion picture negatives taken with my 50 mm. Carl Zeiss original lens, used on my Williamson Camera. The lens is mounted in the regular Williamson rack and pinion mounting and sets back at least 2½ inches from front of mount, which should give ample sun shade. Please find enclosed piece of negative containing this peculiar defect which should give you a better idea of the trouble. There is nothing in the focusing tube behind the exposure window to cause reflection that I am able to discover, in fact, the proposition has got me guessing. In taking pictures of any object where there is a strong light above them there seems to be a light streak in the dark edge of the building or any other like object.
>
> I seem to be unable to get the usual amount of depth of focus in my pictures of late; always keep the lens as clean as possible and even when stopped down to the lowest stop with lens racked in as far as possible and lens barrel back as far as it will go in the jacket, I find that in some cases the picture seems to be out of focus on the objects about 100 yards from the camera. My idea of this is the atmospheric conditions present, cause this out of focus effect, but would like to have your reliable suggestions and advise me on this matter.

He sends a sample of film which shows a very bad halation from the high lights of the picture. As his lens is protected from extraneous light by the hood and a Carl Zeiss Tessar—is generally very free from halation of this kind it is evident that there is something on the lens glass which is causing this diffusion. The most likely explanation is that several little drops of oil have been thrown upon the back of the lens by the camera movement and being nearly transparent and invisible have not been noticed. If this is not the cause look for checking or discoloration of the Canada balsam with which the lens cells are cemented together. I think, without doubt, the trouble lies in some almost invisible foreign substance like grease or oil somewhere on the lens glasses.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Edna May to Act for Vitagraph

Former Comic Opera Favorite to Work in One Picture for Benefit of Red Cross.

EDNA MAY, former comic opera favorite of two continents, the wife of a wealthy New Yorker, and one of the most beautiful women in the world, is to appear in motion pictures. She has made a contract with the Vitagraph Company calling for her appearance in a single feature film, for which, according to the statement of the company, she is to receive $100,000.

Financial gain was not the motive that lured Miss May from the privacy of her married life. The entire amount will be turned over to the Red Cross and other worthy charities in which she is interested. Well remembered and loved as "The Belle of New York," at the Casino theater, New York, several years ago, Miss May, since her marriage in June, 1907, has been out of the limelight's glare.

Edna May.

It was due to the efforts of Albert E. Smith, treasurer of the Vitagraph, that she agreed to pose in motion pictures. Both he and Commodore J. Stuart Blackton had met Miss May socially, and her rare type of beauty woke them to an immediate realization of the possibilities of using her in scenes for their company They pleaded along charitable lines, and won out thereby.

"Now that I have promised to appear in the picture," said Miss May yesterday, at her Fifth avenue residence, "I am anxious to begin. Of course, the Vitagraph Company has already photographed me in some tests, and Mr. Smith assures me that I come up to his most optimistic expectations. I want to feel that the results will be well worth while, especially since I am to act in but one picture."

Mr. Smith is equally enthusiastic over the test film that has been taken and is certain the Edna May film will be a photoplay classic. The subject in which she is to appear has not yet been announced.

Few actresses reached the heights of popularity, both in America and abroad, that Miss May attained as Violet Gray in the comic opera, "The Belle of New York." Following "The Belle of New York," she starred in "The Casino Girl," "An American Beauty," "The School Girl," "The Catch of the Season" and other operatic successes both here and in London. In January, 1907, Miss May created the title role in a new comic opera, "Nellie Neil," at the Aldwych theater, London, and won new honors.

Miss May was born in Syracuse, N. Y., and at the age of seven appeared in a production of "Pinafore" in that city. Her first appearance in New York was as Clairette in that operetta, "Santa Maria," then showing at Hammerstein's. She played in Hoyt's "A Contented Woman" for a season and was then selected by Lederer for "The Belle of New York."

KLEINE FINISHES MAX MARCIN'S STORY.

"The Law of Blood," Max Marcin's story, written as a starring vehicle for Miss Alma Hanlon, was given its finishing touches at the Kleine studios last week. Scenario authorities claim "The Law of Blood" an extremely able dramatic offering, charged with many situations of great power. In it Miss Hanlon has been given numerous opportunities and has risen to the occasion splendidly. She will be seen in three distinct roles in "The Law of Blood"—a youthful mother, a child of fourteen and a young woman of twenty-two, parts which her own youth permits her to portray convincingly.

Arthur Hoops, who won many plaudits as the result of his work in "The Danger Signal," is co-star with Miss Hanlon in "The Law of Blood." The subject is scheduled for release through the Kleine-Edison Feature Service.

Roland E. Blaisdell Marries

Treasurer and Part Owner of the Queen City Film Corporation of Buffalo Takes a Wife, Gertrude J. Stokes, of Hamburg, N. Y.

THE Moving Picture World has received an announcement in the mail that reads like this: "Mr. and Mrs. A. H. Stokes announce the marriage of their daughter, Gertrude J., to Mr. Roland E. Blaisdell on Wednesday, November the twenty-fourth, nineteen hundred and fifteen, Hamburg."

Mr. Blaisdell is well known in film circles in both New York City and Buffalo. He is a member of the New York Screen Club and has recently gone into the Queen City Film Corporation as partner in the business and treasurer. He is a well liked young man and a son of George Blaisdell of the Moving Picture World staff. We all extend to Roland and his bride the best wishes and much happiness.

Mr. and Mrs. Blaisdell spent their honeymoon in New York City.

METRO BOOSTERS EAT AGAIN.

The Metro Boosters' Club released another weekly food feature at Healy's gustable projecting room Tuesday night, November 23, in which thirty-five of the liveliest members of the Metro family appeared. The principal interior set used was the Jungle Room, where a practical grill was operated by emotional chefs and waiters, who dispensed real beefsteak and other things. Richard A. Rowland and Joseph Engel were the directors of the gripping feature production, which teemed with action, and ran for five hours straight, without a cold screen.

Mr. Engel furnished the copy of the spoken inserts and captions, introducing the principals as they appeared. With a shout of "Lights!" from Mr. Engel, B. A. Rolfe flashed his ump-teenth carat diamond ring, and the battery of cameras started to click. If any criticism could be made at all, the story of the food feature did not contain suspense. But what it lacked in suspense it more than offset with continuity and thrilling moments. Every member of the all star Metro cast was provided with an adequate role and met the occasion with the proper tempo.

"THE BIRTH OF A NATION" AT THE LIBERTY.

Even with extra morning matinees, "The Birth of a Nation" was unable to take care of the belated patrons anxious to see D. W. Griffith's great spectacle at the Liberty theater the past week. Owing to this unusual demand and the piling up of thousands of mail orders from out-of-town patrons, the engagement of this record-breaking attraction has been extended for a limited period. The run will be maintained at the Liberty with matinees daily, the same as heretofore. The management had hoped to terminate the run on Saturday, but when it was found that the house was practically sold out for every performance the latter half of the week and numerous patrons were unable to make reservations, hurried arrangements were made with Messrs. Klaw & Erlanger to remain in the Liberty theater for an indefinite period.

CALL FOR BALTIMORE MEETING.

The Exhibitors' League of Maryland will on November 30 hold their first big meeting of the fall season at the Hotel Raleigh in Baltimore. Our National President, Fred J. Herrington, will address this meeting, and we have invited all the exchange and accessory men together with the exhibitors from all over the State of Maryland. A liberal luncheon will be served, and it is also arranged for several good entertaining vaudeville acts.

The object of this meeting might be termed a general "Get-Together Meeting" in which both the exhibitors and exchange men will discuss in general the conditions existing throughout the entire State.

J. HOWARD BENNETT,
Vice-Pres. M. P. E. L. of A.

MUTUAL TOOK ARMY-NAVY GAME.

Exclusive motion pictures of the great Army-Navy annual gridiron contest, played at the Polo Grounds, N. Y., on Saturday, November 27, taken under the auspices of the Mutual Film Corporation, will be released to the public December 9 in the regular Mutual program.

Chicago News Letter

By JAS. S. McQUADE.

Graft Charges in Chicago

Latest Troubles of "The Birth of a Nation" Involved in an Alleged Offer to Dispose of the Minor Embargo for $6,000.

THE Chicago City Hall has been fairly sizzling during the past week over the charge that a demand for $6,000 was made by a "fixer" on the managers of "The Birth of a Nation," for which in return the city officials, who were opposing in the courts the Epoch Producing Corporation's efforts to secure permission to show the pictures to minors, would be called off.

George Bowles, Chicago manager of "The Birth of a Nation," at the Colonial, was first approached in the office of the theater and declined to pay the money, though the "fixer" stated that if the money was not paid the show would probably be closed. Manager Bowles then notified J. J. McCarthy, general manager of the Epoch Producing Corporation in New York City, who came on to sift the matter. Mr. McCarthy and Mr. Bowles had a meeting with the same "fixer" at the Hotel Sherman, where the demand was renewed and again refused.

Mr. McCarthy has declared the "fixer" stated that "no money need be paid until the job was done," and Mr. Bowles has given out that the "fixer" was willing to arrange it so that the amount could be paid in installments, if there was any objection to having the lump sum appear in one item on the books at the Colonial office. Mr. Bowles has also stated that the "fixer" who approached him was not a city official, and that he has no proof that the "fixer" had the power to do what he said he could do.

Messrs. McCarthy and Bowles have made a careful record of every conversation with the "fixer" on the subject, and have sworn to their accuracy before a notary public and have also the depositions of witnesses.

The preceding paragraphs touch on only one attempted holdup. The sequel reveals what appears to be a plot to force the Epoch Producing Corporation to sell the state rights of "The Birth of a Nation" for the states of Illinois, Indiana and Iowa at a ridiculously low figure. A representative of the group in charge of this scheme, it is said, informed Messrs. McCarthy and Bowles to this effect: "You can't do business in Chicago, but we can, and will, take the Chicago rights off your hands." The representative continued details regarding his offer, and when he was given a flat refusal by the Epoch Producing Corporation's managers made the threat: "Well, you fellows can't get by in Chicago. We could fix up things with the administration, but you can't. You'd better sell out or they will close your doors."

The representative of this alleged group or syndicate informed Messrs. McCarthy and Bowles that its members included a prominent state politician, a purchasing agent of a large Chicago company and a business man well known in Chicago theatrical circles. It later developed that the names of Governor Dunne, George H. Baird, purchasing agent of the Pullman Company, and A. M. Gollos, president of the Photoplay Releasing Company, were mentioned in the rumors that spread over the city.

On being advised of the rumor, Governor Dunne replied emphatically: "I have had not one single thing to do with it, directly or indirectly. I never heard of the plan. It never was put up to me or hinted at to me. I do not know Mr. Baird, that I now recall, or the other gentlemen you name."

George H. Baird, being asked what he had to do with the proposition, said:

"Sometime ago, in the summer it was, Mr. Gollos came to me with a business proposition regarding the film. He said he would suggest that we buy the state rights in Illinois and nearby states, saying he thought he could get this for about $40,000. His idea was that if we couldn't get this we could get it on a percentage basis through the company of which he is head. He wanted particularly, he told me, to get the booking privileges.

"I did not have the money to put into the scheme, and told him so. That was the end of the matter so far as I was concerned. I regarded it as a good business venture, because the film was attracting large houses.

"Nothing was said about meeting trouble in the courts. In fact, I had read about the injunction matter and, seeing that the show ran right along, assumed, of course, the troubles had ended. Mr. Gollos, so far as I know, had nothing to do with any attempt to satisfy any courts; at least, no such suggestion ever was made to me."

In connection with Mr. Baird's statement Lou M. Houseman, well known as sporting editor of the old Inter-Ocean, also in theatrical and business circles in this city, and also at one time associated with A. M. Gollos in the "Sarah Bernhardt at Home" films, stated:

"Mr. Baird is correct. He knew nothing of the deal from other than a perfectly legitimate angle. He thought that the rights for the picture were for sale as to certain states.

"He did not know that Manager McCarthy of the Epoch company had told George Bowles and me he would rather take the reels into the middle of a ten-acre lot and touch a match to them than to sell them to Gollos under the pressure which Gollos claimed to be able to exert."

Replying to the rumor connecting him with the attempted state rights deal, A. M. Gollos said that he knew nothing about the plan and never spoke to anyone in Chicago about it, the latter part of his statement conflicting with that made by Mr. Baird.

In answer to the Houseman statement Mr. Gollos replied:

"Within three days after "The Birth of a Nation" had its inception at the Illinois theater I was approached by Lou Houseman and told that I could 'purchase the state rights for $75,000.' This was the first intimation I had had that the film was for sale and the first time that I had heard any price named. I was well aware that the picture would be a money-maker, but both I and my partner, whose name I do not care to disclose at this time, felt that the price mentioned was too high.

"A short time afterward I met J. J. McCarthy, the New York manager for the Epoch Film Company, at the Illinois theater, and he said that the film could be had for $75,000. I still paid little attention to the matter, but following a conference with my partner we decided to make a bid for the picture, and set the figure that we were willing to pay at $60,000. Of this amount, $45,000 was to be for the Illinois rights, including the city of Chicago, after the picture completed its run at the Colonial theater. The balance of $15,000 was our offer for the rights in the state of Iowa."

Mr. Gollos afterwards went to New York twice to try and arrange with H. E. Aitken, president of the Epoch Producing Corporation, for the purchase of the rights to Illinois and Iowa, but failed, Mr. Aitken asserting that he had nothing to sell.

J. J. McCarthy in an interview given in New York City said concerning the Houseman and Gollos controversy:

"I have made half a dozen trips to Chicago during the last six months and I have talked with a number of men regarding letting the rights for "The Birth of a Nation" film.

"I believe Mr. Houseman and myself talked over the matter. However, I do not remember the details of our conversation. As I stated, so many discussions were under way that I cannot recall all of them.

"I do not remember the specific $40,000 mentioned. I do not believe they are the figures entering into my conversation with Mr. Houseman. I cannot remember the dates of my conversations with Mr. Houseman, nor can I remember any further details offhand.

"I do not believe the name of A. M. Gollos entered into the conversation. I do not know Mr. Gollos, nor have I heard of him as far as I can remember before today."

The last paragraph flatly contradicts the Houseman statement regarding Mr. McCarthy's reference to Mr. Gollos. The latter has prepared a suit against Mr. Houseman for the recovery of money alleged to have been lost by him

through his connection with Houseman in the Sarah Bernhardt films.

State's Attorney Hoyne has announced that he is ready to go ahead with an investigation, as soon as evidence is given him of any attempted holdup or graft in this matter.

Richard S. Folsom, who was the Corporation Counsel who directed the city's contest against the showing of "The Birth of a Nation" states that he does not know either Mr. McCarthy or Mr. Bowles, and that no one has ever come to see him, either in their behalf or to ask for a halting of the suits. "At no time did any 'fixer' come to me, and if my name or that of anyone in my office was used it was without my knowledge. The case is still in the courts and is being fought just as bitterly as in the start."

Manager Bowles has directed attention to the excessive requests for free tickets to "The Birth of a Nation" by politicians and City Hall officials.

"We must have given away to politicians and their friends more than $20,000 worth of tickets," says Mr. Bowles. "Major Funkhouser is the only one in the City Hall asking for seats who paid for them. I still have scores of letters in my files which show how we had to take care of city officials."

"The Girl and the Game" Serial.

Samuel S. Hutchinson, president of the American Film Manufacturing Company, arrived in the city Saturday, November 20, making a short stay at Salt Lake City on the way.

He announced that the new serial, "The Girl and the Game," in which Helen Holmes will be featured, will shortly be launched by the Signal Film Corporation and released through the Mutual Film Corporation. James P. McGowan has been appointed director, and the production will be made in Los Angeles. Frank Hamilton Spearman is the author of the story. He is well known as a writer of railroad stories, and as "The Girl and the Game" will abound in thrilling scenes on the rail Mr. Spearman is particularly fitted to invest them with a realism and atmosphere that will appeal to the spectator, be he trained railroad man or ordinary citizen.

Mr. Spearman will write his story of the serial for newspaper publicity, after being present during the production of the various scenes and incidents. By this means the newspaper story and the story told in the pictures will harmonize, thus preventing confusion in the minds of those who read the written story and afterwards view the pictures.

The plan adopted in the production of "The Diamond from the Sky" will be followed in the matter of the number of reels in each release, and in the use of the word "Chapter" instead of "Part" for each release. There will be fifteen chapters in the serial and each chapter will contain two reels.

The first release will be made on Monday, December 27, and the first chapter of the written story will appear in the Chicago Herald, the Chicago Evening Journal and the Chicago Evening Post in due time for Chicago patrons to familiarize themselves with the characters and the opening events.

Mr. Hutchinson left for New York Tuesday evening, November 23, and on his return will remain in Chicago for the Christmas and New Year holidays.

Big Success of the Theatrical Hospital Benefit Association's Ball.

The Theatrical Hospital Benefit Association's ball at the Second Regiment Armory, Saturday night, November 20, developed pretty much into a moving picture affair, inasmuch as the chief attractions of the evening were Francis X. Bushman and Beverly Bayne, of the Metro program.

One of the leading spirits of the ball was Alfred Hamburger, head of the Alfred Hamburger Enterprises, and the chief attractions were furnished by Arthur H. Spiegel, M. H. Spiegel and S. J. Spiegel, of the Equitable Motion Picture Corporation, who also put up a beautiful silver loving cup for the best dancers of the evening, which, by the way, went to Mr. Barber King and Miss Mildred Brown. Frank Powell, director of the Equitable, presented the cup.

Mr. Spiegel also was responsible for issuing a publication which appeared about midnight, giving a complete report of the ball. The name of this publication was the "Equitable World" and it gave full information about the ball, its reasons, effect and success. The publication made a big hit when it appeared.

The only real spirited bidding on the doll which was auctioned for charity was between M. J. Spiegel of the Equitable Motion Picture Corporation and Mr. Bushman, the former bidding it in at $130.

The Equitable and World Film booth was one of the centers of attraction, because of the fact that registrations were accepted for entrance into the contest, by means of which the World Film Corporation will select several girls from various parts of the country to appear in moving pictures, and to become stars if they have sufficient ability.

Chicago Film Brevities.

Walter W. Evans, Jr., traveling representative of the Precision Machine Company (Simplex), came into the city Saturday, November 20, after a long trip through the Middle West and as far south as Oklahoma City. Mr. Evans visited, in order, during this trip, Pittsburgh, Columbus, Cleveland, Cincinnati, St. Louis, Oklahoma City, Colorado Springs, Denver, Omaha and Kansas City. He reported that conditions in the supply line were very good, and especially so in Pittsburgh, Kansas City, St. Louis and Denver. The exhibitors in these cities also were showing to fine business. In Kansas City and Denver, exhibitors were using features chiefly. The exhibitors in the latter city have finally broken away from the five-cent admission, which is now charged for matinees, ten cents being the charge at night, for programs of from five to six reels. Mr. Evans informed me that Oklahoma City is booming just now, not only in moving picture circles, but in all-around business. McCall and Robertson, of Cushing, Okla., are building a new picture theater in Oklahoma City at a cost of $80,000. This will be the largest house on the chain of moving picture theaters owned by these gentlemen. They expect to have the new house ready for opening about the middle of February. Mr. Robertson is president of the Farmers' Bank at Cushing and is well known throughout the state as an able financier and business man. The admission prices in the state of Oklahoma in moving picture theaters, generally, is ten cents. Mr. Evans will make Chicago his business headquarters after January 1, 1916, and will travel from it as a center.

* * *

Frank L. Hough, manager of the Kleine Optical Company, Chicago, visited St. Louis Friday, November 19. He was invited to the Rothapfel banquet given that evening at Lipp's restaurant. A large and enthusiastic gathering of exhibitors, exchangemen and film representatives was present.

* * *

Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, this city, has given me the pleasant news that at the termination of the company's fiscal year just ended a special forty per cent. cash dividend was declared. This was in addition to the one per cent. dividend which was declared regularly every month throughout the year. The figures require no comment, and hearty congratulations are extended the able general manager of this growing concern.

* * *

Harold P. Brown, director of the Northwest Weekly Service, Minneapolis, writes me that the recent accident at the Wisconsin-Minnesota football game at Madison, Wis., happened squarely before the lens of Cameraman Fred C. Place, who had the good fortune at the time to be grinding on a line plunge of Pudge Wyman of the Gopher team. Fully fifteen hundred people were banked up in a cheering mass on the bleachers when Wyman hurled himself into the midst of the clashing grid warriors. At the tensest moment the background of human faces suddenly broke at the left, with a V-shaped opening against the sky. The V widened. The right arm quickly stretched out and settled down, leveling the mass of humanity to the ground, while the left arm crumpled back for a short distance. William A. Lochren, president of the Weekly, was near the cameraman at the time of the accident and has written the titles so that the spectator is given the full dramatic effect of the scene. Cameraman Place was so close to the bleachers that he found it necessary to panorama in order to follow the progress of the sinking bleachers.

* * *

Chicago has been all agog for several weeks past over the escapades of old Captain George Wellington Streeter, a squatter for many years past on new made ground near Lake Michigan, which was formerly a tract of shifting sand. Captain Streeter claims that, owing to his squatter rights, his property is outside the jurisdiction of Chicago and of the state of Illinois and that he is answerable only to the federal authorities for his action. When Chicago saloons were recently ordered closed on Sundays, Captain Streeter ignored the order, and persisted in dealing out intoxicating beverages to the hundreds that gathered at the Streeterville home. One Sunday, recently, the Chicago police made an exciting raid on the Streeter premises, and the Captain and his wife and other trustics tried to hold them up with shotguns, rifles and other weapons, the result being that the Captain and his force were badly man-handled. Moving pictures of the raid were taken by a cameraman of the

Hearst-Selig News Pictorial, and appear in No. 93 of that series.

* * *

I. Van Ronkle, manager of the Chicago office of the V-L-S-E, Inc., tells me that his office force and he himself had a very pleasant surprise one day last week. Everyone in the office, from the janitor up to the manager, received a check made out in his or her own name from the New York main office of the company. These checks totaled $1,500 and represented the employees' share of the profits made by the company for the thirteen weeks past. The lowest check was for $30 and the amount ranged well up in the hundreds, as the position of the recipient grew more important. Mr. Van Ronkle states that he never saw a more delighted crowd in his life, and that everyone in the office immediately deposited his or her check in a bank. Needless to state, everyone in the office has been made more enthusiastic in their duties, and that no one is permitted to say a word against V-L-S-E in their presence.

* * *

Highland Park, a small suburb of Chicago, not within the city limits, has decided on having an "inexpensive" censor of moving pictures. An ordinance has been drawn up providing for a censorship board, with one member, and submitted to the commissioners. The cause of this censorship fuss was a petition from the Ossili Club, filed by Mrs. W. J. Fyffe. This lady acknowledges that she never goes to see moving pictures but that she had heard that some objectionable pictures had been shown. She also acknowledged that she did not know what the objectionable pictures were. This incident clearly shows how "intelligent" the craze for censorship of pictures is in some localities.

* * *

"The Battle Cry of Peace," after a successful run of six weeks, was withdrawn from the Olympic Saturday night, November 27. It will be succeeded by "The Warring Millions," a German war propaganda subject, made by the American Correspondent Film Company. Real battles and real war scenes are shown in these pictures, it is announced.

* * *

The New Strand theater, this city, has installed a $20,000 pipe organ. This addition to the instrumental force of the Strand's symphony orchestra will contribute strongly to the musical accompaniment of the pictures. The management announces that "filmharmonic" concerts will henceforth be given at this house. H. B. Pearce, the organist of the Strand Company at Orchestra Hall during the recent summer season, will fill the same position at the New Strand. Mr. Pearce is a talented interpreter of moving pictures with organ music, and his appointment at the New Strand will be hailed with pleasure by its numerous patrons.

* * *

"Damaged Goods" broke all records at the La Salle theater last week; but it has been decided to withdraw it after Saturday night, November 27. It will be succeeded by a program of Fox features. The first will be "The Galley Slave," in which Theda Bara is featured.

* * *

The Tribune's staff in the editorial and composing rooms played star parts in "The Power of Publicity," several days last week. This film subject was chosen as winner in a recent prize newspaper contest, and is being produced by Essanay.

* * *

The Rev. Dr. W. T. McElveen, pastor of the First Congregational Church, Evanston, Ill., was unable to show his moving picture program on Sunday evening, November 21, as intended. When asked to explain, the Rev. gentleman replied, "We simply were not ready." It has transpired that the real cause was due to the fact that the moving pictures on the program had not been inspected by the Evanston censor board, and the law requires that all films shown in Evanston must be inspected by the board. The Rev. gentleman evidently prided himself on the fact that his judgment was above both the law and the censors.

* * *

Miss Maud Gale, who plays the piano accompaniment to the pictures in the Gayety theater, South Chicago, prevented a panic in that house one night last week, when smoke from a basement ash barrel in the theater filled the auditorium. Following the rule in such cases, Miss Gale played the "Star Spangled Banner," while the manager calmly cautioned the spectators to leave in order. No one was hurt.

* * *

Sirignano's Banda Roma, well known in the principal cities of the country as a talented musical organization, has been engaged by Alfred Hamburger to interpret the pictures at his Ziegfeld theater. The patrons of the Ziegfeld have complimented the management on this new acquisition.

* * *

Essanay's fine six-reel production of "The Raven" was the big screen attraction at Alfred Hamburger's Ziegfeld theater this week. The initial presentation was given Saturday afternoon, November 27.

* * *

On Monday, November 29, the management of the Studebaker was again taken over by Jones, Linick & Schaefer. Triangle programs will be offered, though much shorter than under the former regime. The price, as has already been announced, will be 15 cents for matinees and 25 cents for evenings.

* * *

The Chicago November Grand Jury will take up the series of outrages perpetrated for some time past in moving picture theaters, by means of "stink" bombs, in its investigation of labor troubles in the city. This phase of the inquisition will involve the Chicago Moving Picture Machine Operators, Local No. 110, I. A. T. S. E. Indictments for malicious mischief will be laid in cases where there is sufficient evidence.

* * *

Thomas Persons, superintendent of the Selig Zoo, Los Angeles, was in the city a few days last week, conferring with President William N. Selig, of the Selig Polyscope Company, on business matters. Mr. Parsons, when seen, spoke enthusiastically of the photoplays now in course of production at the Selig studios on the Coast. "I have been in the film business for many years," said Mr. Persons, "but I want to say that certain films now in course of production at our western studios are among the best I have ever seen, in point of story, acting and photography.

* * *

My friend, J. A. Maddox, manager of the Majestic theater, Columbus, O., has just forwarded a copy of the "Majestic Monthly," which is issued by the Majestic management. This monthly is really a booklet of twenty-four pages, and Mr. Maddox states that it is read by 75,000 people in central Ohio. The reading matter is varied, and, in addition to valuable information about photoplays and players, has many news items that are valuable to the trade. There are also articles by some producers, and a query page devoted to correspondence. The typographical appearance is enhanced by neat half-tone illustrations.

JAMES P. COGAN, PREMIER SCENARIO EDITOR.

James P. Cogan, who is now associated with the Premier program in the capacity of scenario editor, has had a vast experience in the motion picture business. Starting as an exhibitor and exchange man many years ago, he found that his previous newspaper and magazine experience particularly fitted him for scenario work. He therefore took up this class of work with the Biograph Company, working with Griffith and Sennett. For three years he did the editorial work at the Edison studio, and later with both the Reliance and Majestic companies at their studios in West Twenty-first street.

Few men are better equipped for the exacting work of scenario editing than James P. Cogan. His early experiences as a newspaper man, his intimate knowledge of the motion picture industry and his broad outlook on life particularly fit him for this class of work.

The policy of the Premier program will be to produce one five-reel feature weekly, each picture being adapted from some famous play or novel. To this class of work Cogan brings an eye for the dramatic—a knowledge of what the exhibitors require—and that indefinable touch of human nature which makes an artist of a craftsman.

MALCOLM DUNCAN WITH GEORGE KLEINE.

Malcolm Duncan, Harrison Grey Fiske's versatile leading man, is a welcome addition to the list of stage and film stars now engaged at the Kleine studios. Mr. Duncan was engaged last week to play the leading juvenile role in "Wild Oats," a feature now in process of filming. Duncan has been given an exceptionally competent support, in the persons of Alma Hanlon, Ruby Hoffman, Frank Belcher, William Anker and Herbert Hayes. Aside from his long and successful stage experience, Mr. Duncan has frequently been seen in film, notably in George Kleine's "The Money Master" and "The Spendthrift" with Irene Fenwick.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

MAYOR SEBASTIAN APPOINTS NEW CASINO BOARD.

Judge Tugwell to Have Hearing—Quinn on Warpath Runs "Damaged Goods to Such Crowds That He Is Arrested for Blocking the Sidewalks.

MAYOR CHARLES E. SEBASTIAN of Los Angeles has named five persons to act upon the new censor board, to take the place of the last one which was demolished so sensationally two weeks ago. The list which was sent to the Council contains the names of Austin C. Shafer, Neal P. Olsen, Clarence Ferguson, Mrs. E. E. Sherrard and Mrs. Grace Mellus Thomas, all of whom are prominent persons who should, if put in full control, act wisely in censoring pictures here. Mr. Shafer is a former member of the city council and prominent in Grand Army circles; Mr. Olsen is secretary of the Retail Grocers' Association; Mr. Ferguson is connected with the Los Angeles Saddlery Company, and Mrs. Sherrard and Mrs. Thomas are active in women's club work.

As yet Judge A. P. Tugwell, former president of the local board, has not had his public hearing, but that event should occur this week. He is ready to meet the council committee and tell his side of the story, which caused the wrecking of the old board.

For the present, and since the board went on the rocks, there has been no censoring of pictures in this city and it seems that no one has made any kick of any official about the manner in which the theaters have been run. J. A. Quinn of the theater bearing his name has started on the second week's free run of "Damaged Goods." He is running to such packed houses that at one time he was arrested on a charge of blocking traffic, but the judge only cautioned him to be more careful in the future.

In the meantime Mr. Quinn is pressing his fight against permanently organizing the board of censors. Already he has signed the majority of film manufacturers on the petition which requests the council to establish the office of film commissioner for one man. His duties will be to see that the orders of the national board are carried out, and it looks as if he would succeed in completely abolishing the censor board here.

DEATH OF LESLIE REED.

Flying "A" Actor Killed While Working in the Pictures at Santa Barbara.

From Santa Barbara comes the sad news that Leslie Reed, a young actor playing leads with the American Film Mfg. Company, met an untimely death at Chalk Rock on the Santa Ynez River where he jumped from a stage coach, his hands tied behind him, over the face of a cliff in the river. In making the leap the unfortunate man tripped and instead of landing in the water struck his head on the rocks. The leap from the stage coach was a scene in an American feature called "The Ride for Life," and filmed by Director James Douglas. The director had pleaded with Reed not to make the jump himself, but have a man trained to perform such feats "double" it for him. Reed scoffed at the suggestion and made his leap—to death. When the body struck the rocks Douglas unmindful of his own danger, leaped over the chalk cliff—40 feet high—into the river. As Douglas grasped the floating body in his arms Reed opened his eyes for a fraction of a second, met the eyes of the director and essayed a smile of triumph that he had made the leap so realistic. The smile flickered and faded; there was a quiver and Reed was no more.

The death of Reed has thrown a pall of gloom over Southern California filmdom. Although a newcomer in the ranks of picture actors, he had, in a few short months, won for himself an enviable place among his associates as well as with the public.

The young photoplayer was but twenty-six years of age, and the day before he died was his birthday. He was born in England and had only been over here a comparatively short time. When the war broke out Reed was in British Columbia. He wanted to return home and enlist, but his mother wrote and implored him not to go, as his two brothers had already joined the colors, and to lose them all would break her heart. Soon after she read in the war bulletins of her eldest son's death in the battlefields of Flanders, and the shock killed her so she was thus spared the grief of mourning the loss of Leslie.

The funeral services are to be held at 10 o'clock Monday, the 22nd, at the German Lutheran Church of Santa Barbara, and will be attended by the several hundred employees of the American Film Mfg. Co.

PARAMOUNT GIRL ENTERTAINED IN FRESNO.

Anita King Presented by the Mayor with the Keys to the City—Also Much Feted in Other Cities.

Anita King, the popular Paramount girl, who recently returned to the Lasky studios from her trans-continental motor trip, was invited last week to Fresno as the guest of Oliver Kehrlein, the proprietor of the Kinema theater. When the citizens of that city and the neighboring towns heard that Miss King would make the trip they planned a welcome for the popular screen star. The Lasky girl was met at Selma, a small town near Fresno, by the Mayor, and invited to address the pupils of the city schools. In Fresno she was welcomed by Mayor Alva Snow and the principal citizens. She dedicated the arch to the entrance to the city and was presented with the key to the city of Fresno by the Mayor and the city officials, after which ceremony she spoke to the pupils of the normal school of the Fresno High School.

In Oakland, the Chamber of Commerce invited Miss King to speak at their weekly luncheon to some 350 business men on the progress of motion pictures, and to lay the corner stone for the new Turner & Dahnken theater.

In response to an urgent call from Sacramento she paid a visit there and then went to San Jose where she addressed the Chamber of Commerce. While in San Jose the manager of the Turner & Dahnken theater in Berkeley telegraphed that the people of his city and six thousand students of the University of California were desirous of meeting a young lady who had the strength, courage and determination to motor alone across the continent. Miss King addressed the

Anita King Is Presented with Key of Fresno.

students at the big university and was about to journey elsewhere when the Lasky studio fearing that she might become exhausted from her strenuous tour, ordered her home again.

SELIG SIMIAN SCARES SCHOOL TEACHER.

Creates Excitement Among the Populace When Taking a Stroll from the Zoo.

A well dressed and very gentlemanly monkey, a member of the Sacred Simian family of India, escaped from the Selig Zoo one day this week, and for a time caused quite a sensation among the residents of Garvanza and Highland Park. Incidentally the Simian gentleman ventured into the gymnasium of the Lincoln High School, and frightened Miss Elizabeth Worthen, the instructor there.

Fortunately there was no class in action, or hysterical rioting might have resulted. As it was Miss Worthen alone suffered from the shock. Rushing to the building she frantically called up every zoo in the city. Selig zoo reported one monkey absent, and when told the missing Simian was seen immediately dispatched seven men to the spot. When they arrived he was gone. Tales from frightened natives about a monstrous ape roving around the streets finally trailed the fugitive and brought on his capture.

The monkey came to the Selig zoo a month ago in company with another monkey of the same sort from India. They are said to be the only specimens now in the United States.

LUBIN PLAYERS ARRIVE.

Director Arthur D. Hotaling to Produce Comedies Here with Mae Hotely as Star.

Arthur D. Hotaling, the well known director who for the past four years has taken Lubin pictures during the winter season in Florida, arrived in Los Angeles Tuesday last week. He was accompanied by his wife known on the screen as Mae Hotely, and their daughter, Leola May. Director Hotaling will produce comedy pictures here with Mae Hotely as leading lady and establish another studio for the Lubin company on the coast.

When interviewed Mr. Hotaling stated that he was looking for a suitable location and that the site of the proposed studio was not yet decided upon.

SELIG PLAYERS ARRIVE FROM CHICAGO.

T. N. Heffron, Grace Darmond and James Bradbury were also new arrivals to the Los Angeles photoplay colony during the week past. Mr. Heffron has been producing at the big Chicago plant for some time and Miss Darmond and Mr. Bradbury are well known screen players. They will take part in some of the pretentious Jungle pictures now being produced at the Selig zoo.

Los Angeles Film Brevities.

Rehearsals have been started this week at Griffith's studios on a new play for De Wolf Hopper. We are informed that it is a high-class modern comedy containing many laugh-causing situations. The scenario is written by Tod Browning and Chester Withey, the latter who prepared the screen adaptation of "Don Quixote."

Left to Right—Edward Dillon, Fay Tincher and De Wolf Hopper at Fine Arts Studio.

Fay Tincher, who played "Dulcinea," the beloved of Cervantes' hero, will play lead opposite Mr. Hopper. Edward Dillon who staged "Don Quixote" will produce this second play.

* * *

Norma Talmadge, the Griffith player, has leased Anna Pavlowa's house in Hollywood. The exterior of the bungalow is of early Spanish architecture, and the interior, due to its simplicity and artistic arrangement of furniture and wall hangings, is wonderfully attractive.

Miss Talmadge, with her mother and sister, Constance Talmadge, also of the Fine Arts studio, occupy this bungalow, which is located within walking distance from the Fine Arts-Triangle studio.

* * *

They had a picture day last week in Tijuana, the little Mexican town across the border. Hundreds of San Diegans and visiting tourists journeyed across the line to take in the sights. Prominent among the visitors was Senator Penrose of Pennsylvania and members of the delegation who were in San Diego with the Liberty Bell. Moving pictures of the Mexican fair were taken by a Hearst-Selig cameraman. Many features were staged for the camera, including bull fights, cock fights, races, etc.

* * *

Preparations will be started this week for the New Year's Eve Moving Picture Carnival, which the Southern Motion Picture Exhibitors' Association plans to give at the Shrine Auditorium on the night of December 31st. The following committee has been appointed to handle the affair: S. MacIntyre, J. S. Lustiz, A. P. Tugwell, Jack Root, M. Gore, W. H. Cornfeldt and Seth D. Perkins.

* * *

Attractive young women willing to invest $25 to satisfy their ambitions to act in the silent drama complained in Police Court this week against the operations of Charles Steavens, alleged proprietor of a labor bureau, No. 740 South San Pedro street.

One young woman stated that Steavens had told her he would secure work for her in one of the major motion picture studios upon payment of $25. She was suited for the work, according to his opinion, she said, and he thought he would have no trouble in getting her a position that would return her a lucrative salary. .

She said she waited and waited, and still waited, and no word of the fulfillment of her ambitions arrived.

Two other women testified that Steavens took their money and secured no employment for them. Steavens was fined $20.

* * *

Wilfred Lucas, who plays leads with Marie Doro in "The Wood Nymph" will be featured in "Acquitted," a film version from the story by Mary Roberts Rinehart, adapted for the screen by Roy Sommerville.

The cast includes Sam deGrasse, Mary Alden, Bessie Love and Elmer Clifton. Paul Powell who produced "The Lily and the Rose" will direct this production.

* * *

Helen Holmes is performing some regular thrillers in "The Girl and the Game," a serial picture now being produced at the Signal studios for the Mutual program. J. P. McGowan is the producer.

* * *

A 200-foot brick smoke stack was blown up with dynamite one day this week as part of a thrilling scene in a Triangle-Keystone play.

A million bricks were volleyed into the skies when the powerful charge of explosive was touched off.

The Keystone Film Company purchased the gigantic chimney and adjacent kiln buildings last spring, but not until now has there been an opportunity to use them in a picture.

* * *

The Keystone Film Company has filed its answer in the Superior Court to Eddie Foy's suit for one week's salary of $2,000 and transportation for himself, wife and seven children back to New York.

Foy's suit was filed several weeks ago. He declared he had been discharged in violation of a contract. The Keystone Company in its response admits that Foy was discharged, but asserts he broke the contract by refusing to appear in at least four plays.

Mr. Foy alleged in his complaint that the stunts were too realistic. He objected to walk in Limberger cheese, have a custard pie thrown in his face, and have a cold stream of water from a big hose played on him when attired in a nightgown.

* * *

William Jerome, the song writer, called at the World offices this week for a friendly chat. Mr. Jerome has spent several weeks on the Coast writing musical scores for Triangle-Keystone productions. He is now about to return East after a brief visit to San Francisco, and the big fair. Jerome and his equally famous partner, Jean Schwartz, who wrote "Chinatown," own and operate "The Stage Shop," a

popular music store in New York City. They publish their own songs.

* * *

G. A. Metcalfe, the supply dealer of San Francisco, made us a pleasant call this week. Mr. Metcalfe is opening a branch office here at 728 South Olive street, where he will have a complete line of machines and supplies.

* * *

Other callers this week at the World office were R. W. Horn, traveling representative for the Nicholas Power Company, and W. E. VanDuyne of the Pacific Amusement Company. Mr. Horn who makes his headquarters in San Francisco, stated that he finds business exceedingly good and a gratifying demand for the new Powers model.

* * *

Ding-Dingelie-Ding rang the telephone. "Yes?" "This is the Isis theater. You are invited to a funeral." "Who is dead?" "A palm. The deceased is to be buried at 2 o'clock this afternoon. Have you seen the procession?" We had. Two pallbearers in black shrouds solemnly carrying a potted palm with the inscription "to be buried at 2 o'clock at the Isis theater." The populace gasped and gasped in sheer wonderment. The funeral of a palm was a clever and timely advertising stunt by James C. Quinn, proprietor of the Isis theater, and a brother of Damaged-Goods-Superba-Quinn.

Palms are a touchy topic in Los Angeles. Tax payers had to pay last spring for $30,000 worth of potted palms to decorate the streets, and this week the city council decided that potted palms were a nuisance and menace to health and ordered the whole decorative business to be removed, permanently and forever from the city streets, and hence the row.

* * *

Word comes from the Pallas studio that production will be started this week on a film adaptation of Maurice Maeterlincks "Monna Vanna," featuring Constance Collier, the noted English actress. Miss Collier, as will be remembered, appeared to great advantage in "The Tongues of Men," a recent Morosco feature.

* * *

May Allison had quite a nasty fall last week while working in one of the scenes of "The Other Side of the Door," now being produced at the American studios. She was supposed to jump from a window, a fall of five feet, but missed her reckoning and dropped ten feet further. She was so shaken up that she had to be carried home and was confined to bed for several days. Fortunately no bones were broken so the popular player was soon back to work again none the worse for her mishap. Her next part will be in "Lilla of the Sulu Seas."

* * *

Vivian Rich will soon appear in a photoplay written for and around her and very nearly named after her for it is entitled "Viviana." Miss Rich just returned from Arizona where she was much feted.

* * *

Arthur Shirley, the Australian actor, is playing the part of John Vassar, the leading role in Thomas E. Dixon's big photoplay production, "The Fall of a Nation." All the week past Shirley has been on horseback leading his troops of two thousand "soldiers," who were tented and fed by the company. George Sargent is directing this picture.

* * *

Director R. S. Sturgeon came down from the mountains of Bear Valley this week long enough to order provisions, give instructions at the studio, cut and assemble two reels of "God's Country and the Woman," his current production for the V-L-S-E. program, now being made in the hills, see it run, say hello to the World man, and visit his wife and the young family. No he is not very busy, but all his time is taken. He went his way with promises of a fine wild duck for Thanksgiving, that is if he could shoot one. Anyway we hope he trees some of the animals.

* * *

Herbert Rawlinson, featured player for Mr. Laemmle's Broadway features, had a birthday and as a result of the event he is sporting all kinds of fine things. One article we noticed soon after the famous man's natal day was a bark on his young and spirited car, and we were wondering who presented him with a cut-out for the muffler.

* * *

H. D. Naugle, manager of the local V-L-S-E. exchange, returned this week from a trip down into the depths of Arizona booking the Big Four features. He said they were welcome to talk war but that it did not seem to hurt our business here any. Mr. Naugle returned with a suitcase loaded to the rails with cactus candy, which he distributed to a few of his personal friends. He described the growing industry and told how they saw down cactus trees and make delicious candy out of them. And believe me, it's good, too.

* * *

James Horne is the latest victim of the "gas fever." Forgotten is the white horse on which the Kalem producer directed the "Grand Hotel" series and "Stingaree" pictures. One bright morning this week he greatly astonished his

James Horne in His New Car.

Glendale company by arriving at the studio in a great big new eight-cylinder car.

Mr. Horne has just completed the ninth episode of "Stingaree" and is now revising a scenario for a new production.

* * *

Every time that we visit the Biograph studio we run in with some old friend we knew a couple of years ago who had gone East with that company last season. This year many of the same faces are there, but then there are many new ones.

Charles Bennett who was with the Vitagraph, and who played many fine character parts, is again under California skies, only he has changed over from the Biograph to citizenship, and is awaiting another engagement, which he is loath to announce for a few days.

Oscar M. Larson who formerly did much of the work for Al Hale when he was making comedies for Kalem, is now assistant to J. Farrell Macdonald, one of the directors now working here. Larson is a busy man and a hustler and deserves the progress that has been afforded him. He can act too, b'gosh!

Editor Albert Glassmire also wrung our hand and whispered that he had plotted up a play and sold it in the East. That's good news also. He calls it "The Devil's Workshop," and it must be a hot place at that. Mr. Glassmire is as busy as ever reading the scripts and writing a few in between the busier moments.

Gene Lewis, the husky writer of scenarios, was also on deck and came down to the last meeting of the Photoplayers club.

Travers Vale was busily directing Louise Vale in a big picture with Rose Ruben and a promising young woman, Helen Brady, in the cast. The other persons about the large plant were busy too.

We met the genial Lee Daugherty, manager of the Western branch, who was talking busily to some visitors when we arrived. I said that I had intended meeting the train when they arrived and he smilingly replied, "Oh, that's what the matter was. I thought something was wrong when we arrived here; now I know, I missed that smile of yours."

* * *

Manager Parsons of the new Triangle exchange is as busy as a soldier in Europe who is on the firing line with a rifle that has a jammed barrel. The new program is going so well that he is signing them up every day. One man who had listened to the Triangle talk for some time without a murmur of anything promising, laughed at the big idea, but after the

first week's run at Clune's auditorium he snook up to the office and put his name to a contract for a year. We withhold his name.

* * *

Tally's theater, as usual, is being crowded to the curbs with lovers of the film drama. Mr. Tally ran "Madame Butterfly" last week, and the demand for tickets was so strong that the picture was held over for a split week. The remainder of this week "Bella Donna" is being run.

The Junior Mr. Tally and the Mary Pickford Cabinet Display.

Reserved seats for the entire house are now being sold exclusively here, and the management is well satisfied with the plan, as many people would not wait for seats, but desire to go in immediately. Hereafter the theater will be run just as the large legitimate houses are operated. Mary Pickford in this offering drew the second largest week since she appeared in one some months ago.

As an advertising feature Mr. Tally drew a unique little display from the paper. The picture of Mary in the Japanese garden was cut out and pasted on cardboard. An artist painted in trees, etc., and on a large sheet, placed about six inches behind the cut-out, he painted a scene, with the snow-capped Fujiyama in the distance. This sheet is transparent, and at night looks most realistic. The drawing power of the device was shown by the large number of passersby who stopped to gaze into the cabinet.

In presenting this feature from the Paramount program, Mr. Tully has gone himself one better by putting "atmosphere" into the house, for from the time one steps into the lobby until he is seated, one is transported to Japan.

* * *

J. A. Barry, a former newspaper man of the West, and who is connected with the publicity department for Griffith in New York, is a visitor to Long Beach, his former home. Incidentally this publicity man says that the film industry in Los Angeles is more of a magnet to Easterners than either of the West Coast expositions, and that is probably very true.

* * *

Miss Ethel Weber, who is the third person in the triangle of heavy thinkers who produce big features for the Universal under the Smalley banner, has purchased a Class A looking motor car, a roadster finished in black and white, and it must be a powerful brute the way it barks. Miss Weber helps her sister, Lois Weber, and Phillips Smalley, put on their pictures.

* * *

For some time Alan Hale has been seen on the screen as a leading star but now he is to be more than starred in coming Lasky releases. Mr. Lasky signed Mr. Hale this week and the big husky star leaves the old Biograph for the Paramount producers. As yet no definite plans have been laid but it is certain that Mr. Hale will be seen in some of the best that will be made by the big company.

* * *

Al W. Filson is playing the part of his life in a Selig picture which is fast nearing completion. It is the character Biff Schulte, the policeman who camps on the dangerous trail of Chick Hewes, the crook, played by Harry Mestayer. The story is called "The Dragnet," and is a film version of Willard Mack's successful play called "Kick In." The story is being produced by Frank Beale. The part is just the one for Al W. Filson, who will be remembered from vaudeville days with Lee Errol, when he did a skit written by George M. Cohan especially for the couple called "A Tip on the Derby."

* * *

While at Bear Valley, this trip, the Vitagraphers had a lot of fun. Bill Duncan, when asked by Sturgeon if he could paddle a canoe, replied that he certainly could. At the test it is sad to relate, Duncan did everything but paddle. He is powerful, and power is not as essential in propelling a canoe as skill. However, now he can go like the wind, but he carries the name of "Paddling Nelson," in lieu of "Battling Nelson."

* * *

The weather has been ideal ever since the first rain and everyone is shooting lots of film. The only difference is a slightly lowered mercury.

* * *

Since the Selig forces have been consolidated at the zoo studio and the Edendale plant moved over, the place is a busy one. Bob Daly is engaged in producing a three-reel drama featuring Fritzi Brunette. It is called "The False Alarm." Mr. Daly, who is one of the best known directors on the coast, has just finished a five-reel feature for the big program called "Unto Those Who Sin," and it also features Miss Brunette.

* * *

Director General Henry McRea of the Big U forces held a pre-view of the five-reel feature photoplay "Undine," the water picture made by Henry Otto out in the Pacific Coast islands, with Miss Ida Schnall featured. The picture was projected at the Woodley theater on Monday evening at 11, with many press and picture people present. It was voted a success.

* * *

That those who make the pictures are deeply interested was proved here this week when Lasky's "Chorus Lady" was given its first run at Ocean Park, in the Rosemary theater. This was the first time the complete film had been projected, not even the players had seen it. We attended, as guests of the Raymond Brothers and Mayor Sams, of the theater, and noticed many picture makers present. Little Miss Marjorie Daw, who played the part of the slip of a country miss who comes to the city to visit her big sister, Cleo Ridgley, was wonderful in the part. Several other players traveled all the way to the beach to see the first projection of the film.

* * *

Miss Doris Schroeder, who for the past two years or more has been with the Western Vitagraph, went away on a vacation. She chose Bear Valley, a secluded sort of spot way up in the hills, and when she arrived at the mountain retreat, far from the maddening crowd, where she would not see a player with makeup, or smell raw film, or hear the bang of a typewriter, what was her surprise to hear "Action! action! a-c-t—come on there, get some pep into that scene. Show some life! What's the matter with yuh?" bawled out by a Lasky director or some other director who was "on location" in the hills getting scenes for a big picture. Farther on up the river the poor scenario writer came upon the band of Vitagraphers who were filming "God's Country and the Woman." California is full of picture people.

* * *

So far Captain Cupid controls the situation here with the Balboa army of lovers in the lead by several couples. This week the seventh pair in four months have trotted up to the altar and come away linked for life. This time the youngsters were open and above board, planning the wedding and letting everyone in on the secret. Previously, they disappeared and were gone several days then we heard from some city nearby that a knot had been tied with two players of film fame. The persons who got our best wishes this week are Richard Johnson, a character man, and Lulu Bower, a young actress.

* * *

While visiting the Laemmle plant last week we held converse with the big chief, Henry McRae, and while he was relating some of his exciting experiences with different heads of departments, he thought of something and told us of a fine new horse that he had just received. The young and spirited animal is a "peach," and it is so proud and spirited that he has named it Peacocke. The genial head of the Coast Universal studios is a boy when it comes to a good horse, and he delights in riding the animal while inspecting the hilly portion of the great plant here.

* * *

A message from Las Vegas, New Mexico, we presume it is somewhere down below the rim of the desert, says that the Selig players were honored guests of the manager of the Browne theater one night this week. They were entertained with a feast in the ice cream parlor, a row of seats in the playhouse, and afterwards a barbecue luncheon. Among the present ones we noticed the names of Tom Mix, Victoria Forde, George Martin, E. A. O'Brien, Pat Chrisman, and others. 'Rah for the moving pictures!

Oh, for the life of an exchangeman if he sells V-L-S-E. features. This week tis said H. D. Naugle, manager, and all his assistants who have been employed for thirteen weeks or more, received a slice of the dividends of the firm, just as if they had been making little Fords and got a part of the profits. The dividend totalled $1,007.88. Not half bad!

* * *

Pomona, a lively little city about 40 miles east of here, is considering purchasing a moving picture machine to install in its hall for visual education of its many students. Some members of the board thought that it would be wiser to buy playground equipment, but the majority are in favor of using pictures to educate in physiology, history, geography and other subjects.

* * *

The El Paso chamber of commerce is staging a large production in the Texas city which will be used for advertising purposes. Several prominent persons are in the cast for the play, the nature of which has not been disclosed, but there are many outdoor scenes to be made in and around El Paso. L. J. Burrad is the director.

* * *

The Kolb & Dill Company went to San Diego this week to take scenes around the Exposition.

* * *

The Pals, a newly formed club of local stage and screen stars, held a merry dinner party at the Cafe Bristol last Saturday night with Nellie V. Nichols as the guest of honor.

* * *

"The Stope," a moving picture theater and dance hall, was opened in Lowell, Ariz., on November 13th.

* * *

The Summer Avenue theater at Avalon, Catalina islands, will be reopened in a short time. Extensive improvements have been made and a balcony added at the rear.

* * *

Santa Barbara Motion Picture Co. of Santa Barbara is moving from the old quarters at Chapala & Sola streets to the corner of Islay and Anaoapa streets. Dr. Boosoko is the president and manager of the concern.

* * *

A brick theater and office building is being erected by John Cassau in Anaheim, Cal., at a cost of $40,000.

* * *

A. Hurley, manager of the New Theater in Tucumcari, N. M., will open another moving picture show in this town.

* * *

The Emert theater is the name of a new house in Calexico, Cal., to open under the management of Mr. Emert.

Australian Notes

By Our Own Correspondent.

Sydney, Australia, October 23, 1915.

VERY little seems to be known in America about pictures in Australia; yet I think that Australians are as great picture fans as there are in the States. Sydney has a population of 700,000, and over 75 picture houses. Of these about 20 are in the city proper and are continuous shows. The remainder seat from 750 to 2,000, change the program twice a week (except the first-class houses) and charge 3d., 6d. and 1s. (5 cents, 10 cents and 25 cents) admission. The first-class houses (about 8 in number) show first-class features, running for a week. They charge for admission from 6d. to 2s. 6d. (10 cents to 60 cents). We get a good variety of American features here. Pictures shown lately have included: "A Builder of Bridges" (Frohman-World), "Lola" (World), "The Unafraid" (Lasky), "The Dancing Girl" (Famous) and "Woman and Wine" (World). The latter, shown in the Crystal Palace, the largest house in Sydney, drew record audiences, no less than 50,000 seeing the picture in the week (six days).

Sunday pictures have not arrived here yet, but if some enterprising manager should start them the practice would become general.

Australian Films, Ltd., are advertising "Hypocrites." It has been passed by the censor here, and Mr. Black, chief secretary, said it was the best photoplay he had ever seen. The same company recently produced "The Loyal Rebel," in five reels, a story taken from Australian history. The cast included several stage stars and was directed by Alfred Rolfe, son-in-law of the famous Australian producer, Alfred Dampier, who directed many famous pictures, nearly all of which were released by the Sawyer Company in America about eighteen months back. Messrs. J. C. Williamson, Ltd., the most prominent theatrical managers in Australia, have produced "Within the Law" and several other stage successes with Miss Muriel Starr, no doubt well known to Americans. These have not been released yet, so I will have more to say regarding them at a later date. Clement Mason's Cine Co. got an injunction against Australasian Films the other day to prevent them (Australasian Films) showing Essanay-Chaplin comedies. Before the injunction, the Chaplin comedies were shown at as many as 15 out of the 20 theaters in Sydney proper.

Pictures to be shown include "The Marked Woman" (World), "Carpet from Bagdad" (Sclig) and "The Eagles' Nest" (Lubin).

TOM S. IMRIE.

Flickers

New York had last week as a visitor, Julian Johnson, editor of the Photoplay Magazine, Chicago.

* * *

Clough & Warren of Adrian, Mich., have placed on the market a new moving picture theater organ, and expect to go into this end of the music manufacturing business on a very large scale.

* * *

E. M. Simon of Adrian, Mich., has installed one of the new Clough & Warren organs in his theater.

* * *

To show the funny side of the exchange business, if there is one, read the following letter that was received by a Chicago exchange manager:

Kind Sirs:—Your letter of the 13th at hand and contents noted carefully.

I have two days, Saturday and Sunday, that I am going to give some exchange.

I have been running less than 40 day stuff and am not telling an untruth when I say that I show pictures that are from 8 to 15 days old in this town. Do you believe it?

Do you believe it? I pay $1 per reel, paper included.

Do you believe it?

The pictures I show are free from rain, clean, complete and in good condition. Do you believe it?

There are a lot of exchanges after the business these days. Do you believe it? Their offers are fine, goods *new*—and us "little town" fellows have a chance to show our patrons "good goods." Do you believe it?

I know all exchanges will come to it in time and then the climax. Do you believe it?

Several exchanges start well but it don't last long. Of course, they have *good* excuses to offer. I can't show rotten film here as I am too close to KanKaKee and when I show "old has beens" then I drive my patrons over those nice roads fifteen miles to KanKaKee. *But* when I show that KanKaKee has nothing on us then they stay home and forget KanKaKee.

It's a hard game, and in order to let the little fellow live, *you* fellows *must* give (us) then the goods too.

Respectfully yours,
(Signed) "Quality first" "Prosperity later."
"WATCH ME GROW."

* * *

If you should happen in the Hotel Astor about lunch time, hear a loud noise and notice a bald head near it, have no fear. That's Lobel. Arthur J. Lobel. He owns both.

* * *

Dermot Fitz-Gibbon, he of the English accent, is some entertainer. Interpreting parts of the "Tonguere" he keeps the press agents' lunch table in laughter every day.

* * *

Again we dare Jay Cairns to come to New York. Not that we expect him to come, because we certainly would take to the woods if we saw him first, but we would like to see if he really knows the way.

MAC.

FUNERAL OF MRS. BARRY O'NEIL.

The funeral services for Mrs. Barry O'Neil were held Tuesday, November 23d, at 1 o'clock in the Church of the Transfiguration, Twenty-ninth street, near Fifth avenue, Dr. Houghton officiating. The honorary pallbearers were: George D. McIntyre, Peter M. Lang; Gerald Griffin, Jos. W. Smiley, George Spencer and William Norton. Among her many friends and associates of the theater who attended the church services were: Wm. Courtleigh, Shepherd of the Lambs Club; Edward Mackey, Charles Arthur; Henry Lotto, Philip Robson, Wm. Randall, Emil Ankermiller, Hugh D'Arcy, Lyman O. Fiske, Martin Faust, Barclay McCullum, Mr. and Mrs. Edwin Middleton, Lilie Leslie, Mr. and Mrs. Max Schneider, Mrs. Lang, Lillian Spencer, Mrs. Wm. Norton, Lawrence McCloskey, Robert E. Graham, Jr., Mrs. Ellen Lockhart, Mrs. Loughlan, Mrs. Dr. Chandler, Mrs. George Merle, Mrs. Julius Cohan, Miss Josie Bemesch, Mrs. Chas. Weirman, Miss Marie Weirman, Richard McFarland, Mrs. Clark, Mrs. Chauncey Kein and many others.

Many beautiful floral tributes were in evidence. The noted tenor, Mr. Craig Campbell, sang "Lead, Kindly Light," the first hymn that Mr. and Mrs. O'Neil sang together, which appropriately ended the church service. Interment was made in Woodlawn Cemetery.

Reviews of Current Productions

Exclusively by Our Own Staff

"Divorcons"

Biograph's Adaptation of Famous Play Makes Entertaining Four-Part Picture Comedy—A Single Reel Reissue.

Reviewed by Lynde Denig.

VICTORIEN SARDOU'S "Divorcons," one of the most famous of all stage comedies, makes an entertaining picture for an intelligent audience, despite the enforced elimination of the playwright's brilliant lines and necessary alterations in the

Scene from "Divorcons" (Biograph).

incidents of the plot. The adaptation holds consistently to the spirit of the original and presents the same lesson in a manner at once humorous and cynical. A story so typically French in thought and substance remains French even when the characters are interpreted by Americans in American settings; and the marital problem with which "Divorcons" treats, it may be added, is quite as pertinent here as abroad.

It will be recalled that in handling the eternal triangle, Sardou eliminated the outwardly jealous husband. He chose, instead, a man who seemed to fall in very readily with his wife's intention of getting a divorce that she might marry her cousin. And the woman, finding freedom so easily attainable, experiences a renewed interest in her husband. They come to a happy understanding at a little dinner party for

Scene from "Fate" (Biograph).

two in a private dining-room, while the cousin is undergoing several unpleasant experiences.

The most entertaining scenes in the first reel, showing the progress of the affair between the flirtatious young wife and her amorous cousin, were photographed on a bathing beach. In view of the interest aroused by the players, one may overlook the somewhat slow development of the story, which acquires greater speed in later reels—the reels that bring about the success of the husband's plan to hold his wife, and the complete discomfiture of the cousin. Much of the action is laid in an elaborately staged cabaret restaurant where a gay throng gives a realistic depiction of expensive night life. Dell Henderson as the husband, Dave Morris as the cousin and Gertrude Bambrick as the wife are effective in the three principal roles.

"Fate," a one-reel Griffith production, soon to be reissued by the Biograph Company, is a masterpiece of dramatic suspense culminating in a real thrill. It is a vivid story of rough woodsmen, with early scenes giving careful preparation for the big situation of the picture, that in which a log cabin is blown to pieces by an explosion of powder. The human and dramatic interest centers in the almost miraculous escape of two innocent children and the just punishment of a troublesome ruffian. Mae Marsh, Bobby Harron, Lionel Barrymore and Charles H. Mailes appear in this excellent photoplay.

"The Cave Man"

An A1 Vitagraph Featuring Robert Edeson and Released on the V-L-S-E Program.

Reviewed by W. Stephen Bush.

HERE we have Vitagraph at its very best and I do not know that I could go any higher in the dictionary of laudation. Mr. Edeson has never had a part more thoroughly suited to his splendid personality and his equally splendid acting powers. He is most ably supported by Fay Wallace, whose

Scene from "The Cave Man" (Vitagraph).

screen debut in this feature is sensationally successful. Every man and woman in the play is perfect in his or her part. Lillian Burns as Dolly Van Dream showed exceptional abilities as a commedienne. In the selection of the right and convincing types, the producers have lived up to their best record and perhaps surpassed it. Settings and photography are of the highest standard imaginable and if there is the slightest flaw anywhere in this feature it has escaped me altogether. The dozen reviewers present gave it a quick verdict of "Most Excellent," which is a rare thing, indeed.

The plot is interesting and withal highly diverting. In the course of its clever development the foibles and shams of what is called "Society" are held up to ridicule. There is no malice in the ridicule, every thing is perfecty good-natured and that's why it is so genuinely laughable. It is a story that in the first part holds us by its oddity, that amuses us in its gradual rise and then thrills and grips us in its sudden turn and its most satisfying climax. The plot takes its origin in the strange whim of a frivolous and perhaps somewhat cynical society woman, Miss Mischief. She takes it into her head to make a social lion out of a coal heaver. She resorts to a clever artifice, which need not be told in detail here. The coal heaver has never been touched by either the ordinary or the extraordinary refinements of civilization and has, of course, never dreamt of entering society. Miss Mischief, with the aid of two

barbers and "a ton of energy" and a gents' furnishing store and a tailorship, makes the quondam coal heaver very presentable. She then introduces him into society with results which the pictures describe far more truly than could any words of mine. In turn he becomes a "sociologist," an art critic, an artist and a social hero. His vision grows broader in the mean time. The ordinary scenario writer would have ended the story here by letting Miss Mischief and the hero fall in love with each other and go to the parson, deftly inserting about one hundred and fifty feet of wedding festivities. Nothing like it happens. The coal heaver, whose ambition has fed on his manhood, perceives that he has been but "a man on a checkerboard" and his wrath against Miss Mischief awakes with a terrible explosion. He realizes that he is capable of achieving big things in this life and he goes forth and, beginning away down at the bottom, he achieves them. At the height of his wealth and his power he again meets Miss Mischief, who now yields herself willingly to the man of superb physical and moral power. To say that this film play essays at fully 100 per cent is stating the plain truth.

"The Alster Case"

A Mystery Story in Five Parts by Essanay, with a Strong Cast Headed by Bryant Washburn, Jno. H. Cossar and Miss Ruth Stonehouse.

Reviewed by James S. McQuade.

"THE ALSTER CASE," directed by J. Charles Haydon, is an absorbing mystery story by Essanay, in five reels, that holds the spectator's attention in eager expectancy until the final scenes unravel it. The complications put moving pictures to a severe test in the effort to make the story clear to the observer and at the same time to cast an air of mystery over that which is to follow, so that the real culprit is not discovered until the end, but the feat is accomplished without any lavish use of subtitles I am glad to state.

In the production of such a story in moving pictures the greatest care must be exercised not only in withholding information, but also in furnishing it when absolutely necessary. The director may be prone, from his own knowledge of the story, to think that he has at certain points given the necessary links in the chain for the spectator's benefit, when in reality he leaves gaps that sorely puzzle the observer and mar the solution. In "The Alster Case" this is avoided by much painstaking thought and careful direction.

The murder of the wealthy old maiden lady, Cornelia Alster, who has adopted two orphan children and brought them up as her nieces, is so hidden in mystery that five people are under

Scene from "The Alster Case" (Essanay).

the grim suspicion of the law. Trask, the Sherlock Holmes of the story, is seen following up every clew that gives promise of leading to the guilt or innocence of each of the five suspects. He weaves a web around each in turn that points to guilt, but in every case save one the investigation shows innocence. Needless to say that in a story of this type the pictures themselves must narrate it.

Bryant Washburn assumes the role of George Swan, the young lawyer who was appointed by Cornelia Alster as executor of her estate, on the evening before her murder. His impersonation of the part is marked by his customary art and finish. Trask, the detective, in the person of John H. Cossar, dominates the story, and the entire cast. Beatrice and Linda, the adopted orphans, are cleverly represented by Misses Ruth Stonehouse and Betty Scott.

The Cornelia Alster of Louise Crolius is a strong characterization and brings out well the peculiarities that mark that type. Miss Beatrice Styler, who is cast as Agnes, the maid of the Alster home, impresses one by the bold individuality given that character.

The release date has not been fixed at the time of writing, but it will be some time in December through V-L-S-E, Inc.

"The House of Fear"

Pathe Exchange, Inc., to Release Another of the Ashton-Kirk Series in Five-Reel Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

THE second of John T. McIntyre's "Ashton-Kirk" stories to be filmed under the direction of Aronld Daly and Ashley Miller is scheduled for release on Dec. 3rd, and proves to be an absorbing melodrama, of which its producers may be justly proud.

Arnold Daly as Ashton-Kirk, Investigator, is at home in the

Scene from "The House of Fear" (Pathe).

part, and is supported by an unusually competent cast, among whom are Jeanne Eagels, Sheldon Lewis and Charles Kraus.

The House of Fear is the home of one Cramp by name with whom reside his sister and his aunt. The origin of the mystery which seems to hover about the house lies in the fact that some forged currency plates that had been engraved by Cramp's father for an unscruplous Mexican named Alva, had not been delivered to the said Alva, and at the death of Cramp senior at the hand of an agent of the Mexican's, had been hidden underneath a large stone in the cellar of the Cramp home.

Ashton-Kirk, who is young, studious and imbued with the spirit of adventure, undertakes to solve the mystery of the house, and is successful in doing so. On the night on which Alva and his agents enter the secret tunnel leading to the cellar, confident that nothing can stand in their way to the recovery of the plates, the young "investigator" is on the spot, pistol in hand, and is in a short time master of the situation.

Charles Kraus, as the detestable cripple, Alva, does a fine piece of work. There are others in the cast whose names we would be glad to know, for instance the actress who plays the role of Miss Hohenlo, the aunt of Cramp, and also, it is revealed at the close of the story, the wife of Alva, which, of course, accounts for the strange part played by the woman in the manipulation of events in the house of fear.

The production has been splendidly produced and has action every moment of the film.

"The Broken Law"

William Farnum Is Star in Romantic Melodrama Produced by Oscar Apfel for Fox Program.

Reviewed by Lynde Denig.

"THE BROKEN LAW" will meet the requirements of exhibitors who find Fox productions profitable. It has the dramatic, the sensational and the sex elements that the public has come to expect in the productions of this company, and the story is not more extravagant than one might properly anticipate in a melodrama of the stamp.

William Farnum is a truly heroic hero. In quest of a long lost half-sister he joins a Romany tribe and fights his way into the leadership. A jealous rival falls before his prowess and then, intent on vengeance, persuades a young woman to accuse the handsome leader of causing her downfall. According to the laws of the tribe the accused man is flogged and driven from the camp and a like punishment is meted out to the girl, who later is identified as his missing relative. The real culprit, a titled Englishman, and the villain of the story, is brought to justice at the moment he is about to marry a wealthy girl. A shot through the window brings the ceremony to an abrupt close and the gallant Romany leader opens his arms to receive the fainting bride. There is nothing now to interfere with the continuance of their pleasant romance.

The mortality in "The Broken Law" is rather high; five deaths and all but one due to violence. The aged leader of the Romanies is hurled from a cliff, Esmond's half-sister dies soon after she has been brutally flogged, the villainous duke is shot and the deformed wanderer who aims the bullet promptly ends his own life. The writer of the scenario solved his plot largely by the process of elimination.

Director Oscar Apfel's production is highly picturesque and punctuated with thrilling incidents, such as an automobile crashing through a bridge railing and into a river; the fight between Mr. Farnum and another candidate for the leadership and the struggle of the Romany girl to escape from the clutches of the duke. The cast includes Dorothy Bernard and other able players.

"Life Without Soul"

A Five-Reel Drama, Founded Upon Mary W. Shelley's Famous Old Novel, "Frankenstein"—Produced by the Ocean Film Corporation.

Reviewed by Edward Weitzel.

THE production of the five-reel drama, "Life Without Soul," reflects credit upon the Ocean Film Corporation. Jessie J. Goldberg, who made the scenario, taking for his basis the famous old story of "Frankenstein," by Mary W. Shelley, has dodged the pitfalls that such a subject contains by leaping boldly over them. In other words, he has not attempted to explain the impossible, but has secured free rein to his imagination by having the supernatural events take place only in the brain of his hero. Everyone is familiar with the weird tale of "Frankenstein," of the young scientist who creates a being cast in the human mold, but without a human soul. The history of the monster, how he dominates his maker and becomes a menace to everyone within his reach until he is destroyed, has fascinated thousands of lovers of the grewsome and the unnatural. In adapting the story for the screen, Mr. Goldberg has troubled neither himself nor his future patrons with the psychologic aspect of the theme. If one wishes to read a deeper meaning in the fate of the man who aspires to grasp the power of omnipotence, he must do so without assistance. The author of "Life Without Soul" has been guided by but one purpose—to build a photoplay which appeals to the emotions

Scene from "Life Without Soul" (Ocean).

rather than to the intellect, and is at all times good entertainment by reason of its directness and cohesion of plot and the strangeness and attractiveness of its theme. The picture easily fulfills its mission. Supplemented by the resources and excellent judgment of the director, Joseph W. Smiley, and the equally efficient acting of the cast, the author of "Life Without Soul" has wrought a photoplay of distinct merit. Great diversity of incidents and scenes, of views of deep chasms, wild glades, desert sands and the ocean's wide expanse, are intermingled with glimpses of the young scientist bending over his creation in his laboratory and of tranquil home life.

The most valuable member of the cast is Percy Darrell Standing. His embodiment of the man without a soul adequately conveys the author's intent. He is awe-inspiring, but never grotesque, and indicates the gradual unfolding of the creature's senses and understanding, with convincing skill. At times, he actually awakens sympathy for the monster's condition—cut off, as he is, from all human companionship. William W. Cohill, George De Carlton, Jack Hopkins, Lucy Cotton, Pauline Curley, David McCauley and Violet De Biccari are the remaining members of the cast.

Grafton Wiggins Joins Vitagraph.

Grafton Wiggins, brother of Guy Wiggins, well-known landscape painter, has joined the Vitagraph Stock Company.

"Barbara Frietchie"

Picture Based on Whittier Poem and Clyde Fitch Play Is Produced for the Metro Program.

Reviewed by Lynde Denig.

PRODUCED by the Popular Plays and Players and for release by the Metro Corporation, this five-part Civil War drama, starring Mary Miles Minter as Barbara Frietchie, has much to recommend it in the way of a story, settings and acting. The director was successful in catching the atmosphere of a southern town in war time; the action in the picture is never allowed to drop and it all furthers the selling of a dramatic story and a pleasing romance that is brought to an unconventional close. The author of the scenario deserves credit for his daring in permitting death to remove his hero and heroine, his only concession to the usual demand for a happy ending being a double exposure scene showing the union of the spirits of the deceased lovers.

With this climax and with the stirring scenes illustrating verses from Whittier's poem, the concluding reel becomes the most memorable of the five, although there is much in the pre-

Scene from "Barbara Frietchie" (Metro).

ceding parts to arouse interest and arrest the attention. Miss Minter is an irresistibly sweet Barbara Frietchie. We meet her on her eighteenth birthday when she is the center of a gay party given in her honor. Soon Captain Trumbull, a young Union officer, is brought into the action and the love affair, around which the plot is built, is immediately introduced. The story, save in occasional details, is not essentially different from other Civil War plays. Barbara's brother, a Confederate officer who returns home when the town is in the possession of the Northern troops, figures prominently, as does a young Southerner who goes insane when Barbara rejects his love. Characters such as these and the incidents arising out of their conflicting purposes are not unusual, but they are made distinctly interesting as presented here.

There is a genuine thrill in the final scenes showing Mrs. Thomas Whiffen, as Barbara, defiantly waving the flag she loves as the Confederate soldiers tramp through the street. Then comes the shot that mortally wounds the granddaughter of the venerable woman and finally the pathetic picture of the young lovers united in death. Guy Coombs gives an impressive portrayal of Captain Trumbull. This is a production that invites the best sort of musical accompaniment.

"Armstrong's Wife"

A Finely Finished Lasky Picture in Which Edna Goodrich Makes Her Screen Debut.

Reviewed by W. Stephen Bush.

EDNA GOODRICH makes her first appearance on the screen in this strong and stirring play. While her newness to the task is unmistakable her attractive personality and her unquestioned dramatic power amply suffice for the task the play imposed upon her. Two very fine film stars support her: James Cruze and Thomas Meighan. Both Meighan and Cruze had parts which were eminently suitable for them and both acted with evident enthusiasm and complete success.

Cruze, acting the part of a smooth, suave but utterly unscrupulous scoundrel, disputes the possession of May with Meighan, a childhood friend of May who is passionately in love with her, but who lacks the glittering surface qualities of Cruze. Miss Goodrich gains in confidence and power as the play progresses. Settings and photography are excellent and there is the indefinable touch and tinge of beauty which is so characteristic of Lasky plays.

The development of the plot is strong and quite logical in the beginning, but begins to wobble toward the end, though the climax is very fine indeed. The gambler played by Cruze is likewise a bigamist. When he becomes a fugitive from jus-

tice, having killed his partner in a quarrel, he discovers May in the Canadian woods, where he has found refuge from the pursuing police. Both May and her true lover know that the gambler is a bigamist and that he has no legal or moral rights which they are bound to respect. Indeed, they have but to notify the police to get rid of him at once and for good. In spite of this the bigamy is never mentioned by May, though she gets into several tight corners, from which she could have freed herself in an instant if she had reproached the gambler with his deception. Under the circumstances one begins to wonder why the bigamy of the gambler was shown at all. With this quaification the play skillfully sustains the interest in the story to the very end.

"The Warning"

A Genuine Film Masterpiece of Uncommon Dramatic Power, Featuring Henry Kolker, and to Be Released on the Equitable Program.

Reviewed by W. Stephen Bush.

IF THE word "wonderful" had not been abused to so woeful an extent, I would unhesitatingly speak of this production as truly wonderful. Exhibitors have been so constantly deluged with a daily flood of superlatives that they have most reasonably become suspicious of all terms of high praise.

Scene from "The Warning" (Equitable).

Confessing this handicap, I must also confess my inability to speak of this picture in other terms that those of the highest praise.

First of all, I was impressed with what may be described as the dramatic dignity of the production. Class and power accompany every inch of the film. One chord there is in the dramatic and emotional register which will always wake its vibrating echo in the human heart—the relentlessness of Fate. If ever the screen illustrated the old principle that "consequences are unpitying" it is done in this play.

It is true that there is a most happy and gratifying ending, but it comes most unexpectedly and we are just about ready to shed a tear of sorrowing sympathy for the man who fell over the edge of the precipice when we discover to our intense relief that he stopped just short of the fatal step and that, having had a most fearful warning, he parts company with the terrible destroyer of souls and renews his allegiance to the fireside.

"The Warning" shows with unsurpassed art and under the form of a powerful drama the gradual disintegration of a man who has been conquered by strong drink. Though good-hearted and jovial and a lovable husband and father, he cannot resist the subtle and insidious poison of sweetened and flavored alcohol, most commonly known as whiskey. He has a responsible position, a charming wife, a good sister, a bright and lovable little boy; everything, in short, which ought to make for contentment and useful activity. The evil spirit in the luring guise of liquor tempts him constantly. Then comes the warning. Warnings in dreams have an element of mystery and weirdness. Under very clever dramatic handling and with the help of splendid acting this warning of the weak-willed drinker is visualized in the most startling and wonderfully convincing way. When he discovers that he has been troubled with a vision of his probable fate and with an effort rouses himself to shake off the memory of the things he has beheld the audience is most deeply affected, for they, too, find it difficult to believe that they have witnessed a dream—everything had been so real and so realistic. I dare say there is not one man or woman in the audience who does not believe that the unfortunate weakling had really joined the children of perdition.

The power of the theme lies in its absolute simplicity. The simpler the story the wider are the circles it moves, the more direct is the appeal and the more profound and lasting must be the effect. A simple theme handled with the highest artistic and dramatic skill acquires a momentum that strikes into the very depths of the human heart. "The Warning" is fully entitled to be thus described.

There is much of supreme film art in this production. The local color is so true and so well chosen that it amounts to one of the real points of merit. There is some allegory as part of the dream and the director has imparted or sought to impart a Dantesque touch to it. There is much allegory which comes as an occasional interlude in the progress of the play and that part is splendid. The other part which continues the punishment of the drunkard after death while quite justifiable as part of a dream appears to be not quite as felicitous.

The play is bound to make innumerable friends for the motion picture in circles where ignorance and prejudice prevail today. High as this merit is, I do not count it the chief merit of the play. The chief merit is its extraordinary value as an entertainment. The dramatic and artistic appeal of the play is irresistible everywhere.

Too much praise cannot be given to the actors and actresses. Henry Kolker gave a superb impersonation of the man who stood on the brink of the abyss. The part of the wife was taken in splendid fashion by Lilly Leslie. Master Frank Longacre made a charming and real boy. The other parts were all in capable hands, but none was better than the Camille of Mayme Kelso.

"The Taking of Stingaree"

Rumor and Excitement in Kalem Two-Reel Offering—Serial of Australian Bandit Holding Up Well.

Reviewed by Hanford C. Judson.

STINGAREE is captured in this installment, "The Taking of Stingaree," of the serial; but he escapes and there is good amusement in it, so that it makes a very enjoyable picture. The interesting character, after the bandit himself, is the police inspector, Cairns, played by Thomas Lingham. One may notice that this is the same player who took another character in the former installment; but that won't matter at all, for it is—or he makes us feel it so—a different Thomas Lingham altogether, and an absolutely different character that

Scene from "The Taking of Stingaree" (Kalem).

he pictures. His chance to play different characters around this same theme is more brilliant than that of even the leads, for, whatever their abilities are, they have the same idiosyncrasies to hold to and must perforce (play as convincingly as they can) make the same kind of impression in each succeeding installment, whereas the character man can register his versatility anew with every two-reel part. Let us not unintentionally imply that it is not a big thing for the leads to maintain a consistent and convincing impression throughout a long serial; for it is. True Boardman, as Stingaree, and Marin Sais, as the girl who can sing, must be praised each time; but we have the pleasure of praising Lingham freshly each time. James W. Horne, the director, will, we believe, call attention to the good quality of his work in this serial more than ever before, well known as he is and able as he is recognized to be.

The fun rises mainly from the jealousy between two police inspectors who both want to be the one to make the capture of the bandit. Stingaree overcomes a youthful member of the force and takes his uniform. In this he fools and has amusing fun with one of the inspectors. While he is tying this one to a tree, the other, Cairns, creeps up and has Stingaree covered. It looks bad for the bandit; but the inspectors get to a hot discussion over the coming reward and it gives the bandit another chance, of which, you may be sure, he makes good use. It is sure to be a popular offering.

Triangle Program

Excellent Productions on View This Week at the Knickerbocker Theater, New York.

Reviewed by Louis Reeves Harrison.

"CROSS CURRENTS," a five-reel Fine Arts feature by Mary H. Connor, directed by Francis Grandon, under the supervision of D. W. Griffith, is admirably typed and handled. Very much to the pleasure of those who have seen Helen Ware in roles not entirely suited to her, roles not giving scope to her powers as a motion-picture performer, one is provided which displays her natural endowment of

Scene from "Cross Currents" (Triangle-Fine Arts).

physical strength to advantage, while not detracting from talent as an actress. The story carries her from the stilted posturing of the drawing room to the free expression of her intelligence in an extremely difficult performance. The cast is strong throughout, Courtenay Foote distinguishing himself, and the scenic effects are well chosen.

"Crooked to the End," a two-reel Keystone, is a scream. The constant intermingling of the perilous with the ludicrous, the really perilous in many cases, is bound to make some excitable members of any mixed audience hysterical. There seems to be no falling off in the quality of these releases—to the contrary, they are improving. "Crooked to the End" is so crowded with exciting incidents that one can only marvel at the tremendous amount of ingenuity and hard work compressed into so small a space, reversing conditions in the average five-reel feature. A sure winner.

"Between Men" exploits William S. Hart and his theory that the man of great physical strength and strong native impulses

Scene from "Between Men" (Triangle-Kay-Bee).

is bound to count, if not to win, in a clash with the forces of ultra refinement, especially when those forces spell moral decadence. Perhaps Mr. Hart is right—he certainly gets a sympathetic hearing. "Between Men" is a story of gratitude, admirably told, as a rule, though slightly anticlimaxed, where it should have had a snappy ending. The cast of men is magnificent. J. Barney Sherry and House Peters fully share honors with Mr. Hart. The stock exchange scenes are probably the largest of the kind ever shown on the screen, and the whole play is generally successful.

"The Gray Mask"

Shubert-World Film Melodrama Is Characterized by Fast Action—Edwin Arden in Leading Role.

Reviewed by Lynde Denig.

THE melodramatic story in this five-part picture was taken from a scenario by Charles Wadsworth Camp and directed by Frank H. Crane with Edwin Arden and Barbara Tennant in the leading roles. The scenes move at a rapid pace and introduce a number of exciting incidents, arising out of the efforts of the leader of a band of crooks to gain possession of the formula for a deadly explosive, concocted by an aged inventor, who determines that it shall be the exclusive property of his own government. One gathers from the first reel that a country supplied with this terrible explosive would be amply prepared for war. It is made the excuse for all manner of crime, also for astute detective work on the part of Mr. Arden.

The plot is ingenious rather than convincing, for the author did not waste much time on motivation. Having a wealth of incident to deal with, he presented melodramatic scenes in rapid succession, allowing an audience little opportunity to question the likelihood of what is happening on the screen. The one aim of the picture seems to be to startle and to thrill, and in that it achieves its purpose.

There is a murder early in the action—the murder of the detective engaged to marry the heroine of the tale—and it remains for Jim Grath (Mr. Arden) to track the murderers of his brother officer, as well as to keep the explosive from falling into unfriendly hands. In both of these missions he is materially aided by Nora, who stops at nothing to avenge the death of her lover. She becomes a member of the gang and having won the confidence of the chief is permitted to attend the most secret conferences. The climax of the story finds Jim Grath, disguised in a gray mask, impersonating a trusted member of the band and with the girl's assistance he thwarts the schemes of the conspirators.

Mr. Arden makes the most of a part that does not permit of

Scene from "The Gray Mask" (World Film).

much characterization, Miss Tennant is satisfactory as the heroine and in other respects the picture is well cast. One of the most thrilling scenes shows an automobile falling into the river between a ferryboat and the slip.

"A Trip to the Argentine"

The Roy Chandler South American Pictures Give Valuable Insight Into Life in the Argentine.

Reviewed by Margaret I. MacDonald.

ACCORDING to Roy Chandler's South American series, affairs of every-day life progress much the same as they do on the sister continent; at least in the region of the Argentine.

Several thousand feet of film cover the trip from New York to Argentina. It ends at that point of particularly beautiful significance where the Argentine meets Chile, a spot marked by a monument known as the Christ of the Andes, and which was erected in memory of the treaty of eternal peace established between these two countries years ago.

These pictures, which made their New York debut at Carnegie Hall on Wednesday evening, November 24, were accompanied by a travel talk by Spring Byington Chandler, in which she told many amusing incidents which occurred during the trip to the Argentine. The first stop at Barbados, B. W. I., gives an interesting glimpse of this quaint spot in the West Indies. Then we hurry on to Bahia, Brazil; then to Rio de Janeiro and its wonderfully beautiful bay and surroundings, including a splendid view of Sugar Loaf Mountain, seen from the harbor. Hundreds of feet of film have been used in illustrating the beauties of the south American

metropolis, Buenos Aires, showing its principal streets, parks, hotels, its shopping district, its banks, which includes a branch of our National City Bank, established in 1914, and illustrative of one of the most important links in the commercial relations between the Argentine and the United States.

Very little that is interesting in this wealthy republic has been omitted in the Chandler pictures. The agricultural possibilities of Argentina have been exploited to the full. And we are specially impressed with the splendid specimens of cattle thrown on the screen. We see also the Argentine cowboy or Gaucho as he is called, in all his glory, engaged in occupations varying from breaking bucking bronchos to the gentler forms of recreation such as dancing the native dances with the pretty maids of Argentine.

There is also given a splendid insight into the Quebracho industry, tons of the bark of which is shipped to the United States to be used for tanning purposes, etc. Nor is the navy of the Argentine forgotten, for we are treated to more than one view of the gigantic dreadnought "Rivadavia" with her crew of hearty marines.

Among other interesting items of the series are views of the Falls of Iguazu, possibly the largest in the world, with a drop of 210 feet. These scenes are a revelation to those ignorant of the immensity of these marvelously beautiful waterfalls. Then there are the granite quarries of San Pacho, the Argentine oil fields at Comodore Rivadavia, the ancient Jesuit ruins of Misiones, the Trans Andine railway passing through the Andes Mountains toward Chile, and Mount Aconcagua of the magnificent elevation of 23,000 feet, and then at last the beautiful emblem of Peace already spoken of.

The remarkable educational value of the Chandler South American series cannot be overestimated. They are of a clear quality of photography, and their footage encompasses only things worth while.

"The Prince and the Pauper"

Marguerite Clark in Dual Role Finely Portrays the Twain Characters in Lavish Production of Famous Players.

Reviewed by George Blaisdell.

IN THAT marvelously interesting three-volume biography of Mark Twain written by Albert Bigelow Paine considerable space is given to telling how the great writer confided to Daniel Frohman the vitalizing before the footlights of his "The Prince and the Pauper." The writer does not recall the date, but is strongly of the impression it was in the eighties.

Scene from "The Prince and the Pauper" (Famous Players).

It is singularly fitting that the initial frame of an unusually artistic production should set forth that "Daniel Frohman presents Marguerite Clark in 'The Prince and the Pauper.'" Probably the only regret of Mr. Frohman in connection with the screen presentation is that the famous author could not have seen it.

This Famous Players picture was made under the direction of Edwin S. Porter and Hugh Ford. It is saying much to suggest that it is as good as their previous best; from the production side perhaps it is their greatest. From all angles "The Prince and the Pauper" ranks high. The staging is superb; the acting, even on the part of those portraying the humbiest characters, is of the best; the photography is likewise. The story, in spite of the handicap imposed on a director by the use of the dual role, is not only interesting but contains strong moments, situations that stand out from the depth of human interest contained in them. The triumph of the Famous Players is all the more notable when it is borne in mind that there is not a lover in the whole five parts.

Marguerite Clark finely balances the characters of the prince and the pauper, the one accustomed to all the care and homage that could be lavished on a child, the other, Tom Canty, reared in extreme poverty. The pauper in the garb of the prince is the pauper in manners; the prince in the clutches of the outlaws is still the prince in spirit and in act.

William Barrows, as the Earl of Hertford, the head of the Court, is deserving of the highest praise. William Sorelle, the swashbuckling defender of the prince in trouble, might have stepped out of the book. It is interesting to note that Mr. Sorelle was a member of the Edison cast in "The Prince and the Pauper" when that company put out the subject in a single reel in 1909. William Frederick as the burly father of Tom made a convincing brute.

There is not space sufficient to elaborate the situations that stand out, nor yet the many examples of unusual staging, but reference must be made to the coronation scene in Westminster Abbey. The entrance of the swashbuckler at the command of the rightful prince formed a combination of drama and background that is out of the ordinary.

"The Primrose Path"

Five-Reel Broadway Universal Feature, by Bayard Veiller, with Gladys Hanson and Hal Forde in Leads.

Reviewed by Robert C. McElravy.

IT REQUIRES strong and dignified treatment to adequately portray a situation in which a wife gives herself to an admirer whom she detests in order to save the life of her husband. There must also have preceded this momentous decision a succession of events making it seem the only way out of her difficulty. Fortunately for this production, written by Bayard Veiller, the issue is properly led up to and the wife, portrayed by Gladys Hanson, carries the scene convincingly. It is the soul torture of the wife and her visible, heroic suffering that form the strong features of this number.

Scene from "The Primrose Path" (Broadway Universal).

The first two reels bring before the observer a familiar enough situation, in which a country girl falls in love with an artist, the latter portrayed by Hal Forde. The father objects and the girl elopes with the artist. The chief novelty in this opening portion is in the artist's picture, which he calls an allegory of life. The girl poses for him as Purity, standing at the juncture of the hill of Endeavor and the Primrose Path.

They go to Paris and after a long struggle with poverty and failure, the husband becomes very ill. The landlord is threatening to dispossess them and the wife turns to the art dealer, who had previously tempted her. All of the latter part of the story is worked up with strong interest. The husband learns of his wife's sacrifice and forgives her.

"A Yellow Streak"

Lionel Barrymore Is Featured in Strong Drama Produced by Columbia Corporation for Metro Program.

Reviewed by Lynde Denig.

IT IS easy to enthuse over this picture. One might not go far wrong in naming it as the most forceful production offered by the Metro Corporation in recent months. Will Nigh, who fills the double role of author and director, may have made a slip here and there; but any minor defects that exist are easily forgotten in view of the dramatic quality of the story and the strength of the acting. During his long experience in photoplays Lionel Barrymore has given many telling performances, but it is some time since he has had a more effective role than that of "Barry" Dale, introduced as an "atom" on Wall Street and later met in the Jekyll-Hyde character of a man who is an outlaw and a minister by turns.

"A Yellow Streak" is melodramatic and at the same time plausible. The author managed to make each point in his plot appear as a probable consequence of preceding events and he did not have to force things to bring about the big situations in the picture. Mr. Barrymore is quite at his best

when all of the characters are moved to the West and the former stock broker, robbed of wife and fortune, starts life again on a strangely new basis. As the minister he is a weak-minded, good-natured soul; as the outlaw he is the terror of the country.

Love interest in the picture is introduced with the first meeting of Barry and Mary Austin, another atom of city life. She is on the point of suicide when her impulse is altered by a chance encounter with the equally miserable man. Chance again brings them together in the West and the romance is developed in an unconventional way, for which audiences

Scene from "A Yellow Streak" (Columbia-Metro).

should be thankful. The final reel is marked by the swiftest sort of melodramatic action, culminating in a realistic fight between Mr. Barrymore and William Davidson, playing the part of the girl's unscrupulous tormentor. Irene Howley gives an earnest, sympathetic performance as the girl, and actors in other roles are up to the high standard of the production. In the matters of settings, lighting and photography the picture excels.

"As the Twig is Bent"

A Stirring Three-Reel Photoplay of Army Life in the Philippines—Released by the Lubin Company.

Reviewed by Edward Weitzel.

THE opening scenes of "As the Twig Is Bent," a three-reel Lubin drama, written by Julian Louis Lamothe, take place when the hero is seven years of age. He and his twin brother are the children of unhappily mated parents, the mother

Scene from "As the Twig Is Bent" (Lubin).

a society loving woman, and the father a victim of dissipation and profligacy. The couple separate, the father taking one boy and the mother the other. When they arrive at manhood, George Booth enters the army, as an officer; Herbert, his brother, enlists as a private, after stealing from his father. Both young men are sent to the Philippines. Herbert deserts and becomes the companion of a native girl, his craving for liquor making him utterly reckless. In the meantime, George has incurred the enmity of his colonel by coming between him and the woman he loves. Discovering the marvelous likeness between the brothers, Colonel Vail gets George out of the way, then takes Miss Thomas to the hut where Herbert, sodden with liquor, is being fondled by the native girl. Miss Thomas is made to believe that the man in the hut is George. She breaks her engagement and is betrothed to the colonel. The situations employed by the author to bring his story to a satisfactory ending are ingenious, diversified and replete with action. The scenes that are supposed to take place in the Philippines are cleverly counterfeited, and there is a kaleidoscopic change of events, and a steady pressure in the gauge that marks the interest. Producer Wilbert Melville has handled his subject as though the task was a congenial one, and the military details in the picture have been well looked after.

The twin brothers are played by L. C. Shumway, as a dual role. He makes each of the men a distinct individuality, and acts the strong scenes given to both, with sure art and telling effect. Velma Whitman's portrayal of the Filipino girl is an uncommonly good bit of characterization, and Helen Eddy realizes to the full the heroine, Grace Thomas. Jack Holt, Melvin Mayo, Louis FitzRoy and Eleanor Blevins are also in line for a favorable report.

"The Buzzard's Shadow"

Five-Reel Masterpiece of American Military Life and Adventure.

Reviewed by Louis Reeves Harrison.

A WELL-CONSTRUCTED story, leading up to a strong crisis, "The Buzzard's Shadow" is distinctly a motion-picture play, most of the scenes being painted in the open by that generous artist the sun, scenes of large perspective impossible on the stage from an effective point of view. The adventures of a United States Scout and Special Messenger, Sergeant Barnes, carry the main line of interest, an intrepid character admirably impersonated by Harold Lockwood.

Barnes makes two deadly enemies through his assertive contempt for whatever is ignoble in human nature. One of these is a renegade half-breed, who is roughly handled by the Sergeant for maltreating a horse. The other is Doctor Deschamps of the army, whom Barnes treats in a high-handed manner, demanding his resignation on discovering that the physician is attempting an intrigue with the Colonel's wife.

Scene from "The Buzzard's Shadow" (American).

Deschamps is the more dangerous as an enemy. He pretends to comply with the demands of Barnes at a moment when the latter is to be sent upon an important errand to another post across the desert.

The physician poisons the sugar with which Barnes sustains his horse on long rides, and the half-breed follows the scout to rob him of water. Barnes loses his horse, staggers alone on foot and is driven insane by thirst and haunting buzzards. He is given up for dead by a relief party, but he has been rescued, and he recovers his mental balance. He is on his way back to the post when he is brought into a highly dramatic encounter with the men who attempted to put him out of the way. The military scenes are of particular interest at this moment.

Under the direction of Joseph De Grasse, Digby Bell has just completed his work in the production of Ida May Park's filmization of George Ade's play, "Father and the Boys." The story is told in five reels with Lon Chaney, Colin Chase, Harry Ham, Louise Carbasse, Mae Gaston, Yona Landowska supporting Mr. Bell. It will be released as a Broadway Universal Feature on December 20.

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Henry King of Balboa is alternately beating a drum and jangling the tamborine these days. He is producing a feature film which has a salvation army background. His cast includes Margaret Nichols, Lillian West and Victory Bateman.

"Life's Pitfalls"

Edward E. Kidder's Three-Reel Photodrama, Produced by the Edison Co., Has Well Drawn Characters and a Firmly Woven Plot.

Reviewed by Edward Weitzel.

DOMESTIC happiness and the sanctity of the home are treated of in this three-reel photoplay, by Edward E. Kidder, and the subject, as handled by the dramatist, is prolific of intense situations. Mr. Kidder, whose experience as a writer of successful works for the spoken stage has been a

Scene from "Life's Pitfalls" (Edison).

wide one, shows that he possesses many of the qualities necessary to scenario writing. His method of construction bears a marked resemblance to the well-made melodrama of his own period of greatest production—a class of plays that rewarded virtue and punished vice with "even handed justice," but made no pretence to any other mission than to interest and entertain. "Life's Pitfalls" fulfils the same office. It tells the story of a man, rich in the love of a good woman and blessed with health and fortune, who allows himself to become entangled in a clandestine affair with his wife's maid. The girl is beautiful, passionate and madly in love with her employer. She does not hesitate to attempt the life of her employer's wife, and matters are brought to a tragic climax. This varient of "the eternal triangle" is admirably set forth in the three reels devoted to the photoplay in question, Miriam Nesbitt playing the mistress, Harold Meltzer the master, and Sally Crute the maid. The selections are all judicious. The minor members of the cast and the production in general deserve the same meed of praise.

Rupert Julian is at work at Universal City, Cal., on the production of a one reel drama by Anthony Caldeway entitled, "The Sword on the Shield." Julian and Elsie Jane Wilson have the leading roles.

Mutual Activities

Many Productions Scheduled at the Various Studios Contributing to the $8,000,000 Program.

UNDER way at the studios of the Mutual Film corporation are some of the most varied and extraordinary photoplays ever produced. They are scheduled for release in the near future in the Mutual's new $8,000,000 program. Word comes from the studios of the American Film company, Inc., which releases five weekly, one tri-weekly and masterpictures through the Mutual, that two companies of players are at present out on picture-taking tours, and that the remaining companies are busily engaged with pictures of more than usual interest.

Director Donald Macdonald and his company are on Santa Cruz Island this week taking scenes for a picture entitled "Across the Sunset Sea" which is to be filled with some of the most magnificent background ever reproduced in motion picture film.

This "Clipper" star feature will be an innovation in the Mutual or any other program, since its story of sea life will include settings never obtained before of these islands, off the beaten track followed by Californian sightseers, and rarely visited by others than the inhabitants.

Director William Bertram has left with his company of "Mustang" players for San Pedro, Cal., to take exteriors for the sixth picture of the "Buck Parvin in the Movies" series, "Water Stuff," in which Arthur Acord, the American star, is making a popular hit. Director Bertram's company has just completed the fifth picture of the series, "Author! Author," which includes some of the finest night effects ever filmed.

The two Gaumont companies at the company's winter studio in Jacksonville, Fla., are at work in the support of Miss Stella Hammerstein, the daughter of the operatic impresario, Oscar Hammerstein, and Malcolm Williams, the Broadway star.

Richard Garrick is directing Mr. Williams in a special feature which has not yet been named. In support of the popular actor, who appeared last season in "The Phanton Rival," are Charles W. Travis, Albert Macklin, Lucille Taft, Helen Marten, James Levering, Harold Winston and Allan Robinson.

For Miss Hammerstein's support, Director William F. Haddock has chosen Flavia Arcaro, Kathleen Butler, Henry Pemberton, Leonard Kraske, John Reinhard, James Levering, Sydney Mason and James Davis. The play in which they are working is entitled "The Ace of Death," and is a strong melodramatic subject written by O. A. Belson.

The Gaumont Casino Comedy company at the studios at Flushing is in the midst of the production of four single reel funny pictures featuring Cissy Fitzgerald. This week, "Cissy's Prescription" is being filmed, under the direction of Edwin Middleton. Miss Fitzgerald is being supported by Budd Ross, Charles Craig and Thim Mares. Next week they will commence the production of "Cissy's Valentine" and "Curing Cissy." The other two pictures of the series are already finished.

Word comes from the David Horsley studios in Santa Barbara that two thrilling pictures including the Bostock animals are under way and that one has just been completed, to be released December 16.

"The Arab's Vengeance," a drama in two reels written by Miss Theodosia Harris, author of "The Martyrs of the Alamo" and other successful photoplays and now of the Horsley scenario staff. The setting of this story is in Arabia, and includes many wonderful desert scenes. Miss Margaret Gibson plays the lead. She is supported by Roy Watson, John Oaker, Fred Morrisey, B. Singh (an Arabian actor) and the Bostock animals, directed by Capt. Jack Bonavita. This is the first picture produced under the direction of Ulysses Davis, the new Horsley director.

Mr. Davis is at present at work on his second picture, "The Winning of Jess," scheduled for release December 23, including most of the same people in the cast who were in the former picture.

William J. Dauman, the other new director who has just been added to the Horsley forces, is at present directing his first picture. This will be in two reels, and will also include the Bostock animals. It is entitled "The Terror of the Fold," and is filled with thrills from start to finish.

One of the most remarkable pictures under construction is the Thanhouser feature, "Silas Marner," in which Frederick Warde, the Shakespearian actor, is being introduced to the pictures under the direction of his son, Ernest Warde, a regular member of Mr. Thanhouser's producing staff. A second personage of unusual interest is also playing in this picture. This is the charming and beautiful Mlle. Valkyrien (The Baroness De Witz) who has just completed a Than-o-Play picture, "The Valkyrie."

George Foster Platt has gone up into Connecticut with a company headed by Florence LaBadie, the pretty Thanhouser star, to take the exteriors of the Thanhouser Mutual Masterpicture, "The Five Faults of Flo," which will be released later. Harris Gordon is playing opposite Miss LaBadie in this picture which pictures the five faults of a beautiful girl—one in each reel, being pride, envy, fickleness, extravagance and jealousy.

Director Eugene Nolan is producing another forthcoming Mutual Thanhouser release in the drama, "In the Name of the Law," in which Gladys Hulette, Morris Foster and John Lendberg are being featured. There are several comedies under way at the Thanhouser studios, Arthur Cunningham, Barbara Gilroy, Ethel Jewett and Carey L. Hastings are appearing in one picture, at present being produced by Arthur Ellery. The title of it is "Reforming Rubbering Rosie." Claude Cooper is playing the lead in a second comedy, "Hilda's Husky Mother." He is supported by Louise Emerald Bates and Frances Kayes. This comedy will be released late in December.

At the studios in Los Angeles, the Signal company is engaged in the production of the thrilling new serial, "The Girl and the Game."

Miss Helen Holmes, the "railroad girl," lead in "The Girl and the Game," new Mutual photoplay in chapters, is being put through experiences sufficient to terrify the ordinary girl. These, coupled with real railroad "color," splendid direction and photography are making of the Signal production the most realistic series of its kind ever produced.

The first release will appear December 13.

"Mice and Men" Company Returns.

Marguerite Clark and the supporting cast sent to Savannah, Ga., by the Famous Players to film "Mice and Men" for the Paramount Program, have returned to New York, after spending three weeks in the South.

"Mice and Men," which was written by Madeline Lucetto Ryley, was first produced at the Royal Academy, Manchester, in 1901. As a result of its great success it was again staged in London at the Lyric. Its production in England is associated with the distinguished names of Sir Johnston and Lady Forbes-Robertson, who starred in the play on the other side. In 1903 "Mice and Men" made its first appearance in the United States at the Garrick theater when Annie Russell starred in the piece supported by her own company, the playing proving to be one of the season's greatest hits. The scene of the story is laid in the South.

The subject was produced under the direction of J. Searle Dawley, and among those who comprised the cast in support of Miss Clark were Clarence Handyside, Charles Waldron and others of theatrical importance.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

AN AMBASSADOR FROM THE DEAD (Lubin), Nov. 22.—Paul Powell, the writer and producer of this one-reel drama, has gone to a new shop for his material. His theme has the merit of novelty and he has fashioned it into a worth while photoplay. Melvin Mayo, L. C. Shumway, Velma Whitman and George Routh meet every requirement.

HEARST-SELIG NEWS PICTORIAL, NO. 93, 1915 (Selig), Nov. 22.—The start of the Liberty Bell from San Francisco on its homeward journey leads the list. The other items include: Sunday closing riots, Chicago; football game at Deaf and Dumb school, Washington; burning opium pipes and drugs, San Francisco; Russian official war films; Yale-Princeton football game, New Haven; monster searchlight, Los Angeles; big fire, Cambridge, Mass.; man drops ninety feet, Haverhill, Mass.; tornado, Great Bend, Kans.

LOVE AND LAW (Vitagraph), Nov. 22.—William Duncan is the author and also the leading actor in this one-reel comedy, which has its full share of funny situations. Mr. Duncan plays his role cleverly. George Stanley and Ann Drew also do good work.

OH, DOCTOR (Kalem), Nov. 23.—The supply of burlesque comedy in this one-reel picture is copious and of admirable quality. Bud Duncan, Charles Inslee, Harry Griffith, Ethel Teare, Margaret Rand and a leaky water pipe are the cause of the hilarity.

LIMBERGER'S VICTORY (Lubin), Nov. 23.—A burlesque on the once popular war drama is treated in the most irresponsibly comic manner during the progress of this one-reel farce. Edwin McKim, the author and producer, is ably seconded by the efforts of D. L. Don, George Egan, Alice Mann and John I. Delson.

ANIMATED CARTOON DRAWINGS OF GREATER NEW YORK (Essanay), Nov. 24.—The novelty, skill and interest in the subject should make this animated cartoon a popular success. The whole thing is surprisingly well done. Scenes in the Canadian Rockies are on the same reel.

SONNY JIM AND THE FAMILY PARTY (Vitagraph), Nov. 24.—This is a Thanksgiving day story and Sonny's adventures in search of his holiday turkey are very amusing. Tefft Johnson has filled the reel with familiar touches of human nature, and the climax will be relished nearly as well as Sonny does his dinner. Bobby Connelly is as cute as ever as the small hero.

THE MAN FROM TOWN (Biograph), Nov. 25.—Alan Hale and Isabel Rea have the leading parts in this one-reel drama. The story does not sound any great dramatic depths, but has considerable action, and virtue triumphs over vice in the most approved fashion. It is well acted and produced.

FLORENCE TURNER IMPERSONATES FILM FAVORITES (MinA), Nov. 25.—A thoroughly delightful bit of Miss Turner's mimicry at its best. It is a gem of an offering to brighten a program, but will appeal only to those who have seen some pictures, enough to know the difference in the brands. It is reviewed at more length on page 1505 issue of Nov. 20, 1915.

GHOSTS AND FLYPAPER (Vitagraph), Nov. 25.—A rattling good one-reel comedy, written by Louis B. Rose, the flypaper episode of this picture would start a mummy to chuckling. Anne Schaefer, Marguerite Reed, George Kunkel, Albert Vosburgh and Otto Lederer give a spirited performance of the picture. Produced by Ulysses Davis.

BRONCHO BILLY'S LOVE AFFAIR (Essanay), Nov. 26.—The contrasting scenes of life in the rough and in polite society are a prominent factor in the success of this one-reel drama. The story is a deft piece of work, and G. M. Anderson fits snugly into the part of the hero. Ruth Saville, the new leading woman of the company, is a valuable acquisition.

A SOCIETY SCHEMER (No. 5 of "The Ventures of Marguerite"—Kalem), Nov. 26.—In this number of the Marguerite series, the young lady is pursued by a fortune hunter, a valuable necklace having considerable to do with keeping up the interest. The story was written by A. Van Buren Powell and produced by John E. Mackin. Miss Courtot and her gowns are as attractive as ever.

MEG O' THE CLIFFS (Lubin), Nov. 26.—The amount of good old-fashioned melodrama in this one-reel photoplay will delight lovers of the theatric. Maude Thomas' tale is an excellent one of its class and has been effectively produced by Melvin Mayo. Violet McMillan is pleasing as the unkempt heroine, and L. C. Shumway, Melvin Mayo, J. B. Brice, Vivian Caples, Jay Morley and Adelaide Bronti complete a competent cast.

PRESSING BUSINESS Vim), Nov. 26.—A generous supply of knock-about comedy will be found in this one-reel farce. The producer has kept everyone moving to quick time, and each individual member of the cast seems to enjoy his work.

ALL FOR THE LOVE OF A GIRL (Vitagraph), Nov. 26.—L. Case Russell, the author of this one-reel comedy, has invented a new and laughable phase of the Woman Suffrage question, and furnished Mr. and Mrs. Sidney Drew with neatly fitting parts. Mr. Drew's sure-fire comedy methods are bound to result in explosions of laughter all through the reel.

ROSES OF MEMORY (Edison), Nov. 27.—An appealing little romance is told in this one-reel drama, written by Edward S. Kern. The incidents are well chosen and put together in a workmanlike manner. Edward Earle, Bessie Learn, Augustus Phillips and T. Tamaoto leave nothing to be desired in the playing.

THE DYNAMITE TRAIN (Episode No. 55 of the "Hazards of Helen" Railroad Series—Kalem), Nov. 27.—There are a number of extra-special "thrillers" in this installment of the "Hazards," the saving of a man by Helen while riding on the pilot of a locomotive being among the best. E. W. Matlack's scenario is a vigorous one, and Helen Gibson and her support bring out all the points.

BLAMING THE DUCK OR DUCKING THE BLAME (Lubin), Nov. 27.—Straight comedy is the keynote of this one-reel offering, in which Billie Reeves plays the leading role. The comic situations are decidedly laughable, and Earle Metcalf shows excellent judgment in his production of the reel. Mr. Reeves, Carrie Reynolds, Jessie Terry and the rest of the cast do justice to their task.

TWO DAUGHTER'S OF EVE (Biograph), Nov. 26.—Another D. W. Griffith reissue, played by Henry Walthall, Claire McDowell, Lillian Gish, Elmer Booth, Walter Miller, Gertrude Bambrick, Antonio Moreno and Madge Kirby. The story is a contrasting one of domestic life and the stage, told in Director Griffith's swift and illuminating method.

General Film Company Specials.

THE MODEL'S ADVENTURE (Kalem), Nov. 22.—Art student life in the Latin Quarter of Paris is treated interestingly in this three-reel photoplay. The love interest centers in an American sculptor and his model. The plot moves along with commendable speed, and the atmosphere of the studio is maintained with skill. Paul Gilmore is excellent as the sculptor, and Phllo McCollough, Alma Reuben and Ethel Fleming complete a well-chosen quartet.

A THING OR TWO IN MOVIES (Chronicles of Bloom Center, No. 4—Selig), Nov. 22.—A very amusing burlesque on the taking of motion pictures is the subject of this installment of the Maibelle Heikes Justice and Wm. Lord Wright serial. The many odd types of character in Bloom Center, Constable Plum, Chubby Green, Postmaster Pash, Selina Tubbs, and the rest, are as funny as ever, and director Marshall Nellan has given them plenty of laughable business.

THE PAPERED DOOR (Essanay), No. 23.—The situation in this two-reel photoplay which gives the offering its title is adroitly led up to by the author, Mary Roberts Rinehart. The story and characters are filled with human nature and dramatic appeal. Ruth Stonehouse is pathetic as a neglected wife, and Edmund F. Cobb, Thurlow Brewer and Peggy Sweeney are equally proficient in their respective roles.

AN ENEMY OF MANKIND (Kalem), Nov. 24.—In the first two-part episode in the series of "Stingaree" stories, written by E. W. Hornung and produced by the Kalem Company, exhibitors will find an interesting drama very well acted by True Boardman, William Brunton, Marin Sais and others in a well-balanced cast.

THE REPROACH OF ANNESLEY (Biograph), Nov. 24.—An adaptation of a novel by Maxwell Gray, released by the Biograph Company in three reels. The story is finely produced and reasonably interesting in the development of the situation arising out of the love of three men for one woman. Jack Drumier, Franklin Ritchie, Louise Vale and Herbert Barrington are in the cast.

THE MEDDLESOME DARLING (Lubin), Nov. 24.—Shannon Fife has given an entirely new turn to a plot that starts out on the old track. "The Meddlesome Darling" is not a happy title, but Mr. Shannon's two-reel drama has life, interest and is carefully constructed. His treatment of an elderly woman, played by Marie Sterling, makes her almost the central figure of the picture. The remainder of the capable cast is composed of Francis Joyner, Lilie Leslie, Kempton Greene, Rosetta Brice and William Cohill.

AS THE TWIG IS BENT (Lubin), Nov. 25.—A review of this picture is printed in this same issue.

THE RING OF THE BORGIAS (Edison), Nov. 26.—A four-reel melodrama of modern life, interesting in plot, and well acted. A review of the picture was printed in the issue of November 27, on page 1674.

SAINTS AND SINNERS (Vitagraph), Nov. 23.—The material for a strong, closely woven photodrama has been supplied by Ouida Bergere, in this three-reel picture. The situations are highly dramatic and demand earnest and intelligent work at the hands of the company. Maurice Costello, Leah Baird, Adele De Garde, Paul Doucet, Garry McGarry, Van Dyke Brooke and Betty Young are equal to the task assigned them. Mr. Brooke's production of the picture is excellent.

THE EDGE OF THINGS (Essanay), Nov. 27.—In the character of Betty Marsh, the heroine of this three-reel drama of modern life, Edna

Mayo has one of those sympathetic roles which she plays so convincingly. The plot has many fine dramatic moments, and Miss Mayo's embodiment of a young girl fighting the battle of life unaided, is human and sincere. Bryant Washburn's share in the picture is in line with his past record—thoroughly honest and satisfying.

A "MODEL" WIFE (Vitagraph), Nov. 27.—This two-reel photoplay is classed as a comedy-drama. It was written by E. Lawrence Gibson, and runs more to comedy than to tense situations. However, it is bright and amusing, and affords Lilian Walker an outlet for the display of her dimples, high spirits and command of her art. Antonio Moreno, Louise Beaudet, L. Rogers Lytton, Lillian Burns and Helen Pillsbury are also in the cast.

Fox Film Corporation.

THE BROKEN LAW Nov. 22.—Oscar Apfel produced this sensational and generally interesting five-part melodrama with William Farnum in the role of a young literary man who becomes the leader of a Romany tribe. The picture contains a number of stirring incidents and is adequately acted by Mr. Farnum and those in his support, including Dorothy Bernard.

Metro Pictures Corporation.

BARBARA FRIETCHIE (Popular Plays and Players), Nov. 29.—Mary Miles Minter makes a beautiful Barbara Frietchie in a stirring picture based on Whittier's poem and the play by Clyde Fitch. The director was successful in suggesting the atmosphere of a southern town in war time. Guy Coombs, Wallace Scott, Mrs. Thomas W. Whiffen and Fraunie Fraunholz are prominent in a well-chosen cast.

A YELLOW STREAK (Columbus), Dec. 6.—Lionel Barrymore is seen at his best in this strong five-part drama produced by the Columbia Corporation for the Metro program. As author and director, William Nigh must be credited with one of the best pictures offered by Metro in some time. The story is convincing and the character portrayals are excellent, with Irene Howley and others giving Mr. Barrymore adequate support.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 47 (Mutual), Nov. 19.—A variety of well-photographed events makes this an interesting number. The subjects include a test of a new sea-sled; a parade of decorated automobiles at Sterling, Ill.; practice with big guns; deaf and dumb students playing football, and an assortment of scenes taken near the battle front in Europe.

THE WIDOW WINS (Casino), Nov. 28.—A bright farce based on the efforts of a press agent to get sensational publicity for his star, presented with considerable humor by Cissy Fitzgerald. The story is cleverly developed and makes more than ordinarily good entertainment. Miss Fitzgerald is just the actress for a role of this description.

CHARLIE'S TWIN SISTER (Novelty), Nov. 29.—In this comedy Charlie tries to get even with Harry, his college chum, for leaving him to foot it from town to his home burdened by a heavy suit case. Charlie finding his sister out dresses in one of her evening gowns, and interviews a gentleman burglar who attempts an invasion of the house. Harry comes on the scene also, and some amusing times ensue.

SEEING AMERICA FIRST, No. 12, "Lake Mohonk, N. Y." (Gaumont), Nov. 30.—This number of the series gives some interesting views of Mohonk Lake and vicinity. As is usual with "See America First" films, it is well photographed and instructive. On the same reel with the Harry Palmer cartoon, "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Nov. 30.—In this number Pa McGinis gets an opportunity to make himself famous as a lecturer on affairs at the battle front. Some cats in the back yards of neighboring buildings add color to the scene by attempting to furnish sound effects.

BETTY BURTON, M. D. (Novelty), Dec. 1.—A western-comedy in which a young woman doctor, upon coming to the western town, is besieged with cowboy patients, all of whom pretend to have some ailment. The climax comes when one of the boys really becomes ill, and at first disinclined to believe him, she at last cares for him, and the result is a match of permanent duration.

CHECKING CHARLIE'S CHILD (Falstaff), Dec. 2.—In this comedy the mother of the child goes to a bridge party and leaves the youngster with its father. Charlie's employer takes objection to his time in the office being spent taking care of his child. The child is, therefore taken to a department store by the porter and checked at the nursery. A mixup of babies occurs later because the porter loses the check.

A SHOTGUN ROMANCE (Cub), Dec. 3.—George Ovey manages to get a few laughs out of conventional slapstick situations. He is capably supported by players who make the most of not very inspiring opportunities. A fair offering.

A TANGLE IN HEARTS (Casino), Dec. 5.—Rather an amusing comedy in which the affairs of Cupid go far astray of their mark. The comedy will be found amusing, although the plot is slight.

THE HOUSE PARTY AT CARSON MANOR (Thanhouser), Dec. 5.—This is a weird sort of a story that is, however, none the less interesting on this account. The cousin of a wealthy young man with the aid of an East Indian chemist tries to do away with him so that she can gain possession of his money, which is scheduled to come to her by right of inheritance at his death. A rose tree sprayed with a deadly poison causes her own death as well as that of the gardener of her cousin's home, while the intended victim remains uninjured.

MINNIE, THE MEAN MANICURIST (Falstaff), Dec. 6.—Rather an amusing comedy in which Minnie takes a position as manicurist in a barber shop, and vents her spite in various disagreeable ways. The ordinary audience will find considerable food for laughter in this picture.

PRETENSES (Beauty), Dec. 7.—An amusing comedy in which a guard in a bank and the daughter of an engineer of a steam roller meet and leave in each other's minds rather elevated impressions of each other's social importance. These impressions are cleverly presented in the picture through double exposure scenes. A good deal of amusement will be found in this picture.

CLARENCE CHEATS AT CROQUET (Falstaff), Dec. 9.—This is an ordinary sort of comedy in which two rival lovers have differences, and the one wins out because of his honesty; or rather Clarence gets in wrong because he cheats at croquet. There is considerable amusement to be got out of the comedy.

NOBODY'S HOME (Beauty), Dec. 11.—In this amusing one-reel comedy a young couple elope, and rent a beautiful home for a day, just to make believe that the young man is very rich. The parents of the contracting parties meet in a very unusual manner, both desiring to buy the identical house that has been rented by the young couple. The affair ends in the home being bought for the young people.

Mutual Film Corporation Specials.

LITTLE CAPTAIN OF THE SCOUTS (Thanhouser), Nov. 9—A two-reel number with a slight plot. The girl's little brother has a liking for toy soldiers. He is mischievous, but she hopes to make a gentleman of him. He joins the Boy Scouts. Later a young cadet arrives from West Point, who brings home the little brother when he becomes lost. Of course the West Point man wins the girl's heart. The number has some interesting action, but the plot could have been much stronger.

FATHER AND SON (Reliance), Nov. 10.—A three-reel production bearing on the labor question. The story is rather overdrawn according to its development in film, and the characterizations are not consistent. For instance, we can hardly conceive of a man of the cruel nature of the father and proprietor of the box factory changing his ideas to such an extent, and on such quick notice, as to disguise himself and go among his employes in order to discover real conditions and the thoughts of these people in connection with himself.

LESSONS IN LOVE (Rialto), Dec. 1.—The cast of this three-reel production include Lucille Taft, Hal Forde, James Levering, Helen Marten and others. The story of this picture hardly called for three reels of film in which to tell it, and the production is not quite up to the standard of other Rialto productions we have seen.

STANLEY AND THE VOO DOO WORSHIPPERS (Centaur), Dec. 2.—A two-part picture with Mona Darkfeather, Capt. Jack Bonavita and others usually in the cast of Centaur animal pictures. The atmosphere of the production is very well maintained, and the story as it progresses is fairly interesting, although we must admit that the oftener the animal actors make their appearance the more pleasing the picture is. The elephant, the lions, the tiger, leopards, etc., that the Horsley menagerie affords are not without their charms.

HIS VOCATION (Thanhouser), Dec. 7.—An interesting two-part drama in which a young woman and a man with whom she has fallen in love at a summer hotel finds out afterward the cause of his sudden withdrawal from her society. It happens that he is a clown in a circus, and concludes that she would never marry a man of his vocation. One day, however, when the circus is visiting her home town, her little sister who is very ill, cries to be allowed to go to the circus. A clown from the circus consents to come to the house to do funny tricks for the child's amusement, and turns out to be the young man of the summer hotel. The friendship is cemented, and afterward a wedding ceremony is performed.

THE BUZZARD'S SHADOW (Mutual Masterpicture—American—No. 50), Dec. 9.—A very effective five-reel feature with Harold Lockwood, May Allison, Harry Von Meter, William Stowell and other competent players in the cast. The story tells of the villainy of a surgeon stationed at a U. S. Army post at the edge of the great American desert. His victim is a young scout who is sent on a special mission over the desert. He pours poison over the sugar which the young scout carries with him to feed to his horse. A special review of this picture will be found on another page of this issue.

Paramount Pictures Corporation.

CHIMMIE FADDEN OUT WEST (Lasky), Nov. 22.—A laughable subject featuring Victor Moore. This picture, like its predecessor, is filled with humorous situations and is bound to please. A review of this feature can be found on page 1680 in last week's issue.

Pathe Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, No. 9, "Detective Blackie" (Pathe), Nov. 29.—The ninth episode is entitled "Detective Blackie." In this episode the confidence men relieve the town of Spangerville, and incidentally one Henry Closby of the dishonest financial clique, of $60,000, on behalf of the Ward girls, whose father suffered losses at the hands of said clique. The episode is a good one, containing many amusing situations.

NEAL OF THE NAVY, NO. 14, "The White Gods" (Panama Films), Dec. 2.—The last but one of this series shows us the life of the chief characters of the play among the cannibals on the desert island upon which they have all been cast through the machinations of the villain Hernandez. It is intensely interesting and leads easily toward the climax of the next episode.

THE HOUSE OF FEAR (Gold Rooster Play), Dec. 3.—A five-reel adaptation of one of the John T. McIntyre stories in which Ashton-Kirk, Investigator, appears. Arnold Daly is the star, supported by Jeanne

Eagels, Charles Kraus, Sheldon Lewis and others equally competent. A full review of this splendidly staged melo-drama appears on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 194 (Universal), Nov. 24.—An entertaining collection of views, picturing the Liberty Bell in transit, Dr. Haiselden, a 71-mile gale in New York City, war scenes and others.

A SAPHEAD'S REVENGE (L-KO), Dec. 5.—An eccentric comedy number, featuring Peggy Pearce, Ray Griffith and others. The girl goes to a dance with one admirer and the other puts soft soap on the floor. The fun is of a rough, knockabout sort and the number proves fairly amusing.

THEIR QUIET HONEYMOON (Nestor), Dec. 6.—A good comedy number by Al. E. Christie, featuring Eddie Lyons, Lee Moran, Betty Compson and Jane Walier. The situation of the two young married couples at the some hotel is very amusing. Polite farce comedy of an appealing sort.

SLIM, FAT OR MEDIUM (Imp), Dec. 7.—A "rube" comedy number, by Roy Clements, featuring Victor Potel and Lillian Hamilton. The girl is wooed by numerous suitors and some funny small business is pictured. A pleasing number of this particular type.

THE AWAKENING OF PATSEY (Victory), Dec. 8.—No. 2 of the "Little Stories from Real Life," by Jacques Jaccard. Peggy Conrady, A. D. Blake and Raymond Russell, play the leads. A good story of theatrical life from behind the scenes. Interesting and well handled throughout.

THE FROLIC OF THE MARIONETTES (Powers), Dec. 9.—A half-reel number, picturing Prof. Charlarte's performing manikins, a familiar vaudeville act. The stage settings are elaborate for this type of act and it is quite pleasing.

A Ditmars educational subject will be released on same reel, to be entitled "Nature's Monstrosities."

KEEPING IT DARK (Nestor), Dec. 10.—A good comedy number by Gertrude Hynes, with Stella Adams, Harry Rottenberry, Billie Rhodes and Ray Gallagher in the cast. The newly-married couple say nothing of their children, but employ them secretly as servants. This handles familiar subject matter in a new and enjoyable way.

Universal Film Mfg. Company, Specials.

THE PHANTOM FORTUNE (Gold Seal), Nov. 30.—A three-reel offering, by L. V. Jefferson, featuring Hobart Henley, Louella Maxam and others. The gilded son is a young man whose parents have sacrificed everything to let him have his way. He almost stuns them by marrying a moving picture actress, but all turns out well in the end. The plot has numerous stock elements and doesn't get up much real feeling. At the same time the cast is agreeable, the scenes are interesting and it makes, on the whole, quite good entertainment.

THE WHITE SCAR (Broadway Universal Feature), Dec. 6.—This five-part subject, starring Hobart Bosworth, has strong dramatic quality, is well acted and finely photographed. It is staged in picturesque backgrounds. It was review at length in the issue of November 27.

THE ROAD TO PARADISE (Universal Special Feature), Dec. 6.—This two-reel number is the last episode in the new series of Terence O'Rourke adventures. J. Warren Kerrigan, Harold Holland, Lois Wilson, Harry Carter, and Maude George appear. In this Terence is suddenly called by Beatrix to save her from an unwelcome marriage alliance with Duke Victor. The number is well-constructed and full of interest. A duel with swords makes a good feature. A good number.

IDOLS OF CLAY (Gold Seal), Dec. 7.—A three-reel number, written and produced by Robert Leonard, who also plays the leading role. He is assisted by Ella Hall, who does some delightful work, first as the little girl who idolizes her man of clay and later as the mature woman whose love remains true after his release from prison, where he had been sent for another's crime. The story is one that gets a strong hold on the sympathies and is much better than the average offering. The close is effective.

SIN ON THE SABBATH (L-KO), Dec. 8.—A two-reel low comedy number, featuring Billy Ritchie, Louise Orth, Gene Rogers, Reggie Morris and Alice Howell. Billy appears first as an unfortunate flirt and later as clerk in a drug store. His job is to dispense booze to men customers in the back room. The situation around which the story is built is familiar to the average small town resident and has a humorous side. There is some funny business in this, particularly in the closing scenes, where the back room is suddenly converted into a place of worship. When the women appear the men are reading Scripture lessons and singing hymns.

THE LITTLE LADY ACROSS THE WAY (Imp), Dec. 10.—A sparkling comedy number in two reels, by May B. Havey, in which smiling Matt Moore and Jane Gail make a reappearance on the screen after a considerable absence. Matt's experience with his first sweetheart renders him something of a woman hater. His unconventional neighbor breaks up his peevishness and makes his world brighter. The number is unusually pleasing, though the one-piece bathing suit is out of place in polite comedy

THE LION'S WARD (Bison), Dec. 11.—A three-reel number, by James Dayton, featuring George Williams, Betty Schade, Paul Bourgeous and Countess Martina. The story is located in the African jungle and is much like numerous predecessors. The plot is not particularly strong and merely serves to display lions, leopards and other beasts in their native haunts. The story is a little slow compared with previous offerings of the kind, though the settings are very good throughout.

V-L-S-E, Inc., Specials.

THE NATION'S PERIL (Lubin), Nov. 22.—Another well-defined plea for prepardeness, this five-reel drama contains a number of realistic battle scenes and is acted by a thoroughly capable cast. The scenes are laid around Newport.

Edison Busy with Kleine-Edison Features.

The Bronx Studios of the Edison Company resound to the hum of clicking Cooper-Hewitts, the husky voices of hard-working producers and the hammer of scene crews in the "finishing touch" process now being given the Edison output scheduled for release during the late winter and early spring through the Kleine-Edison Feature Service.

"The Destroying Angel," a five-part drama featuring Mabel Trunnelle and Marc MacDermott, was completed last week and is now being shipped to Kleine-Edison branches. In the opinion of critics neither Mabel Trunnelle or Marc MacDermott has ever done better work than that in "The Destroying Angel." Incidentally, this is the first feature in which these popular players appear together. "The Destroying Angel" is scheduled for release December 8.

Work is progressing rapidly on a number of other Edisons which will feature Viola Dana, Marc MacDermott, Miriam Nesbit and Mabel Trunnelle. "The Catspaw," founded on William Hamilton Osborne's celebrated novel of that name, is almost ready for preliminary screening. The theme of Osborne's "The Catspaw" is too well known to require comment. The leads have been placed in the able hands of Miriam Nesbit and Marc MacDermott.

Viola Dana, that winsome beauty whose extraordinary work in "Children of Eve" added a host of friends to her legions of admirers, is busily engaged in the filming of a five-reel story entitled "The Innocence of Ruth," by William Addison Lathrop. Edward Earle, a newcomer in the Edison ranks, will play opposite Miss Dana. Her talent and originality, coupled with her beauty and enviable popularity, are sure to commend "The Innocence of Ruth" to exhibitors.

One of the recent scenario acquisitions on which Edison producers place great faith is a recently purchased script called "The Crucifixion of Philip Strong." This is an unusually good story for film purposes, possessed of great originality of theme and many striking incidents. It is founded on the well-known novel of that name by Rev. Charles M. Sheldon, author of "In His Steps," "His Brother's Keeper," "Born to Save," etc.

"The Crucifixion of Philip Strong" will feature Mabel Trunnelle and Robert Conness. It is adapted for the screen by Francis M. Neilson.

Muldoon's Farm in Raver Picture.

"The Other Girl," the successful Augustus Thomas stage play which is being filmed by the Raver Film Corporation, has several scenes which are laid in and about a physical culture health resort. In the original stage production Mr. Thomas staged these scenes about the William Muldoon Health Farm at White Plains, N. Y., where many millionaires repair their health.

Mr. Muldoon is considered somewhat of a czar on his farm. His command must be obeyed to the letter and he will not let anything interfere with the daily routine which starts at four in the morning and lasts until eight in the evening. It was therefore with no little difficulty that permission was secured to utilize his property.

Mr. Muldoon had never seen pictures taken before. In fact, he had never seen a motion picture and was somewhat averse to having his system broken into when the players arrived and he learned what they wanted. When his old friend James J. Corbett, who is being starred in this picture, appeared on the scene he readily gave his consent. After he watched the people at work for some time he became deeply interested, so much so that he consented to appear in several of the scenes and invited the players to stay for a week. As all of them were in good health and four o'clock in the morning is earlier than they are accustomed to rising, they decided that they would sooner take pictures in the studio in Staten Island.

Many of the trainers and some of the exclusive paraphernalia to be found only on the Muldoon farm appear in the picture, giving the scenes the atmosphere called for in Mr. Thomas' script.

New M-in-A Posters Are Receiving Praise.

The innovation of semi-cartoonic posters by M-in-A Comedies has proven successful, judging from the large number of complimentary letters which the company has received from exhibitors throughout the country.

Not satisfied with the regular style one-sheet and believing that a comedy film deserved something unique in the line of advertising, M-in-A Comedies hit upon the plan of a semi-cartoonic one-sheet. Every week this one-sheet caricatures some particularly ludicrous scene of the current release.

Although the company finds these posters considerably more expensive and troublesome to make, the result seems to justify the added effort, as it enables the exhibitor to display something new and novel in advertising as well as putting a distinguishing character upon M-in-A Comedies.

Manufacturers' Advance Notes

"THE SILVER LINING" (Flying A).

It is said that "every cloud has a silver lining," and proof of the correctness of the moss-covered saying is artfully set forth in "The Silver Lining," which is a two-reel "Flying A" special to be released November 29 on the Mutual Program. Miss Vivian Rich and Alfred Vosburgh are employed in the leading roles, and Roy Stewart, famed for his film villainy, is cast as the bold, bad man of the piece.

Vivian, in the role of Nell Allen, is a pretty stenographer.

Scene from "The Silver Lining" (American).

As is always the case, for dramatic purposes, the employer winkingly suggests that there is a way in which the young typist can better herself. Tearfully the girl runs to her father, who is at home hovering at death's door. Rather than have his daughter make the supreme sacrifice, the father commits a crime and is cast into prison. Nell obtains employment as a housekeeper. Her father escapes and in secret dwells with her The sheriff arrives and finds the old man dead.

Then, from behind the cloud, comes the silver lining. Richard Grant offers his heart and soul and is accepted. "The Silver Lining" throughout is teeming with pathos. Miss Rich gives a most capable interpretation of the role assigned her, as do the others in the cast.

"THE WHITE SCAR" (Broadway Universal).

Hobart Bosworth in the Universal Broadway Feature, "The White Scar," is at his best, while the play, which is of the Canadian Woods, of the great Wild, the Hudson trading posts, Indians, hunters, and trappers, is one in which all Mr. Bosworth's smooth acting ability can be displayed to the best of advantage. The story is a simple story of pure, honest love—and a villain. Love where all the world loves a lover, for the people of the North always look upon a loving couple as the most happy creatures on earth.

Mr. Bosworth is ably supported in "The White Scar" by Jane Novak, Anna Lehr, Frank Newburg, Norval McGregor and Ronald Bradbury. Mr. Bosworth plays Na-Ta-Wan-Gan, a white trader, which is the Indian for "great trapper," as he was known to all his Indian friends.

"The White Scar" will be released early in December.

COWBOYS PRESENT JACCARD WITH GUN.

In the future when Jacques Jaccard has occasion to employ a fire-arm to carry his orders to distant points among the hills he will use a fine, brand new, pearl-handled, blue-steel, thirty-eight Colt on a forty-five frame of Frontier model and he will carry this formidable weapon about with him in a hand-carved holster which will hang from a hand-carved leather cartridge belt. The weapon was given to him as a mark of respect and admiration by the cowboys who worked under his direction in the production of the five-reel feature, "A Knight of the Range," in which Harry Carey is starred.

LOU-TELLEGEN IN "THE UNKNOWN" (Lasky).

Lou-Tellegen, internationally famous as a romantic star of the stage, who for several years was leading man for Mme. Sarah Bernhardt, having appeared with the famous French actress on two of her American tours, will make his second appearance in a Lasky production on the Paramount Program in "The Unknown," the first public showing of which has been set for December 9.

The scenes of "The Unknown" are laid in Algiers and on the great Sahara desert. The Foreign Legion is a military sanctuary, stationed on the edge of the desert, where men who have met with misfortune or disgrace may redeem their past by bravery and honorable service. No questions are asked and no papers are required to explain who or what they are when they make application for membership. A man is taken for what he is and not for what he was. Into this organization comes Lou-Tellegen, in the guise of an English ne'er do well. The captain of the company is called "Devil Destinn."

The romantic features of "The Unknown" are concerned with the adventures of the young Englishman, his love affair with an American girl and trouble with his captain. The production is lavish in detail. George Melford is the director and the cast includes Theodore Roberts, Dorothy Davenport, Hal Clements, Horace B. Carpenter, Tom Forman, Raymond Hatton and other members of the Lasky stock company.

"THE RUN ON PERCY" (Selig).

"The Run on Percy," fifth in "The Chronicles of Bloom Center," is released in two reels on Monday, December 6th. Chubby Green, Johnny West, Selina Tubbs, and all the other Bloom Center characters which have proven so popular will be seen in "The Run on Percy."

Percy Pinkham has invested all his money in the "Bloom Center Bugle" and writes his old uncle asking for a loan. The uncle comes to investigate his nephew's conduct, and finds him playing poker. He writes Percy a note that he must marry some Bloom Center girl within twenty-four hours or he will be disinherited. Johnny West, correspondent for the County Seat newspaper, embodies the uncle's proposition in a newspaper story, and all the girls with matrimonial inclinations make a run on Percy.

Percy asks Margaret Tate to marry him at once. She agrees, but when she sees the newspaper story, she thinks Percy is mercenary and refuses to have anything to do with him.

Scene from "The Run on Percy" (Selig).

Percy avoids the crowd, sneaks home and writes a note to his uncle, saying that in justice to the girl he loves he cannot marry within twenty-four hours. Then he goes to Margaret and tells her that he has sacrificed his ineritance for her. She then realizes that he truly loves her. Percy's uncle then writes a letter to his nephew, stating that his previous letter was only a plot to make Percy realize the seriousness of life and the value of a good wife.

Le Saint Talks on Adaptations

Says the Williamsons' Story of "The Journal of Lord John" Is Admirably Suited to the Screen.

RECENTLY remarked E. J. Le Saint, feature director at the Universal's Pacific Coast studios: "As a rule, I believe there is no other work that picture producers dislike to handle more than the adaptation of novels, however popular those novels may have been in book form. The reason is obvious to picture people, for they realize just how difficult it usually is to picturize the action which is told so simply in the printed words of the story. It sounds very simple when the story is read. It may be full of action and oftentimes the inappropriateness of that action for a screen presentation does not occur to the producer until he makes the attempt.

"In the production of this recent work of C. N. and A. M. Williamson, 'The Journal of Lord John,' however, I must admit that I have run into the exception to the rule. There is present throughout the entire story exactly the type of action that lends itself most readily to film presentation. It is specially strange coming from these authors, for in the rest of their works this particular type of action is far from predominant, which would make it appear that they had studied the requirements of the screen before attempting to write for it—a process, by the way, which might be emulated to good advantage by other prospective scenario writers, whatever literary experience they may have had.

"Throughout its entire length the plot hangs together unusually well. There is action a-plenty without reverting to the melodramatic, and despite its continuity of action the episodes are so arranged as to make it not imperative that the spectator see all of them to appreciate any one of them. I should say, in fact, that the story as a whole is admirably adapted to the use the company intends to make of it—a connected series."

KARR SAYS "HOME" IS FICTION.

Darwin Karr, a leading man for the Essanay company, smiles when he hears that the photoplay actor has a chance at home-life that the touring actor never has an opportunity to enjoy. He says that statement sounds to him like the enchanted lands that were reached by boarding a magic carpet in the tales he used to read when he was a youngster. The reason for his cynicism is made up of a series of circumstances, which if seen in the cards would have told Mr. Karr that he was to travel.

Mr. Karr signed up with Essanay in the east last summer, joining Joseph Byron Totten, Essanay director in Connecticut. Mr. Totten with his eastern company traveled through Maine, Massachusetts, Connecticut, Rhode Island and New York, making photoplays. Then he returned to Essanay's Chicago studio and Mr. Karr was with him. Three days after the leading man's arrival, he went to Tennessee on a picture. Finishing there, his director got orders via telegraph to proceed to Georgia to take some scenes there. On his return to Chicago this time, Mr. Karr was ordered down to Indiana on another picture. A camera vidette that penetrated the wilds of upper Wisconsin on a hunt for exteriors carried Mr. Karr as one of the riders. So when you talk to him of home-life, he smiles and agrees with you and admits that it must be nice.

BILLIE BURKE STUDIES PICTURES.

Miss Billie Burke is devoting a considerable part of her time to studying the obverse side of the picture game to the one she saw while making "Peggy" at the Triangle-Ince studio. She is often to be seen at the Knickerbocker theater looking at the excellent films supervised by Ince, Griffith or Sennet and noting the modes of appreciation and the relative popularity of the respective stars and plays. In fact Miss Burke is rapidly getting the film eye and will soon be an unequalled authority on the public as well as the theatrical side of photographic appreciation.

The extraordinary success this and the last two seasons of generic plays dealing with provincial character types and locales have lent extraordinary interest to Miss Burke's vehicle in filmland entitled "Peggy." Advance reports from the coast say it is as striking a depiction of Scottish character and temperament as was "Peg O' My Heart" for the Irish and middle class English types; "Hobson's Choice" for Lancashire and "Quinneys" for the Yorkshireman. Miss Burke, as is well known, is part Scottish by ancestry. She said the other day at the Knickerbocker that filming "Peggy" was a sheer delight, so beautifully were the scenes adjusted to the Scottish Highlands, and so faithfully had the characteristic Highland atmosphere been preserved.

EXCHANGEMEN WANT RAVER PRODUCT.

For the purpose of negotiating for the territorial rights of the Raver Film corporation productions the following exchangemen called on Harry Raver, president of the company, in the past few days: J. F. Cuberly, general manager, Zenith Feature Film company, Duluth, Minn.; I. H. Kuh, E-I-K Film company, Chicago; N. Palley, manager, United Film service, Detroit, Mich.; William J. Benedict, Kriterion company of Boston, and J. E. Donahue, Union Film and Supply company of Boston.

THEATRICAL HISTORY REPEATS ITSELF.

If you had happened to be in front of Grace Church recently at 6 o'clock in the morning you would have witnessed a scene which, strangely enough, was a replica of one which occurred just thirty years ago. At that time Denman Thompson, searching for a background for posters to be used in the exploitation of "The Old Homestead," was photographed while posing before the old church in his familiar make-up as the venerable rustic character which he made famous the country over. Frank Losee, who is playing the Thompson role in the Famous Players Film Company's adaptation of "The Old Homestead," stood before the same old church in the same attitude assumed by his predecessor, garbed in a duplicate of the costume which Mr. Thompson wore thirty years ago. This time, instead of the still picture, the motion picture camera caught the moving figure, for Mr. Losee, after holding the position for a second, walked quietly away from the church, as though he had just been attending service there.

PREMIER PROGRAM SALES DEPARTMENT.

John W. Heaney has associated himself with the Premier Program in connection with the Sales Department. Mr. Heaney is well known throughout the motion picture industry, with which he has been connected for several years past, having at various times successfully exploited pictures.

"The Japanese Torpedo Boat in a Storm," which excited such favorable comment when shown at the Strand in New York, was among Mr. Heaney's best-known efforts, the picture being owned and marketed by him.

Mr. Heaney's early commercial experience started in the financial district, but for many years past he has confined his attention to motion pictures, in which industry he has been deservedly successful and popular.

NEW ENGLAND BEING SHOWN IN "SEE AMERICA FIRST."

The Mutual Scenic series, "See America First," produced by the Gaumont Co., is now showing scenes in New England. Boston has been released, and the next reel will give interesting animated views of a trip through the Berkshires, including a trip to an immense paper manufacturing establishment. Following this will come pictures of Portland, Me., and the White Mountains. On the same reel with these are animated cartoons by Harry Palmer, giving the adventures of Pa and his family in "Keeping up with the Joneses."

FORTY GOLD KING SCREENS IN ONE ORDER.

S. H. Jones, president of the Gold King Screen Co., of Altus, Okla., recently secured an order for forty Gold King screens from the University of Oklahoma, to be used throughout the state in the various schools for demonstrations in the Agricultural Department. Mr. Jones made a demonstration of his celebrated screen before a committee headed by J. W. Scroogs, the director at Norman, Okla., and Mr. Jones was given the order with no hesitation.

"BIG VOICE GIRL" NOW A UNIVERSALITE.

"The girl with the big voice" is the latest recruit to the pictures. This is Marjorie Lake, who has been heard in vaudeville for the past three years and who has just concluded an engagement on the Orpheum Circuit.

Miss Lake joined the forces of the Universal Film Manufacturing Company at Universial City this week, and has become a member of the Joseph De Grasse Company. Mr. De Grasse cast Miss Lake for a role which fits her most satisfactorily and needless to say, she is extremely happy in her new work.

Miss Lake is blessed with the happiest of dispositions, and she radiates joy to every one about her. Miss Lake's wonderful voice was heard for some five years in musical comedy, and during that period she directed her own company.

UNIVERSAL DUPLICATES MOULIN ROUGE.

Good examples of fidelity to detail are numerous in a recent creation of Leon Kent in his production of F. McGrew Willis's three-reel drama, "Transgression." The story called for Paris atmosphere and its night life. Under the supervision of Mr. Kent a duplicate of the famous Moulin Rouge was made from photographs of the original. Of course, the fact that this director is a native of that city was largely responsible for the exactness of the imitation. Not content with having made a replica to defy detection, he went a step further and after long sessions with the master electrician found a way whereby the front of the building could be lighted just as it is lighted in reality. The necessary scenes before the edifice were made at night and the effect is little short of marvelous.

"The Wanderers," produced by William Wolbert, with Mary Ruby, who will be remembered for her excellent work in "The Lorelli Madonna;" William Duncan, of "The Chalice of Courage" fame; Hazel Buckham and Otto Lederer in the principal characters and "The Return of Eli Judson," directed by Dave Smith, with George Holt in a strong dual character, have been received by the Vitagraph Company at Flatbush from the Western Vitagraph Company at Los Angeles, California, and are listed for early release.

"THE SPY'S RUSE" (Kalem).

A novel invention for use in war that has really been found practicable in preliminary tests by Secretary Daniels' Naval Board of Advisors furnishes the principal element of interest in "The Spy's Ruse," a Kalem production that will be released December 31 as an episode in the "Ventures of Marguerite." The invention is a torpedo deflector, the work of a New York electrical expert. In model form it has been tested and approved so that mechanics are now at work on the construction of the apparatus in its real size for an actual demonstration with a navy Whitehead. The Kalem production shows the model as built and shown to the Advisory Board.

Kalem has enlisted the hearty co-operation of the engineer responsible for the torpedo deflector and it is promised that succeeding episodes of the "Ventures" will show many other products of his ingenuity, which are at present known only in scientific circles.

In "The Spy's Ruse" the deflector is made the object of interest to the representatives of a foreign government. Bob Winters, Marguerite's admirer, is the inventor of the apparatus which will deflect a torpedo in its course and turn it at right angles to the original aim. Bob's assistant becomes a tool of the foreign agents and succeeds in stealing the model on the day planned for a demonstration to the United States officials. Marguerite is thrust into the whirl of events when the thief, pursued by Secret Service men, hides in her auto and secures her help in eluding them by telling her that he is escaping from foreign agents who are endeavoring to steal Bob's invention. How the Secret Service men finally capture their man

Scene from "The Spy's Ruse" (Kalem).

before the foreign agents can come into possession of the model, and how Marguerite is relieved from an exciting predicament is told in the closing scenes of this Kalem production.

MR. LASKY SAYS "THE CHEAT" IS GREATEST PLAY

It will come as a surprise to the thousands interested in motion pictures that Jesse L. Lasky, president of the producing firm which bears his name, believes that his company's production of "Carmen" with Geraldine Farrar as the star, has been equaled if not surpassed by a new production entitled "The Cheat," in which Fannie Ward appears as the star. Like "Carmen" it was produced by Cecil B. DeMille, and Mr. Lasky, in a letter to William W. Hodkinson, president of Paramount Pictures Corporation, declares it is the best picture Mr. De Mille has made.

In view of the widespread praise which has come to the Lasky company since the release of "Carmen," with Miss Farrar as the star, it might be assumed that the Lasky company executives would be content with laurels which that notable production has brought to them.

MAYOR MITCHEL AND THE KIDLET CO-STARS.

Mayor Mitchel, city officials and the New York police force will play important roles in a motion picture in two parts which will be released by the Mutual Film Corporation. The picture is entitled "The Baby and the Boss" and deals with the plot of a little girl of six years old to get her favorite policeman promoted. The role of "the baby" is played by Helen Badgley, the Thanhouser "Kiddie."

Bob Ellis is to assume charge of Kalem's "Ventures of Marguerite" company. In addition to directing this series of single reel dramas featuring dainty Marguerite Courtot, Mr. Ellis will enact "heavy" roles.

"THE STAB" (Reliance).

"The Stab," Reliance feature, well illustrates certain advantages which the screen has over the stage. "The Stab" has to do with a crime and the all but conviction of an innocent man for it. George Landon, a business man, allows his wife, Ruth, to visit friends in a city some distance from her home. The wife, being a flighty woman, pretends to be unmarried and in this way attracts the attention of a number of admirers.

A number of exceedingly well-known Reliance players appear in the cast of "The Stab." Irene Hunt plays Ruth, the

Scene from "The Stab" (Reliance).

wife, with a full sense of her flighty values. Mabel Wiles is Alice, who, it is suggested, is eventually to make the bereaved father and his small son happy. Margerie Wilson, who appeared so successfully with Douglas Fairbanks in "Double Trouble," is Pauline. William Hinckley, who is usually cast in matinee idol parts, makes a fine characterization of George Landon, the business-man-husband. George Beranger and Charles Gill are also in "The Stab."

Chester Withey, known the country over as the author of the funny photoplays in which Fay Tincher and Ed "Komic" Dillion, gloom killers, appeared, shows his entire mastery and dramatic technique as the author of "The Stab." He uses dramatic values as certainly as he did pure comedy values. His photoplay was produced by Director Fred J. Butler.

"THE BUZZARD'S SHADOW" (American).

The great American desert is the setting of "The Buzzard's Shadow," a five-reel Mutual Masterpicture, produced by American Film Company, and carded for release December 9. "The Buzzard's Shadow" is a spectacular production with Harold Lockwood and May Allison in the leading roles. Hundreds of

Scene from "The Buzzard's Shadow" (American).

United States soldiers, regulars from the garrison at San Diego, appear in the picture.

The scenic effects in "The Buzzard's Shadow" are remarkable. No effort was spared by the producers. It is complete and correct in detail and is a thoroughly enjoyable picture. It was directed by Thomas Ricketts. In addition to Lockwood and Miss Allison, William Stowell, Harry Vonmeter, Alice Ann Rooney, Dick Loreno, Betty Harte and the child, Virginia Fordyce, have important roles.

"STAR" EXTRAS WITH CISSY FITZGERALD.

Heads of departments of the Gaumont Company at Flushing showed their versatility recently by appearing in a photoplay with Miss Cissy Fitzgerald. Director Edwin Middleton, at work on "The Widow Wins," a Casino comedy, required some extra men to fill a hotel lobby. As it was only a flash, the amateur actors from the office insisted on having a still taken to prove they were in the play. In the picture, from left to right, are Charles Walsh, an actor; B. H. Bromhead, factory

"Star" Extras with Cissy Fitzgerald.

manager (holding newspaper); back of him is C. M. White, assistant to the general manager; Charles Febvre, South American representative; W. G. Jenny, cashier; Harry King Tootle, publicity manager; Miss Fitzgerald, and Charles Craig, an actor.

"CURLY" (Clipper).

"Curly" is a three-reel American Clipper feature and is enacted by an exceptionally competent cast, including Lottie Pickford, William Russell, Charlotte Burton, George Periolat, Eugenie Forde and Lizette Thorne. This is the first of the much-talked-of three-reel Clipper films in which these former stars of "The Diamond From The Sky" appear. It will be released on the Mutual Program Dec. 11th.

Miss Pickford plays the role of Curly, a black-haired girl of the slums and her rendition of the role is delightful. Mr. Russell plays the part of the wealthy young Brewster, who

Scene from "Curly" (Clipper).

fosters a mission and befriends Curly. The artful villains of the piece are Miss Burton and Mr. Periolat, who enact the roles of the impecunious impostors who live by their wits on society's highest plans. Miss Forde contributes the exceptional character acting for which she is justly famous.

Donald McDonald of the American directing corps was intrusted with the production of "Curly," and the film shows the finished technique of which this young director is master.

"BLIND JUSTICE" (Essanay).

That the bread we cast upon the waters returns to us and that no good deed is unrewarded is the moral contained in "Blind Justice," a charming little story in three acts with Henry B. Walthall in the leading role.

The story tells of the interests of Elsie Harding, a young girl, who has been influenced by a novel to take up slum work. There she meets a derelict, sees in him the traces of past promises and makes him into a man again, so much of a man

Scene from "Blind Justice" (Essanay).

that she falls in love with him. Then she learns that he is a writer who has been in the slums for material for a novel.

Mr. Walthall brings to the part of Jack Langdon, the derelict, all the charm of the finished actor. His Langdon is, at first, crude, uncouth, suspicious of the world and its people and seemingly afraid of kindness. His rehabilament to the ranks of decency is gradual but perceptible. At the last, he is a gentleman, smooth, suave and polished. The incidents are convincing, logical and interesting. It is a well constructed photoplay, well directed and well acted.

"A SHOTGUN ROMANCE" (Cub).

Aside from the comedy attractiveness characteristic of all Cub Comedies, the release of this brand December 3, on the Mutual program under the title of "A Shotgun Romance," holds special interest in that it presents George Ovey's new leading woman, Miss Belle Bennett, for the first time in a David Horsley production.

Miss Bennett is a rapturously beautiful and accomplished actress and aids George Ovey, as Jerry, in unfolding one of the most humorous vehicles ever provided for the funniest man in America. She is the daughter of the well known theatrical

Scene from "A Shotgun Romance" (Cub).

manager, Billy Bennett, and has a great deal of theatrical as well as motion picture experience.

The plot deals with the amusing vicissitudes of Jerry and his sweetheart (played by Miss Bennett) and the truly heroic manner in which fatherly wrath is turned to paternal blessing.

In the supporting cast are such well known comedians as George George, Louis FitzRoy, Jefferson Osborne, Janet Sully and others.

"THE SIREN'S SONG" (World).

"The Siren's Song" tells a story of how a young man from a country town comes to New York and is inveigled in an illegitimate banking proposition. The schemers make their escape just in time to elude the duped depositors who make a run on the bank, wrecking it, and causing the arrest of the country lad. He is sentenced to four years' imprisonment, after which he decides to begin life anew in a foreign country.

On board the steamer, he meets the couple that caused his

Scene from "The Siren's Song" (World Film).

downfall. After a fierce battle he is thrown overboard from an ocean-going steamer (falling 75 feet into the water). After drifting all night, he is rescued by a fishing smack and landed in a small New England village. He secures employment and makes many friends among the inhabitants.

His enemies, ignorant of his presence in this village, appear to blackmail a rich widow, who is living with her daughter in seclusion in this town.

The hero hears of their presence, and, knowing they mean no good, investigates, and threatens to send them both to prison if they do not leave the village immediately. They realize he has the upper hand and surrender.

There is also a beautiful love story entwined in "The Siren's Song" which gives it a sweet and pathetic touch.

"THE OGRE AND THE GIRL" (Lubin).

In the three-part Lubin release, "The Ogre and the Girl," for Thursday, Dec. 9, Clay M. Greene has written and produced a feature for regular release of a more than notable value.

Taking for his theme a beautiful story of love and sacrifice of the wicked and ugly old man of the hills, the Ogre, and drawing with a marked master hand the characters of the

Scene from "The Ogre and the Girl" (Lubin).

Ogre, the Girl, the Lover and the Discarded One, Mr. Greene has molded a story of stirring and sterling quality and added to it the touches of a master hand at directing.

Prominent in the cast are Geraldine O'Brien as the Girl, Kempton Greene as the Lover, C. J. Elmer as the Discarded One and Bernard Siegle as the Ogre.

"STRANGLED HARMONY" (Vim).

"Pokes and Jabbs," in "Strangled Harmony," the Vim release of December 10th, use music as the theme of their comedy. Following their rule that each comedy must have a plot, this release is no exception and, in fact, depends upon its plot for most of its laughs.

The story has to do with Ethel, a young girl, who is passionately fond of music. The rich Mr. Jabbs wooes her. But she will not have him and his money because he has no music

Scene from "Strangled Harmony" (Vim).

in his soul. She gives her love to Pokes, a poor violinist. When he sells his violin, he loses her love and she reconciles herself to Jabbs. She improves her mind by reading novels and teaching her ten children music—much to unmusical hubby's disgust. Pokes yearns for her—but he doesn't know that oftimes it is better that we do not get what we strive for the most!

In this release "Bobbie" Burns and "Walt" Stull appears as Pokes and Jabbs, supported by Ethel Burton and the rest of the Vim funmakers.

"BONDWOMEN" (Kleine).

This Kleine production will rank with the strongest features of the year both in theme and presentation. It tells a story of interest to every home because it deals with a problem that must be solved in every home and solved satisfactorily, too, if harmony is to prevail. It is of equal importance to the husband and wife, and sometimes, as in "Bondwomen," it proves the rock upon which the matrimonial craft is wrecked. The plot in "Bondwomen" is unfolded from such an impartial viewpoint that must satsify, no matter which way our sympathies predominate with regard to this important family issue. Maude Fealy in the titular role, Norma Ellis, wife of Doctor Hugh Ellis, enters wholly into the spirit of "Bondwomen" and produces one of her best pieces of work before the camera. As the scenario was partly rewritten ac-

Scene from "Bondwomen" (Kleine-Edison).

cording to her suggestions she is able to interpret its lines and situations not only in a flawless manner, but in a brilliant, heart-gripping way that scores heavily. She is supported by a company of unusual excellence and a splendid, satisfying picture results. "Bondwomen" is scheduled for release through the Kleine-Edison Feature Service, Dec. 15.

"THE LOVE OF LOTI SAN" (Selig).

A most meritorious Selig Diamond Special in three reels, "The Love of Loti San," will be released through the General Film service on Thursday, December 2. This strong picture play is the more noteworthy because of the fact that Miss Bessie Eyton, the captivating Selig star, appears for the first time as a Japanese maiden. She is supported by a carefully selected company of players, including Edw. J. Piel, Al W. Filson and

Scene from "The Love of Loti San" (Selig).

others. Many beautiful and interesting scenes from old Japan are introduced during the course of the action.

"The Love of Loti San" deals with the love of a Japanese girl for her American husband, a civil engineer. Finally his former "flame" arrives in Japan and he again becomes infatuated as in days of old. Stricken with Oriental plague, the American calls constantly for his old love, but as entering his room means death, the woman hesitates. Then it is that Loti San hands over her baby to the American woman and goes to the bedside of her husband, there to sacrifice her life in caring for him.

Miss Eyton is particularly charming in the role of a Japanese girl, and there is not a dull moment in this Selig production.

"A DEAL IN INDIANS" (Cub Comedy).

An exceptionally large cast, headed by funny George Ovey, and including two newcomers—Belle Bennett and Rena Carroll —together with the regular members of the stock company, furnish in "A Deal in Indians," the Cub Comedy release for November 26, a rollicking farce which is said to be one of the most entertaining of all Cub Comedies turned out so far.

The subject permits of a large number of laughable scenes. Jerry, played by George Ovey, is again in the toils of the law, but by an ingenious scheme succeeds in escaping, only to fall into the hands of a band of Indians, the chief of whom com-

Scene from "A Deal in Indians" (Cub).

mands that the captive shall die. The Chief's daughter successfully pleads for Jerry's life and obtains her father's consent to marry him upon condition that Jerry adopt the paint and clothes of the tribe. Having no alternative, Jerry is made up as an Indian.

A professor of natural history, seeking an Indian to accompany him on his lecture tour, buys Jerry from the chief of the tribe and takes him to his home. But the Princess cannot bear to be away from Jerry and follows him. Arriving at the professor's home she creates such a disturbance with Jerry that the police are called. The officers, recognizing the painted Indian, first straighten out matters and then return Jerry whence he came—to jail.

As a laugh-producer the picture is said to be exceptional and in respect to technicalities it is easily within the high standard of the Cub releases.

"THE RIFT WITHIN THE LUTE" (Lubin).

Anthony P. Kelly's four-part feature, "The Rift Within the Lute," a story of a country girl's trust for the suave man from the city, which under the direction of Joseph Kaufman of the Lubin Company, has been in the making for the past three weeks, has received its finishing touches and the stamp of approval have been placed upon it by the directing force and management of the company.

Director Kaufman and Author Kelly are both to be highly complimented for the excellent production and signal praise is due to dainty little June Daye, the Lubin star, who plays the leading role of Kate Merry, as well as to the newcomers to the Lubin Stock Company, Inez Buck, formerly of "The Misleading Lady" company, and Craufurd Kent, the new Lubin juvenile leading man.

"THE ARAB'S VENGEANCE" (Centaur).

Ulysses Davis, the director, signed recently by David Horsley, has finished staging his first Centaur Feature. It is to be called "The Arab's Vengeance" and is scheduled for relase on the Mutual program December 16.

The story, written by Miss Theodosia Harris, of Mr. Horsley's scenario staff, is laid in Arabia and has to do with an Arab's

Scene from "The Arab's Vengeance" (Centaur).

thirst of revenge for fancied wrongs inflicted. It is an absorbing drama with the added effect of some vivid scenes of the desert country.

Margaret Gibson, one of the most beautiful actresses in motion pictures, heads the cast, assisted by Roy Watson, John Oaker, Thomas Morrissey, David Allen, B. Singh and others. A contingent of the Bostock animals also appear in scenes that are spectacular and novel.

MUTUAL WEEKLY TO SHOW PARIS FASHIONS.

And now women are to see the gowns of fashionable Paris just as Paris itself sees them on the boulevard and at the opera. Pell Mitchell, editor of the Mutual Weekly, is happy over the receipt of a cablegram from the Société des Etablissements Gaumont of Paris, announcing the shipment of several hundred feet of hand colored fashion pictures of models furnished by leading Paris dressmakers.

These colored animated pictures are for the fashion section of the Mutual Weekly exclusively. Already this department in the Mutual Weekly is recognized as the standard of latest Fifth avenue models, and the showing of gowns from the French capital carries the Mutual Weekly even a step farther in showing the women of America the latest fashions.

"BLACK FEAR" (Metro).

"Black Fear," which is presented with an all-star cast, which includes Grace Elliston, Edward Brennan and Grace Valentine, is a coming Metro picture now being completed in the Rolfe studios by Director John W. Noble. The story deals with the menace of certain drugs to the young, the chief victim in the play being a small boy.

"The Battle Cry of Peace" rounded out the 100th regular performance in New York at the Vitagraph Theatre, on Wednesday, matinee, October 27th.

"A MAN'S MAKING" (Lubin).

In "A Man's Making," the Lubin five-reel feature which is released through the V-L-S-E, Inc., office on Monday, December 6, Director Jack Pratt, who is also the writer of the play, has conceived a remarkable human interest story which will appeal to young and old alike.

Mr. Pratt has taken for his main theme the fall through youthful folly of a rugged young American at college, where "good times" and prowess on the athletic field are paramount

Scene from "A Man's Making" (Lubin-V-L-S-E).

in the mind at the expense of proficiency in studies—and the later rise to success and real manhood through a grim determination and fighting the seemingly hopeless battles of life.

Richard Buhler, the favorite of the speaking stage, whose years as star in stock and later as star of "Quo Vadis?" and "Ben Hur," is seen in his second appearance under the Lubin banner in the role of the son who rises to the heights of success and to the aid of the father who had disowned him to teach him the lesson of life.

Opposite to Mr. Buhler in the leading feminine role is dainty Rosetta Brice, the Lubin star, and in the support of these two favorites are Herbert Fortier, George Clarke, William H. Turner and Nelson Hall.

Features of the picture are the terrific fight between the two one hundred and ninety pounders, Buhler and Hall, which, beginning on the sands of the beach, is carried to the cross trees of the storm tossed fishing schooner at sea. Wall Street, "The little crooked street with a river at one end and a graveyard at the other," as it has been termed by Anthony P. Kelly, who is responsible for the scenario of "A Man's Making," is depicted with its whirl of finance, the stock exchange and curb market, etc. Another feature of the picture is the scenes of the football game played at Franklin Field, Philadelphia, in which "Dick" Buhler played right half on the U. of P. 'Varsity team and in which the entire 'Varsity team of that University appear.

WILL BOOK PREMIER PROGRAM.

Eugene Marcus and Lewis Newman of the Eastern Booking Office, Philadelphia, Pa., while in New York this week were seen at the offices of the Premier Program. The Eastern Booking Offices, Inc., will handle the Premier Program in its territory, and expressed entire satisfaction with the deal just closed.

Eugene Marcus said: "There is an excellent field for the activities of the Premier Program. We exchangemen, who come into direct contact with the exhibitor, fully appreciate his crying need for more moderate feature rentals, provided always that the reduction in price does not mean a let-down in the merit of the picture.

"Today the motion picture business is sharply competitive, and many towns that even last year had only one theater today have two or more. Allowing for the normal increase in theater attendance, which cannot exceed 50 per cent. in the course of one year, the fact still remains that with an even distribution of patronage each theater can only legitimately expect 75 per cent. of the attendance of the previous year when it had the entire field to itself.

"In making the above assertion, I am only dealing in generalities. Some theaters are more ably conducted than others, and the picture itself is, of course, of prime importance. We believe, of course, in Premier pictures, and are backing this belief with actual cash, and in the business world I have been unable to find anything more convincing.

"Many people make the assertion that motion pictures have reached the climax of their ability to interest the public, and, therefore, to produce profits; but I know that such is not the case. The profits may be smaller than heretofore, but a more careful proportioning of income to expense and more just expenditure of the actual cash necessary for the conduct of the business can only mean increased prosperity for the exhibitor and through him the entire industry."

"CAMILLE" (World).

The World Film production of "Camille," in which Clara Kimball Young is playing the title role, is fast nearing completion. As far as they have taken the picture, it gives promise of being the best vehicle Miss Young has yet had. Paul Capeliani, who portrayed "Armand" with Mme. Sarah Bernhardt in Paris, is appearing in the same role in the screen version with Miss Young. His brother, Albert Capeliani, is the director, and having witnessed the French version of "Camille" has taken

Scene from "Camille" (World Film).

advantage of the foreign ideas and is making this a realistic reproduction of Mme. Bernhardt's.

ELECTRIC SELLING MACHINES IN DEMAND.

The Automatic Ticket Selling and Cash Register company reports an ever increasing demand for their electric ticket selling machines, and state that their factory, although running 100 per cent. capacity, is four weeks behind with orders.

Among recent orders is one from Mr. Moe Mark for his beautiful new Strand theater, Lynn, Mass. Mr. Mark's company is now using a total of eighteen automatic ticket sellers, including one at the Strand theater, New York City. This machine handled, during the week beginning October 21, about 150,000 admissions, demonstrating its value as never before.

The Automatic company reports that plans are being made for the enlargement of their factory in St. Louis and the establishment of additional agencies for next year.

JOE LEE WITH THE PREMIER SALES DEPARTMENT.

Joe Lee, whose activities in the motion picture business dates back some years, is now associated with the sales department of the Premier Program. Mr. Lee is a man of vast experience in the requirements of both the exchange man and the exhibitor and is known from coast to coast, having traveled most of this country in the interests of various moving picture concerns.

Mr. Lee has been New York representative for several exchanges located in different parts of the country. At present he is busily engaged in building up and completing exchange organization of the Premier Program, a field where his activities find ample scope.

The Laemmle Film Service, Des Moines, Iowa,

as it now appears under construction. The building occupies one-quarter of a block. There is a miniature moving picture show in it. Electric elevators carry auto trucks up to the second floor where they can load and unload film. There are stock rooms, store rooms, and an office lobby 18 by 55 feet, and all the latest improvements.

STRONG CAST IN "THE UNWRITTEN LAW."

According to reports from the Pacific Coast, the cast supporting Beatriz Michelena in "The Unwritten Law," now being produced by the California Motion Picture Corporation, is an exceptionally strong one. Among the members thereof are three who played prominent roles in "Salomy Jane," the first photoplay in which Miss Michelena appeared. They are Andrew Robson, William Pike and Clarence Arper.

The motion picture public will be impressed by the wide dissimilarity in each case between the parts played by the three in "Salomy Jane" and those they are essaying in the present production. Their success with both goes far toward evidencing the wide range of their histrionic versatility.

William Pike, who is playing opposite Miss Michelena in "The Unwritten Law" and appears in the role of a wealthy young candidate for Governor, was Red Pete the stage robber in "Salomy Jane." Andrew Robson is Larry McCarthy, the political boss, in the present picture, while in the former one he impersonated "Yuba Bill," the hale and philanthropic stage driver. Clarence Arper, who added the comic element to "Salomy Jane" in his characterization of Starbottle, is now Dr. Mahler, a prominent physician.

RICHARD BUHLER IN "FATE."

Daniel Carson Goodman's original five-act play, "Fate," a tense and powerful story of railroad life, is the vehicle selected by the Lubin management for the next appearance of their star, Richard Buhler.

"A Man's Making," the play by Jack Pratt, also directed by him and which was adapted for the screen by Anthony P. Kelly, has been completed and the production of "Fate" will begin at once. Mr. Goodman in writing this new feature has built a character for the lead around Dick Buhler, which will offer that already popular photoplay favorite the opportunity to appear at his best, with the same opportunities for his leading lady Rosetta Brice.

Others of the cast are William H. Turner, Arthur Housman, Francis Joyner and Inez Puck.

The picture will be taken at the Philadelphia studios and at the Lubin Betzwood plant. It is scheduled for release through the V-L-S-E, Inc., offices early in the year.

Director Jack Pratt will be in charge of the making, with "Ever Ready Teefy" as the assistant and Fred Chaston at the camera.

"OVER NIGHT" (World).

James Young is putting the finishing touches to his comedy feature, "Over Night" Mr. Young's specialty is the direction of refined and amusing comedy. His successes in "Little Miss Brown," "Marrying Money" and others are well remembered. Moreover, Mr. Young is an artist and a litterateur in the titling of films. He is always sure by his humor to give you many smiles while you look at the pictures. Some part of the action of this film takes place on a Hudson River steamboat and you will have some very realistic views on board. Then there is the great suffrage parade, now part of history, having regard to the fact that New York turned down this subject on Election Day, 1915. Vivian Martin is at her best, and is most winsome in this picture.

AN OVERWORKED TICKET SELLER.

Undoubtedly the automatic ticket selling machine at the Strand theater in New York would take a first prize for the seven day run of week beginning October 31. This was the week of the Lasky production of "Carmen" with Geraldine Farrar and the busy little ticket selling machine handled about 150,000 admissions for the week. The manufacturers of the machine, the Automatic Ticket Selling and Cash Register Company, have their factory running at full capacity but report a month's arrears in filling orders. As a consequence they are at work on plans for an enlargement of their St. Louis factory.

SIMPLEX CATALOGUE.

We have just received the 1915-16 catalogue and illustrated Parts Price List of the Precision Machine Company for their Simplex projectors. Inclosed in the same envelope is a new instruction book fully illustrated and containing short and complete instructions on unpacking, installing, etc., as well as the detail illustrations and instructions on operating originally prepared for the Richardson Handbook. Both booklets are strongly and suitably bound and will prove welcome helps to all Simplex owners and operators.

"BABE" HARDY, VIM FAT MAN.

No motion picture comedy company seems quite complete without a fat man. In Vim Comedies, "Babe" Hardy, a 350-pound laugh-provoker, fills this role. One of the few fat comedians who is not burdensome to himself, Hardy can turn handsprings, roll-overs and flipflaps with the agility of the most finished acrobat. While with the Lubin Company his broad laugh and pleasant smile and "Hardy" specimen of manhood won him many admirers. He claims that he has by no means expended all his mirth and has a new supply of stunts on hand for the Vim releases.

Robin Williamson, another recruit from the Lubin forces, has also joined the Vim players. Williamson will take character roles and his original line of caperings will prove a valuable asset to the Vim contingency.

NOTES OF THE TRADE

E. N. WALLOCK is a new member of Balboa's producing staff. He is putting on a multiple reeler in which Jackie Saunders, the Balboa girl, is the featured player. John Mackenzie, the veteran cameraman, has been assigned to this company, and he is getting some splendid shots. Mr. Wallock is one of the most experienced directors in the business. For many years he was with Selig's prior to joining Balboa.

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Lanier Bartlett has written an appealing drama in two reels, "Just As I Am," which was inspired by the famous hymn of the same name. An all star cast, including Wheeler Oakman, Eugenie Besserer, Edith Johnson and Frank Clark, add to the impressiveness of this subject. Colin Campbell, who produced "The Rosary," "The Carpet from Bagdad," "The Sands of Time," etc., directed "Just As I Am."

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Vitagraph Director C. Jay Williams is producing "By Love Redeemed," for the Vitagraph Company, with a cast that includes Jewell Hunt, Belle Bruce, Logan Paul, Garry McGarry, Anders Randolf, Arthur Cozine and Jay Dwiggins.

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Director John G. Adolfi has just completed the production of "Joan o' the Hills," an Imp-Universal feature, with Violet Mersereau and Harry Benham in the leading roles. The scenes are laid in the Ausable Chasm, near Port Kent, N. Y.

* * *

Jack McDermott is the newest addition to Kalem's Glendale "Ham" Comedy forces. Mr. McDermott will assist Director Beaudine in addition to playing the juvenile leads.

After an extended vacation, Joyce Moore is once more back playing in the Balboa feature films. She will be remembered as having played the feminine lead opposite Henry Walthall, in the Balboa production of "Beaulah," when she more than acquitted herself with credit.

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In "The Love of Loti San," released in three reels as a Selig Diamond Special on Thursday, December 2nd, Bessie Eyton enacts for the first time the role of a Japanese girl. "The Love of Loti San" is from the pen of Lyllian Brown Leighton, another Selig star who was formerly a newspaper writer.

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The Vitagraph Company will produce Frances Aymer Mathews' "The Thirteenth Girl," with Arline Pretty, Julia Swayne Gordon and Robert Whitworth, portraying the principal characters under the directorship of Theodore Marston.

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At Kalem's Glendale, Cal., Studios, the filming of the $10,000 series from E. W. Hornung's romantic novel, "Stingaree," is going rapidly forward and the first two-act episode, "An Enemy of Mankind," will be released Wednesday, November 24th.

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The next Vitagraph screen story in which the distinguished actor, Charles Richman, will be seen is a picturization of Cyrus Townsend Brady's "Heights of Hazard," to be released as a Blue Ribbon feature in five parts.

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Miss Edna Roland, who last season played "Mag Haggerty" with Thomas J. Ryan (Ryan and Richfield) in the Mag Haggerty sketches, has signed with the Pike's Peak Photoplay Company of the Associated Program.

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Robert G. Vignola has completed work on Kalem's production of "The Black Crook," a four-part spectacular feature based upon the famous Kiralfy extravaganza, and is about to depart for Jacksonville, Fla., where he will remain for the winter.

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Director McRae Webster of the Imp-Universal forces is directing Edna Hunter and Harry Bennam in a new Imp three reel feature.

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The publicity department of the Gaumont Company has just issued the first of its series of clip sheets to supplement the work being done in the Mutual Program. This will be sent weekly to newspapers and periodicals and to all exhibitors requesting it. "Gaumont Gossip" as it is called will deal with customary data about Gaumont photoplays and actors which will appear of interest to the movie "fan."

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PICTURE THEATERS PROJECTED

ANAHEIM, CAL.—John Casson is having plans prepared for a two-story theater, store and office building, 96 by 160 feet, to cost $40,000.

LOS ANGELES, CAL.—W. H. Crosby has leased the Wilshire theater, located at 143 Southwestern avenue.

SAN FRANCISCO, CAL.—The Progress theater, on Fillmore street, has been remodeled.

ANSONIA, CONN.—The Tremont theater, at the corner of Main and Tremont street, has been purchased by Philip Cohen. The purchase price was said to be $12,000.

CASEY, ILL.—An addition will be built to the Lyric theater and a modern stage constructed.

CHICAGO, ILL.—Marshfield Amusement Company, 1613 W. 12th street, has let the contract for the erection of a two-story theater, store and office building, 96 by 125 feet, to cost $65,000.

CHICAGO, ILL.—Robert M. Hyde, 110 South Dearborn street, is preparing plans for a one-story moving picture theater and store building to cost about $40,000.

DECATUR, ILL.—The Strand is the name of a new moving picture theater opened here by Dorgan Bros. It has seating capacity for 400 persons.

OAK PARK, ILL.—John Hodgson, of Maywood, Ill., will remodel his moving picture theater and build a one-story addition. The improvements will cost about $30,000.

CRAWFORDSVILLE, IND.—Grimes Brothers have sold the Princess theater to G. R. White.

INDIANAPOLIS, IND.—The Monument Realty Company, capitalized at $200,000, will shortly have plans prepared for a commodious theater building to be erected on Monument Place.

LAFAYETTE, IND.—The Victoria theater has been thoroughly renovated.

LA GRANGE, IND.—The front of the Majestic theater has been reconstructed.

SUPERIOR, IND.—The Savoy theater has been purchased by John Jensen and Thomas Moore. The house will be devoted exclusively to high grade photoplays.

BOONE, IA.—Lee Birmingham has purchased the interest of P. J. Schmitz in the Virginia theater.

COUNCIL BLUFFS, IA.—F. E. Cox, 45 Baldwin block, is preparing plans for the remodeling of a local moving picture theater and erecting a one-story addition, 60 by 100 feet, to cost $25,000.

DEEP RIVER, IA.—D. J. Herter has disposed of a building site to Mart & Son, who intend to erect a moving picture theater to cost about $15,000.

MASON CITY, IA.—A. Frankel has erected a new moving picture theater which he has named the New Casino.

MASON CITY, IA.—Thomas Arthur has taken over the New Cecil, formerly conducted by Paul Le Marquend.

ABILENE, KANS.—Extensive improvements have been made to the Seelye theater.

ELKHART, KANS.—Joseph Anderson has leased the moving picture theater formerly operated by George Wood & Son.

OWENSBORO, KY.—Richard Jackson is planning to build a one-story moving picture theater, 28 by 80 feet, to cost $4,000.

WYANDOTTE, MICH.—The Harris & Warren Amusement Company have erected a new brick fireproof moving picture theater on Biddle avenue, with seating capacity of 1,100 persons. It has been named the Majestic and cost approximately $60,000.

ALEXANDER, MINN.—L. E. Blesener has purchased the Howard theater from H. A. Fowler.

GRAND MEADOW, MINN.—W. P. Lewis has sold his moving picture theater to A. Schraul.

MINNEAPOLIS, MINN.—W. J. Nevecker will erect a new moving picture theater at 2201 Sixth avenue, 30 by 80 feet.

ST. PAUL, MINN.—Dave Yessner and A. M. Levitan, 551 Central avenue, are planning to erect a moving picture theater, 40 by 120 feet, to cost about $15,000.

PONTOTOC, MISS.—W. E. Yost, who recently leased the Pastime theater, is planning to make extensive improvements to the interior of the house.

BOONVILLE, MO.—A new moving picture theater has been opened here by Carl A. Barnett.

HOPKINS, MO.—The Royal theater has been taken over by James Ulmer. A number of improvements will be made to the house.

BOZEMAN, MONT.—D. W. Agney has taken over the Lyric theater, formerly conducted by Mrs. Luella von Proskey.

GEYSER, MONT.—The Geyser opera house has been leased by L. H. Gale, who will operate it as a first class moving picture house.

FAIRFIELD, NEB.—N. B. Reynolds, of Howard Lake, Minn., has taken over the Fairfield theater. The house has been redecorated, refurnished and several new features added.

HOLDRIDGE, NEB.—The Crescent is the name of a new moving picture theater opened here by L. C. Severns. It has seating capacity for 600 persons.

WILTON JUNCTION, NEB.—The American theater has been taken over by P. H. Kettleson.

NEW YORK, N. Y.—Bedford Park Amusement Company is planning the erection of a two-story theater, store and office building, 200 by 100 feet, to cost $75,000.

CANTON, O.—Extensive improvements have been made to the interior of the Orpheum theater.

CINCINNATI, O.—I. W. McMahon and Charles Schaengold have leased the Forest theater for a period of ten years with the privilege of purchase. The house was formerly operated by the Auditorium Theater Company.

CLEVELAND, O.—M. Polcar will erect a one-story moving picture theater, 140 by 54 feet.

YOUNGSTOWN, O.—A new fireproof moving picture theater, the Lincoln, located on Himrod avenue, between Murdock and Front streets, was recently opened to the public.

SAVANNAH, OKLA.—The Savannah Amusement Company has sold the Star-Electric theater to Veno Pistocco.

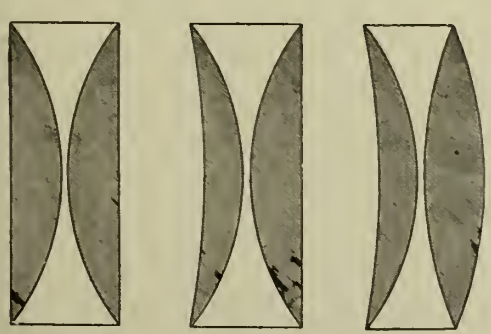
BERWICK, PA.—The seating capacity of the opera house has been increased and a new lighting system installed.

DALLAS, S. D.—Conrad Binks, who recently obtained control of the Lyric theater, is planning to make extensive alterations to the house. Several novel features will be added to the rearrangement of the interior.

SOUTH CHATTANOOGA, TENN.—The Strand is the name of a new moving picture theater opened here by A. Solomon and A. J. Alper.

WESTON, W. VA.—Camden Theater Company will remodel interior of its house; construct new front; install additional seats, etc.

EAGLE RIVER, WIS.—N. M. Emmons will shortly commence work erecting a modern moving picture theater on Main street. The building will cover an area of 40 by 88 feet.



GOOD
Two Plano
Fig. 1.

BETTER
One Meniscus
One Plano
Fig. 2.

BEST
One Meniscus
One Bi-Convex
Fig. 3.

Meniscus Bi-Convex Imported Condensers

For Particular Managers and Operators—

Meniscus Bi-Convex Condensers will improve projection 50%, besides being a great light saver. The Meniscus Bi-Convex Condenser combination has been strongly endorsed and recommended by Mr. Richardson in his talks to operators, and the world's best authorities have gone on record in recommending this wonderful light producer.

We are America's leading importer for the famous Geni France Pure White Glass Imported Condensers.

In ordering, give distance from machine to screen, and machine used.

Sent by parcel post to any part of the U. S. $4.00 per set (20c. additional for postage).

Theatre Record Ledger System, 1916

Commence next year's business with a thorough and systematic auditing record. Mr. John Freuler (Pres. Mutual Film Co.) in a recent issue of Reel Life, urges every theatre manager to install accurate recording record systems, just the same as the Theatre Record Ledger contains. You cannot help but keep a systematic record in using the Theatre Record Ledger System. Each Theatre Record Ledger contains 52 pages. One page comprises a complete week's records. Each day's receipts are carefully separated (matinee from night). Also every item of expense carefully disbursed under separate heads, besides recording space for weather and program used. Price $2.50 (20c. additional for postage.) Money cheerfully refunded if not satisfactory. Order today.

Northwestern Motion Picture Equipment Company, Inc.

J. V. BRYSON, President. MINNEAPOLIS, U. S. A.

Trade News of the Week

Gathered by Our Own Correspondents

A Springfield Boycott

Seemingly Legal Boycott by Indirect Allusion Causes Trouble to Manager Meyhew, of the Reel Theater at Springfield, Mass.—Took an Operator Into Partnership—Not Satisfied with His Weekly Part—No Salaries at the Reel.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

MANAGER W. H. MAYHEW of the Reel theater at Springfield, Mass., claims that the moving picture operators of his city are attempting to boycott his playhouse. He claims that they have no reason for such action and the union officials declare and logically explain that they are not boycotting him.

The labor men carefully explain that they are merely "peacefully picketing." They realize that the law prohibits boycotting. They have stationed a man on the curb in front of the playhouse with a sign, that reads, "If you are in sympathy with an equitable wage for labor, patronize theaters employing union help." The sign does not mention the name of any particular theater.

On the counters of many of the stores in the neighborhood of the theater, the union officials have left small cards for distribution. These read, "Union men and their families will stay away from the Reel theater until they employ union operators. They are declared unfair to organized labor by the Central Labor Union." The operators are not violating any law in doing this, but if they passed the cards to persons on the street, there would be a violation.

One day, the business agent of the union was showing these cards to passers-by in front of the playhouse. Mr. Mayhew, who is a special officer, attempted to arrest him. The union official resisted. A regular patrolman came up and declared that the union man was within his rights.

Mayhew insists that he is not against organized labor. Nobody in his theater receives a salary. It is a stock company and every one connected with the house is a stockholder. At the end of each week, not a cent of salary is paid. The company declares a dividend and the stockholders receive an amount commensurate with the number of shares which they hold.

The fight originated when Raymond Bartlett went into partnership with Mayhew. Mayhew, who was a member of the operators' union, states that he tried to secure Bartlett's admission to the union, but was unsuccessful in his efforts.

Union officials claim that this fight will be worth watching.

MITCHELL GRANDBY PROMOTED.

Mitchell Granby of the Fox Film corporation has been appointed manager of the company's Toronto office. For the past year, Mr. Granby has been attached to the New England office as a roadman and during his connection here, he has made many friends. Manager Harry F. Campbell deeply regrets the departure of Mr. Granby, who proved himself to be an efficient film salesman.

H. HIRSCH TO HAVE NEW SERIAL.

H. Hirsch is preparing his bookings for the new serial, "The Girl in the Game," which he will handle in New England. He reports that the exhibitors of this territory are very enthusiastic over this picture, which will feature Helen Holmes. Mr. Hirsch has successfully handled several serials in New England.

CLARA KIMBALL YOUNG WINNER

Manager Frank H. Vine of the New England office of the World Film is rejoicing over the outcome of the Boston American's popularity contest. The untiring work of Mr. Vine and his associates was alone responsible for the victory of Clara Kimball Young, who was elected by popular vote to lead the grand march at the ball of the Motion Picture Exhibitors' League with Governor David I. Walsh.

KRITERION PRESIDENT RESIGNS.

Bernard M. Corbett has resigned from the presidency of the Kriterion Film Service of New England. He was the founder of this service in this territory.

Salem, Mass., to Try Special Children's Shows

Chamber of Commerce and Associated Charities, Y. M. C. A., School Board and Other Organizations Form General Committee to Choose Shows.

AS a result of conferences between the Salem, Mass., Chamber of Commerce and representatives of the Salem Associated Charities, Young Men's Christian Association, Salem School Board, and many other organizations, a series of motion picture shows especially adapted to children will be given every Saturday morning at the Salem theater. Four successive shows will be first given. If the project is a financial success others will follow, if not, they will be abandoned.

The program for the shows will be selected by a general committee, of which Sumner W. Cushing of the State Normal School is the chairman. With Miss Ethel B. Osborne of the Associated Charities, Mr. Cushing was the prime mover in cooperation with Keon Brothers, owners of the theater, in bringing about these special shows.

The purposes in initiating this show are to offer a show to which parents may feel safe in sending their children; to give a moving picture program under the most favorable auspices for an admission fee of ten cents; to give a program worth while and entertaining; to create a demand for films of merit, educational value, and wholesome in their lines of entertainment, free from vulgarity and violence.

The committee in charge consists of Sumner W. Cushing; William W. Andrew; Miss Elizabeth H. Dunham, Mrs. Alvah P. Thompson, Mrs. Clarence Hayward, Rev. John E. Charlton, John H. Bosshart, Mrs. Mary A. Walkley, Miss Mary A. Barry, Mrs. Harlan P. Kelsey, Christian Lantz, John A. Davis, James F. Maley, Mrs. Annie L. Warner, Miss Ruth Shattuck, Herbert C. Farwell, Ernest B. Luce, and Miss Ethel B. Osborne.

Picture Men Fall Under Blue Laws of Jersey City

No Sunday Shows Allowed in Jersey City—Four Picture Show Managers Arrested for Open Theaters—To Make Blue Laws Ridiculous.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

FOUR arrests of moving picture managers were made last Sunday for violation of the vice and immorality act. Those arrested were: Isadore H. Schlessinger, manager of the Orpheum theater, at the Five Corners; Edward Kenny, manager of the Hippodrome, at 1023 Summit avenue; Hiram Rosner, manager of the Academy, at Central avenue, near Thorn street. The police also arrested John Fellis, moving picture operator at the Orpheum. The men were all paroled for appearance in court.

Immediately after the arrests of the four men had been made Frederick C. Henn, counsel for the moving picture men, entered the cigar store of Franklin M. Jones, and after purchasing a cigar, had the proprietor arrested. "This fight will be continued until the old blue laws are thrown into discard," was the only comment of the lawyer.

Newark, however, has been much more fortunate than her sister city. Practically every playhouse in the city was open for the special benefit performance last Sunday. Among those open were: Strand, Loew's, Kenney's, Newark, Lyric, Liberty, Lyceum, Court, as well as many of the smaller houses.

F. D. HUNT'S NEW EXCHANGE.

The Independent Film Company, of which F. D. Hunt will act as manager, has opened up offices in the Strand theater building. The local exchange will book the productions of the Greene Film Co., of New York. The Independent is a branch office of G. W. Bradenburgh, of Philadelphia. Beginning with the first of the month, the features of the Treble-Clef Motion Picture Co. will be booked through the Independent. Mr. Hunt was formerly connected with the Supreme Feature Film Company, of 607 Broad street.

PATHE EXCHANGE BUSY.

The new headquarters of the Pathe Exchange in Newark are a hive of industry these days. Manager Reinlieb reported last week to the Moving Picture World's representative that business was all that could be expected at this season of the year. O. H. Westfall is now on the road for the New Jersey branch of the Pathe Exchange. Another popular innovation that has been started here by Pathe is

the Newark section in their weekly news pictorials. This section contains views of local and suburban happenings of importance.

TRIANGLE PLAYS FOR STRAND.

Beginning Sunday, November 28, Triangle plays, together with latest Keystone comedies, will be shown at the Strand theater, Newark. Manager Gurseil has been successful in booking the Triangle features exclusively for his house, as it is generally understood that the Strand will be the sole exhibitors of the Triangle pictures in Newark.

ROSENBERGER'S CONVICTION STANDS.

A recent decision of the Supreme Court of New Jersey aroused considerable interest among the state's moving picture exhibitors. The decision was the sustaining of the conviction of Walter Rosenberger for operating his Long Branch theater on Sunday. The court, in rendering his decision, said that the operation of moving picture shows on Sunday was clearly a violation of the vice and immorality act. In view of the hard fight being carried on by the Jersey City exhibitors, the decision was a hard knock.

COURT CHANGES HANDS.

The Court Amusement Company has purchased the Court theater, Market and High streets, Newark, N. J. The house will be under the management of N. Myers.

OPERATOR'S LICENSE REVOKED.

William Uessler, of 25 Vernon avenue, Newark, moving picture operator at the Lyric theater, had his license revoked by Captain C. Albert Gasser, of the Bureau of Combustibles and Fire Risks, for a period of thirty days. It is alleged that Uessler left the booth in charge of an inexperienced operator during the performance late Tuesday night, and in his absence the film caught fire. The few persons who were in the theater at the time were not aware of the fire. The damage was slight.

EDWARDS WITH HEARST-SELIG.

Nelson E. Edwards, of 401 Beech street, Arlington, N. J., who has become famous for his daring in taking moving pictures at the Panama Exposition, in San Francisco, and also at the Mexican War, will start for Germany and Austria next week in the employ of the Hearst-Selig Company.

Philadelphia Ball Coming December 8

Turngemeinde Hall to See Big Gathering of the Film Clans—Many Brilliant Stars Will Sparkle—New York Screen Club Members Invited to Attend.

Special to Moving Picture World from Philadelphia News Service.

FINAL preparations have been made for the Exhibitors' Ball, to be held on December 8 at Turngemeinde Hall, Broad street and Columbia avenue. Tickets may be purchased at many points, including the Exhibitors' Booking Offices, 1339 Vine street, and Gimbel's department store at Eighth and Market streets. According to indications, this is going to be the social event of the season and a record-breaking attendance is assured. Elaborate advertising is being carried on and everything that would tend to make the affair a success has been given a thorough trial.

Each day increases the total of favorites who will grace the ball with their presence. Latest reports are that Viola Dana, Mabel Trunelle, Miriam Nesbit and L. N. McChesley of the Edison Company will attend, as will also Virginia Pearson of the Vitagraph. Professor Henry Clyde, of the famous Cortizzos School for Dancing, will direct the grand march, which will be led by Francis X. Bushman and Beverly Bayne. Invitations have been forwarded to the president and members of the famous Screen Club of New York and the assurance of many of the Screen boys to attend has been received. Music will be rendered by the best talent obtainable and the dancing will continue until the wee small hours of the morning. Have you bought your ticket yet?

COURT JUSTIFIES MANAGER'S TREATMENT OF SNOOP.

William Katz, manager of the Stanley theater, 16th and Market streets, was relieved by Judge Sulzberger of a fine of $25 and costs imposed upon him by Magistrate Hogg for alleged interference with an employe of the State Board of Censors.

The employe, it was said, had gone to the theater and demanded admission to the booth where the moving picture machine was being operated for the purpose of ascertaining whether the film being exhibited bore the stamp of approval of the State Board of Censors. Manager Katz refused to allow the inspector to enter the booth while the machine was in operation, pointing out that it was against the special order of the fire marshal to permit anyone except an expert operator to do so at such a time. It also was contended that the inspector could have obtained the desired information by remaining in the audience and witnessing the exhibition of the film on the screen. Simply another case of an employe of the State Board of Censors endeavoring to impose upon his authority.

CORRY, PA., EXHIBITOR FINED FOR SUNDAY OPENING.

H. W. Parker, well-known proprietor of a moving picture theater in Corry, Pa., was recently fined $4 and costs for operating his theater on Sunday. Mr. Parker is defiant and promises to continue to open on the Sabbath until he sees fit to not do so. The authorities promise to show Mr. Parker the error of his ways and an interesting time is looked for. Here is one exhibitor who is not afraid to fight for his rights. He declares that he is not doing so in order to obtain any cheap publicity, but that he believes that every exhibitor has the right to open his theater on the Sabbath.

Jake Becker to Manage at Parkway.

Jake Becker, one of the partners in the Becker theater, 17th street and Snyder avenue, has taken the management of the Parkway theater, located at 40th and Poplar streets. Mr. Becker is one of the most experienced exhibitors in Philadelphia.

Censorship Arrests in Scranton.

Owners of eight moving picture theaters in Scranton, Pa., were recently arrested at the instance of J. A. Burier, clerk of the State Board of Censors, charged with having exhibited pictures not approved by the state board.

Philadelphia's Garden Theater Redecorating.

Charles Goldstone, proprietor of the Garden theater, 53d street and Lansdowne avenue, has recently had the interior of his establishment artistically decorated so as to closely represent the vision suggested by the name. Mr. Goldstone has been running feature pictures and reports business as being fine. He has lately taken the management of the Franklin theater, 52d street and Girard avenue.

Buffalo Operators Give Sixth Annual Ball

Motion Picture Operators Give Enjoyable Affair in the Lake City—Good Attendance and Fine Time the Features of the Evening.

By Billy Bison, Buffalo (229 Oxford Ave.) Correspondent of Moving Picture World.

THE sixth annual ball of the Buffalo Moving Picture Operators was held at German-American hall in that city, Wednesday evening, Nov. 17, and was a marked success. A well-prepared programme was published by the organization. The music and list of dances were very acceptable. The affair was in charge of the following committees: Officers: H. De Verneuil, Sr., president; W. W. Matchette, vice-president; L. Hager, financial secretary; M. Ostrowsky, treasurer; E. Sugg, secretary; H. De Verneuil, business agent; dance and entertainment committee, J. A. Buck, chairman; Burt Ryde, secretary; M. J. Affachiner, treasurer; reception committee, A. A. Geddis, chairman; Fred Taylor, F. Davison, G. Dell, Leo McGuire, A. Miller; floor committee, B. Ryde, chairman, W. Dion, C. Austin, D. Martin, W. Schwend, E. Bugman, W. W. Matchette, L. Hager, B. Pinzel, P. Steves, Marshall; refreshment committee, M. J. Affachiner, chairman, Burt Ryde, J. A. Buck; wardrobe committee, C. Gehl, chairman; G. J. Johnson, L. Yager, H. Webster, J. Aikens; finance committee, M. J. Affachiner, chairman, Burt Ryde, J. A. Buck; publicity committee, A. White, H. De Verneuil, Jr., G. Goodfellow, S. Geddis, E. Hunt, Leo Steves.

Syracuse, N. Y., Orders Theatre Lobbies Cleared.

In Syracuse, N. Y., orders have been issued to the proprietors of moving picture houses by the department of public safety that the lobbies of all the houses must be cleared of picture standards, popcorn booths and obstructions of every kind. The department was disposed to be lenient until the discovery was made that a company was making agreements with a number of proprietors to put popcorn stands in their lobbies.

Shea's Hippodrome, Buffalo, Gets "Peace" Feature.

Manager Shea, of Shea's Hippodrome, Buffalo, recently sent word from New York that he had arranged for a special engagement of "The Battle Cry of Peace" at that theater for a week, beginning Sunday, November 28th. Following the announcement, Miss Philomena Cavanaugh, press agent for the Hippodrome, sent many communications to the members of patriotic and educational societies, announcing the engagement. Enthusiastic responses were the results. Buffalo newspapers also devoted considerable editorial space to the show.

G. A. Hickey Effectively Boosting Triangle.

George A. Hickey, manager of the Buffalo branch of the Triangle Film Corporation, recently gave a private exhibition of three moving picture productions which his company will release shortly. The exhibit was held at the Ellen Terry theater, Buffalo, and was largely attended by exhibitors and newspaper men. Through the medium of the Buffalo newspapers, the praises of the Triangle Film are being sounded effectively by Mr. Hickey.

Advertising Ethics

Washington, D. C., Strongly in Favor of Governmental Discouragement of False and Faking Advertising—Extravagant Statements, Scenes Not in the Pictures But Advertised Are Aimed at—Many Complaints.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

IT will be incumbent upon the members of the motion picture industry to be more conservative in their claims to the public if the members of the Associated Advertising Clubs of the World and allied interests are successful in obtaining the aid of the Federal Government in driving unfair and fake advertising methods out of the channels of commerce, pleas for which were made by representatives of the various organizations at a hearing held at the Hotel Willard by the Federal Trade Commission last week.

In Washington of late attention has been drawn to an increasing number of advertisements which actually contain fraudulent statements or are so worded as to misrepresent and to mislead the public. Several of these have caused considerable bitterness on the part of those who conduct their business along more conservative lines and these were to be used as a basis for action to be taken in the future.

In speaking on this subject, Joseph P. Morgan, manager of the Princess theater, said to the correspondent of this paper: "I was glad to see your story on fraudulent advertising in a recent issue of the MOVING PICTURE WORLD, and also to know that there are good prospects of the Government taking up the matter. I do not know of anything that will hurt the business nearly as much as catch-penny schemes to attract the attention of the public. I do not mean legitimate publicity stunts, but where a man actually advertises with the intention of misleading the public."

Harry Crandall, president of the Motion Picture Exhibitors' League of the District of Columbia, denounced the practices of men in all lines of business who resort to such methods as those in controversy. "I am one of the many," he said, "who are anxious to at least make our own, the motion picture business, clean, and I think it would be a good thing if the Federal Trade Commission would take up the advertising subject.

Extravagant Statements in Ads.

"I have noticed in the advertising, not only of the exhibitors, but of the manufacturers, many extravagant statements tending to mislead. Take for instance the question of paper. It has come to my attention that scenes were depicted on paper as forming a part of a motion picture production which, when projected on the film, could not be discovered. I have also noticed that very often the exhibitors are not quite as careful as they might be in their newspaper advertising and in handbills and slide announcements. I am sure that this has an ill effect upon the business of all of us, and, as stated at the hearing of the advertising men, 'misleading advertising decreases the value of honest advertising and denies an honest advertiser the benefits to which he is entitled by buying advertising space.' I am personally a large user of newspaper publicity and naturally I would like to see such advertising placed upon the highest plane."

When asked for his views on the subject, Fred Stein, operator of the Maycroft, one of the best known of Washington's exhibitors, gave credit to the MOVING PICTURE WORLD for always endeavoring to urge upon its readers the desirability of fair, clean advertising. "I believe in fighting fair and think that to resort to fake or misleading statements is detrimental to the interests of all. I have noticed some few examples of improper advertising, but much of this can be considered in the light of accidents, for very often copy is made up in a hurry and mistakes thus occur. I am sure all of the exhibitors of Washington are in accord with the work being carried on by the Associated Advertising Clubs of the World and that good results will obtain from their activities."

Complaints on False Advertising.

Charles H. Porter, president of the Chicago Advertisers' Club, declared at the hearing that he could file one hundred complaints for investigation, and that if the club sent out letters he was sure it could file five thousand cases in the next thirty days.

Commissioner Davies said he would be glad to receive complaints from the clubs, and from individuals, and where individuals filed complaints, the commission would be glad to have the national organization appear as an intervener, thus, while the commission made no announcement as to its policy, the fact that it invited complaints and declared its intention to investigate them, was taken as indicating its viewpoint.

R. RUSSELL ROBERTS MARRIES.

R. Russell Roberts, a member of the K. & R. Film Company, of New York City, and Miss Frances E. Kell, also of that place, and said to be a member of a prominent theatrical company, were quietly married last week at the Raleigh Hotel. After the ceremony, the couple left for New York for an extended honeymoon trip that will take them to Pittsburgh, Chicago and many other western cities. Mr. Roberts is well known in Washington. While here he makes his headquarters in the Film Exchange Building, on E street, near Ninth street, Northwest. The interests of his company in this territory are attended to through the local United Film Service office, of which Sidney E. Lust is the manager and proprietor.

I. Glaser Resigns from Leader Theater.

I. Glaser, who for the past six years has been manager of the Leader theater, on Ninth street, Northwest, has tendered his resignation to the District Amusement Company, operators of that house, and will engage in other pursuits. It is stated that the officials of the company have received his resignation with no little regret.

Garden Theater to Be Made Over.

Tom Moore has announced that, pending the initial showing of the Triangle Film Plays at the Garden theater, the entire interior of his Garden theater will be repainted and re-decorated to conform with the auditorium of the Knickerbocker theater in New York. The walls will be done in deep old rose, and the ceilings and dome will be in deep buff with gold and old rose trimmings. The doors will be finished in Colonial mahogany, and the woodwork in pure enameled white. New carpets will be laid and the draperies and hangings will be in harmony. The exterior will be brightened and renovated.

The Niagara theater on Seventh street, near G street, Northwest, has been remodeled and now becomes store property. This is the second motion picture house in this city similarly treated within the past few weeks.

National Exchangemen's League Formed

Washington, D. C., Exchange Men Meet in V-L-S-E Office and Form Organization to Combat Trade Evils and Further Co-operation Among Members.

A NUMBER of exchangemen last week gathered in the offices of the V-L-S-E Company, at 811 E street, Northwest, for the purpose of forming an organization to be known as the National Exchangemen's League. The object of this new association is to combat such trade evils as may be brought to its attention, to further co-operation among its members, and to investigate into any proposed legislation that may come to its attention with a view to keeping the home office thoroughly advised thereof and to aid exhibitors where necessary.

Frank B. Spurrier was selected to head the organization as chairman, C. W. Bunn, of the World Film, will be vice-chairman, while the office of secretary-treasurer will be filled by Clarence L. Linz, of the MOVING PICTURE WORLD.

As reported in a previous issue of the MOVING PICTURE WORLD, there is on foot a movement to bring about censorship and Sunday closing in the District of Columbia. This was one of the first matters brought to the attention of those present, and in view of the fact that there is little or no definite information available on this matter, it was decided that Mr. Brown, of the Metro Film Company, Mr. Senning of the Fox Film Corporation, and Mr. Hyman, of the General Film Company, should constitute a committee to investigate the matter and to bring in a report at the next meeting.

Sidney B. Lust, of the United Film Service; Mr. Day, of the Metro Film Company, and Herbert M. Osborn, of Pathe, Inc., were selected as members of the membership committee.

The committee previously appointed to investigate the matter of censorship will also serve as the executive committee, to which all matters of moment requiring quick action will be referred.

During the course of the meeting it was pointed out that conditions in this territory showed a decided improvement, both as to business volume and business practices. The reports thereon were very encouraging and would give evidence of the fact that a busy fall and winter season is in prospect.

It was agreed that the various meetings be held in different exchanges, the next one being assigned to the World Film Corporation offices, the others to follow in turn.

Those who took an active part in the meeting were Frank B. Spurrier, Sidney B. Lust, Mr. Hyman, Mr. Brown, Mr. Day, Mr. Bunn and Mr. Senning.

POLITICAL POWER OF PICTURE MEN IS NOTICEABLE.

Washington exhibitors, interested in the subject of national and local censorship, are taking heart at the recent report contained in a local newspaper which stated that "The influence of the moving picture is now being felt in politics. State Assemblyman Mitchell, of the Twenty-first New York district, author of the motion picture censorship law, has been defeated for re-election by a majority of more than 1,200 votes. His election was considered certain.

"He had received the nominations of both the Republican and Independence League organizations and was opposed by two rival candidates who were expected to divide the opposition.

"The motion picture people organized a campaign against him and made it effective by selecting one of the opposing candidates to receive their support."

The exhibitors who organized this opposition have the congratulations of their fellows of the National Capital who today express the regret that they have not the right of suffrage that would enable them to take similar action should such be necessary.

William Randolph Hearst

to the

MOTION PICTURE INDUSTRY

says regarding the

HEARST-SELIG NEWS PICTORIAL

"The Improved Edition Goes On—Bigger and Better Than Ever—It Is My Order"

On the next three pages appears briefly the digest of what is surely the most important statement and promise ever made on the subject of news in motion pictures

The Memorable Interview with Mr. Hearst

SOMETHING over two years ago a motion picture man with a keen sense of values was able to win the attention of Mr. William Randolph Hearst. The publisher of the greatest newspapers and magazines and owner of the International News Service, with various subsidiary departments supplying all the important news publications in America with text, news and photography, had for years previously, appreciated and employed motion pictures.

The result of the interview was the Hearst-Selig News Pictorial. An arrangement was made with the Selig-Polyscope Co. of Chicago whereby that Company was to act as print manufacturer and distributing agent.

With the Hearst organization's advent in the field came a new meaning to motion pictures. With the Hearst-Selig News Pictorial, exhibitors began to vie with each other in the presentation of "beats," "scoops," and it became no unusual matter for a motion picture audience to view great events immediately after their occurrence.

William Randolph Hearst having inaugurated the Hearst-Selig Weekly, through his great news gathering organization, produced the reel in every detail, watched its growth, and visualized its possibilities. The point should be made that there are opportunities in the news reels which so far surpass those of any printed medium that the field is as wide as publishing. The possibilities for making the news reel a tremendous power with myriad activities are unlimited.

The Hearst-Selig News Reel performed its work in its day, but after consultations with exhibitors, exchanges, the Hearst editors and camera men—a plan and prospectus for a greater and better news reel as it should be was laid out.

The proposition was revolutionary—as revolutionary as the modern day newspaper is over the small town four pager. It called for such sweeping improvements, changes and evolutions that even to encompass the scope of what was suggested was a task.

The plan was discussed and developed in every detail. Then the question of the expense of this gigantic plan was considered.

"What do you estimate this will cost?"—Mr. Hearst asked.

The spokesman hesitated.

The figure was a startling one but he mentioned it. The Chief thought for a space of not more than a moment and he wrote the attached memorandum.

WILLIAM RANDOLPH HEARST
NEW YORK

Dear Mr. MacManus:-

Following the brief outlined to me this evening, I authorize you to proceed and make the new Hearst-Vitagraph News Pictorial right.

The innovations are good — make them.

The enlarged scope is essential. Proceed to the limit.

I want you to hesitate at no-point because of expense.

Make the Hearst-Vitagraph right.

Sincerely yours,

W R Hearst

Thus the greater news reel comes into being. On January 1st it is to make its first appearance.

In order to bring the manufacturing company closer to the Hearst headquarters, an arrangement has been made with the Vitagraph Co., embracing all its branches whose tremendous plant and well known facilities assure the success of the new plan. It is to be known as the

HEARST-VITAGRAPH
NEWS PICTORIAL
(Formerly the Hearst-Selig Weekly—Now Better)

The Greatest News Gathering Organization in the World

IN the publishing business editors look to the Hearst Organization for their news. They know that through Hearst news comes in the quickest and most accurate manner.

The International News Service supplies a thousand newspapers in addition to magazines of all types with a complete telegraphic report of the world's happenings.

The International Film Service, the allied company supplies these same publications with rush photographs of the most timely events. In addition to this William Randolph Hearst employs special staffs for each of his various newspapers, including the New York American, and Journal, the Chicago Examiner, San Francisco Examiner, Atlanta Georgian, Boston American, etc. In addition to this he employs correspondents, specially retained for his magazines including the Cosmopolitan, Hearst's, Harper's Bazar, Motor, etc.

The manner in which the Hearst organization maintains a vigilant watch of the world is unquestionably the greatest example of efficiency known. Talk about a governmental spy system! Why there is not a city, town or hamlet that appears on the map which has not its Hearst correspondent and photographer on the ground.

This is why if the Sultan of Turkey is passing through Bagdad, a photograph of him is made by the Hearst Photographer and rushed to America. This is why if there is an important event from Maine to Mexico as soon as the news can be dispatched a Hearst man takes the picture and the news with him.

This is why, to relate an actual instance—down in Philadelphia a short time ago when the Roebling fire occurred a Hearst photographer had his films delivered in New York City before even the Philadelphia men were on the ground.

When you are supplied by William Randolph Hearst and his news and photographic service you may be assured that no one can be ahead of you first and generally you are ahead of any one else.

The New Hearst-Vitagraph Offers Many Innovations

The news reel lives or dies on one essential—news.

THEREFORE, the new Hearst-Vitagraph News Pictorial will get you the news first—will get you the news right, will get you the news that is interesting; will get you "scoops."

But outside of this there are several points which are tremendously valuable to the exhibitor.

First—The Hearst Vitagraph News Pictorial will come to you independent of any other service. It is not going to be packed in as an adjunct to comedies and dramas; it is not going to be just one of several things that are handed to you indiscriminately. It must stand or fall on its own merit because you will buy it separately and insist on its making good separately.

Second—a system has been worked out whereby the exhibitor names his price for the service. It is the most revolutionary move made on the subject of releases, dates of release and prices concurrent with these dates and with the exhibitors territory.

Third—the country is to be divided into zones—that is to say that if you are located in San Francisco you are not going to be served with the same news as though you lived in New York. International news will be supplied to all the zones, but each zone headquarter will maintain its own individual news gathering establishment in its own territory and will supply local pictures along with state, national and international events.

Fourth—for those theatres desirous of obtaining it a "special extra" service will be added. It will consist of photographs of unusual importance. A section of film will be rushed by messenger, special, etc., to the exhibitor.

Not only will the Hearst-Vitagraph be made right but it will be given a popularity by a campaign of advertising which will send people to the theatres where the reel is shown.

Fifth—a system of lobby announcements and posters which will have the atmosphere of news, rush, telegraphic effect has been worked out.

A number of other ideas have been collated into a book which outlines the whole proposition of the new Hearst-Vitagraph News Pictorial.

Joined with the
VITAGRAPH

(America's Greatest Producing Company)

MAN to man with the Hearst Organization, there will be working the great Vitagraph Company. Add to the camera staff of Hearst, the camera staff of Vitagraph. Add to the news gathering facilities of Hearst, the news gathering facilities of Vitagraph. Add to the Hearst institution the Vitagraph institution.

Thus you can gain a conception of the immensity and power of the new Hearst-Vitagraph News Pictorial.

The Vitagraph Organization has been noted as a producer from its inception averaging higher than any other always. Despite the fact that Vitagraph has in the past years given America master pieces and head liners, there has never been a single picture bearing the name of Vitagraph which has not been up to the mark.

To measure up to Hearst and his Organization, is not a difficult matter for Vitagraph.

But to Vitagraph of all the field, the selection was made for proper co-operation and masterly direction.

To Vitagraph all the honor that is Hearst's is equally given.

The Whole Story
of the
HEARST-VITAGRAPH
News Pictorial

(*Formerly the Hearst-Selig*)

Exhibitors, desirous of learning the details are requested to send us their names for a copy of the book, which is now on the press, and is to be issued in the course of the week. This is confidential. It is therefore earnestly requested that the name of the manager of the theatre be mentioned.

This book outlines the various innovations and includes the price chart, which enables every exhibitor to

"Make Your Own Price"

Every exhibitor, irrespective of what news service he is now using, should get this book. Write today to

HEARST-VITAGRAPH CO.

226 William Street, New York

The Hearst Organization
238 William Street,
New York

The Vitagraph Company,
Vitagraphville,
Brooklyn, New York

BOOK SENT ON REQUEST

VIRGINIA NEWS NOTES.

Interesting New Theater for Norfolk.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

A DEAL for the property on the west side of Park avenue, south of Brambleton avenue, in Norfolk, for a community center, has been closed by the Park Theater Company, Inc. A charter is soon to be applied for, it is stated. The present building will be thoroughly remodeled and will contain a modern motion picture theater having a seating capacity of five hundred. Two modern stores will be located on the first floor. The project contemplates an expenditure of about $30,000. The contract will be awarded early in the month and work thereon will be commenced at an early date.

Arrow Film Corporation.

A charter has been granted by Virginia to the Arrow Film Corporation of Richmond, maximum capital of $350,000 and a minimum capital of $1,000, the par value of the stock being $100. The officers of the new corporation as named in its charter are given as W. W. Crump, of Richmond, president, and Albert F. LeVino, of New York, secretary. The company is to engage in the motion picture business.

Will Build in Hopewell, Va.

Announcement has just been made that C. Cohan & Company, of Hopewell, have purchased four lots for $10,000 in that place on which they intend erecting a modern theater which will have a seating capacity of about eight hundred. There will be four stores in front with a large lobby. The building will be both permanent and very ornamental, it is said. A Richmond company, it is reported, has been awarded a contract for the brick construction and the work of assembling the necessary material has already been commenced.

NASHVILLE THEATER GIVES TICKET BARGAINS.

By G. W. Crain, Jr., Tennessee Correspondent of Moving Picture World.

THE Parthenon, of Nashville, Tenn., recently advertised bargain days at the theater when five admission tickets, worth fifty cents, were sold at the box office with each purchase of one admission ticket and twenty-five cents additional. In other words, six admission tickets were sold for thirty-five cents. The special bargain days were put on during the exhibition of the film, "His Wife," in which Geraldine O'Brien takes the leading part.

GETS RETURN OF LASKY "CARMEN."

The management of the Fifth Avenue theater, of Nashville, Tenn., had so many requests for a return engagement of Geraldine Farrar, in "Carmen" that the management decided to secure the picture for a second run. The play went about as well during the return engagement as at the first run, and the house was well packed at all performances.

Features Popular at Tennessee Houses.

The Majestic, No. 2, of Memphis, Tenn., recently featured the Essanay production of Charles Chaplin in the comedy playlet, "A Night in the Show." This picture was so different from most of the appearances of the famous comedy artist that it was the subject of a great deal of comment. It was said that the picture was the best one of its kind ever seen at the theater, and it undoubtedly drew big crowds.

"Madame Butterfly," the Famous Players-Paramount visualization of John Luther Long's famous classic, was the subject of interest at the Alcazar of Chattanooga, Ten., during the early part of last week. Miss Mary Pickford, as usual, drew capacity audiences. A special musical program was furnished by Prof. Oglesby, who tickles the keys on the console of one of the special moving picture instruments.

H. C. Holah Promoted

Pittsburgh Manager of the Pathe Exchange Goes to the Chicago Office of the Same Company—A Step Up as Reward for Able Work in Present Position —Has Increased the Local Business Almost 300 Per Cent.

Special to Moving Picture World from Pittsburgh News Service.

MANAGER H. C. HOLAH, for the past year head of the Pathe Exchange in Pittsburgh, Pa., was transferred last week to the Chicago office of the same company. Mr. Holah's new position is much greater in importance than his one in this city, as the Chicago office is the second largest exchange in the country. Mr. Holah appreciates the promotion and says that he will do all in his power to make the Chicago branch the largest in the country.

During Mr. Holah's one year's service in the Smoky City he has brought wonderful results, having increased the business almost 300 per cent. He is expected by his host of friends in and around this city to do likewise in his new position.

While Mr. Holah is yet a young man he has had large experience in the motion picture business. He was an operator and manager of theaters for five years. He became assistant manager to Mr. Goff of the General Film Company's offices in Cleveland, Ohio, five years ago. He also opened the Eclectic office in Cleveland April 13, 1914, and on the 8th of last December he came to Pittsburgh as manager of the Pathe exchange.

B. F. Lyon, formerly of the home office in New York and who recently opened the branch at Newark, Ohio, is Mr. Holah's successor at the Pittsburgh Pathe exchange.

J. L. EVANS TO GO TO ARGENTINE

J. L. Evans, a well known motion picture man, formerly with the Fox Film corporation working out of the Pittsburgh branch, was called over long distance by Harvey B. Day, of the Fox Film in New York, last week and asked to come immediately to that city to arrange for a visit to South America. The Fox Film corporation recently opened an office in Buenos Aires and as Mr. Evans is acquainted in that part of the globe and understands Spanish he was deemed a good man to take on the trip.

THEATER HAS NURSERY.

Fond mothers may now check their "young hopefuls" like an umbrella or a cloak, go to the theater and see a performance with perfect peace of mind and absolute assurance that the babe is well taken care of.

At the Sheridan Square theater in the east end section of Pittsburgh, Pa., such an innovation has just been introduced. A nursery has been established on the mezzanine floor of the theater, quite removed from the auditorium and the noises of the street. It is close to the playroom, where older children may be kept while their parents see the pictures.

The nursery contains four cribs. It is steam heated and is presided over by a nurse. The checking system makes quite impossible any mixup of babies.

ERIE'S STRAND NOW RUNNING.

The new Strand theater, on State street, between Ninth and Tenth streets, Erie, Pa., was opened to the public last Sunday, November 14, and has been playing to record breaking crowds ever since. The entire cost of the new theater is close to $100,000, the decorations and furnishings of the building costing more than $20,000. The seating capacity is nearly fifteen hundred. It is constructed throughout with steel and concrete and is fireproof.

Most of the smaller theaters in Erie, Pa., last week reduced their prices of admission to 5 cents as a result of conditions as a whole have been in a slump during the past few weeks. It is thought that the slump in business is only of a temporary nature and the business will surely assume its normal condition very soon.

PITTSBURGH OPERATORS NOMINATE OFFICERS.

At the last meeting of the Pittsburgh Union Operators, the following candidates were nominated for the respective offices: For president, R. Freeman, J. Richardson; vice-president, J. A. Rhodes, R. McKelvey, J. Harrison; recording secretary, Joseph Dean, H. Spang; financial secretary, H. Brooks, Joseph Dean, J. Goucher, J. Sipe, J. Urben; business agent, R. Freeman, Joseph Sipe, R. McKelvey, S. Steinberg. Election will take place Sunday, December 5, and an exciting election is anticipated, as all the candidates are out to win.

Hazelwood House to Be More Beautiful.

Smith's theater in Second avenue, Hazelwood, Pittsburgh, Pa., is closed for an indefinite period, and the house is being repaired and remodeled. A new front is being put in and the place is being redecorated and generally improved in appearance. When finished for opening it is expected to be the prettiest theater in this section.

Triangle Films in Johnstown.

The policy of the Cambria theater in Johnstown, Pa., has been changed lately with great success. "The Birth of a Nation" was shown November 8, 9 and 10 with record breaking business. The house was then closed for three days and on the following Monday it was reopened with Triangle service. These pictures are put on in an elaborate manner, including special stage settings.

New Millheim, Pa., House.

The handsome new theater which will be opened to the public on December 1st in Millheim, Pa., is to be called the Auditorium. The theater is up to date in every way. It has a seating capacity of 375. The equipment includes a Brush electric light plant. Dr. G. S. Frank is president of the company which will conduct the theater; L. W. Stover is secretary and treasurer and William S. Shelton is manager.

E. G. Frame Starts Picture House for Coal Company.

The Loyal Hanna Coal & Coke company of Philadelphia, Pa., who recently built a model town in Cairnbrook, Pa., seeking amusement for their people, they decided to equip a moving picture.

E. G. Frame, assistant to the general manager, who operates a theater in Philadelphia, has been put in charge of equipping the theater for the Loyal Hanna people. He recently visited Pittsburgh and placed an order for equipment with Ludwig Hommel, 422 First avenue.

The new theater seats 300 persons and is modern and up to date in every respect. The projection outfit is comprised of Powers machine and Fort Wayne compensarc.

Alexander S. Moore, Thomas P. Doyle and William D. Amann have applied for a Pennsylvania charter for an intended corporation to be called the Buena Vista Amusement company of Pittsburgh, Pa., the character and object of which is maintaining and operating places of amusement.

Russ C. Roshon, manager of the Roshon Photoplay Service of Johnstown, Pa., has announced that, owing to the increase of business he has been compelled to rent another room in the Garden theater building in addition to the quarters which they already occupy.

Cincinnati Politics

Mayor Spiegel Signs Iniquitous Measure Providing Jobs for Political Friends at Expense of Picture Theaters—His Honor Wants to Err on Side of Safety—Exhibitors' League Meets Matter Diplomatically.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE ordinance requiring moving picture theaters to employ a member of the stage hands' union as an extra "electrician," to sit around and draw his breath and a salary, was approved last week by Mayor Spiegel, as it was generally believed it would be. Safety Director John R. Holmes, after a conference with the building commissioner, reported to the mayor that he believed the ordinance to be unnecessary, and recommended its disapproval; but in spite of this, and of the fact that the mayor had previously indicated he would act in accordance with the views of the safety director's office, the ordinance was signed.

The mayor stated, after signing the measure, that he had originally intended to allow the ordinance to take effect, under the law, without his signature, but changed his mind and signed it, because he decided that no possible precaution which could add to the safety of the women and children patronizing the theaters should be omitted, and that if he was mistaken, he preferred to err on the side of safety. The ordinance as finally passed requires all moving picture houses which have movable scenery and asbestos curtains to employ stage hands; and as an elastic construction of the term describing the houses concerned will bring very nearly all of the theaters in the city within its terms, virtually all exhibitors are affected.

The Motion Picture Exhibitors' League held a meeting shortly after the ordinance was signed, to consider what action, if any, should be taken. It was decided to take the matter up with the union for the purpose of attempting, if possible, to agree upon an amendment to the ordinance which might make it less comprehensive and burdensome. If this proves to be impossible, the League will probably fight the ordinance in the courts, on the ground that it is unconstitutional because it requires the employment of unnecessary persons. Many lawyers have expressed the opinion that the ordinance could be defeated, although others are dubious, as it is based on the "police power" of the city, and might for that reason be sustained.

ROTHAPFEL'S VISIT.

The visit to Cincinnati last week of Samuel L. Rothapfel, of New York, one of the best-known exhibitors in the country, was a really notable event among local exhibitors and film men, a considerable gathering listening to an interesting talk by him on the occasion of a luncheon in his honor at the Hotel Metropole. Charles Weigel, of the Alhambra, acted as toastmaster at the luncheon, which was held under the auspices of M. J. Burnside, of the Cincinnati Mutual Exchange.

I. LIBSON SUPERVISES OPENING OF DENVER THEATER.

I. Libson, whose local interests now cover the Strand, the Walnut, the Family and the Bijou, is rapidly becoming one of the biggest figures in the moving picture business in Cincinnati, by reason of the houses which the Keith-Harris concern, in which he is interested, is acquiring elsewhere. Mr. Libson left a few days ago for St. Louis and Denver, in which cities he will supervise the opening of houses to be owned by the company. The Garrick theater, in St. Louis, which will be used for pictures in that city by the company, will be managed by W. F. Jackson, formerly manager of the Walnut, which is now operated here by the Keith-Harris interests, and in Denver the company has just taken over the Taber Grand. This theater has heretofore been devoted to the speaking drama, but will at once be converted to the exhibition of moving pictures exclusively. Mr. Libson will be gone for some days.

COLONIAL REOPENS WITH FILMS AND MUSIC.

The Colonial theater, on Fifth street, has re-engaged for its winter season, in connection with its new policy of showing multi-reel features only, the six-piece orchestra which proved so popular last winter, under the direction of Alvin Stephens. A musical program quite as good as any heard at the leading "legitimate" houses is rendered at each performance at the Colonial, and the orchestra is already proving a first-class drawing card.

"THE BATTLE CRY OF PEACE" LOCAL PREMIER DEC. 8.

R. S. Shrader, manager of the Cincinnati offices of the V-L-S-E "Big Four" combination, was host to a number of local exhibitors and others interested last week, at a private showing at his office of the big Vitagraph production, "The Battle Cry of Peace." There was considerable interest shown in this big picture, which had not been seen in Ohio, and the opportunity for an advance glimpse of it was proportionately appreciated. A public showing of the picture will be made for the first time here in the auditorium of the Hotel Sinton on the afternoon of December 8, this unusual arrangement having been made in consideration of the interest which it is felt the topic handled by the picture has for many people.

PIQUA'S STRAND OPENS.

The Strand, the newest and finest theater in Piqua, O., was opened to the public on Monday evening of last week by Manager Fred L. Adams, with large crowds celebrating the occasion and lending their presence to make the opening a complete success. The building is of fireproof construction and is equipped with a handsome pipe organ and other up-to-date features.

New Huntington, W. Va., House.

The Leland Amusement Co., of Huntington, W. Va., has been incorporated with a capital stock of $25,000, and will construct and operate a handsome moving picture theater in that city. M. L. Stafford and others, all residents of Huntington, are interested in the company.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

League's House Warming

Cleveland Headquarters of Northern Ohio Exhibitors' League Are Formally Opened—Meeting Rooms and Comfort Rooms.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

HOUSEWARMING was held Nov. 23 at the new headquarters of the Northern Ohio Motion Picture Exhibitors' League on the fourth floor of the Republic building in Cleveland. One of the rooms, to be used as a meeting place, is equipped to seat more than 100 persons. Other rooms are furnished for offices and reading rooms. The headquarters were formally opened this week.

At a meeting of the executive committee of the League Tuesday, the enrollment of many new members from northern Ohio towns in the vicinity of Cleveland was reported. League members are working on a plan to eliminate the practice of exhibitors outbidding each other for popular "first run" films.

WILD CENSORS STILL OUT FOR SAM BULLOCK'S SCALP.

Members of the Ohio Board of Motion Picture Censors have announced their intention to revive the case against Samuel Bullock, Lorain avenue theater proprietor, who has conducted a fight against them on his screen. Bullock used slides bearing the sentence, "Censorship was conceived in iniquity, born in sin and is dying in disgrace." The censors procured his arrest on a charge of violating the state law, but the jury disagreed on the first trial and Bullock was freed.

Bullock is continuing his fight. (Our apologies to real Indians.)

NEW PICTURE COMPANY IN CLEVELAND.

Articles of incorporation for a $250,000 company to operate a motion picture studio in Cleveland are to be filed soon. Johnny and Emma Ray, comedians, together with a group of Cleveland capitalists, Guy L. Watson, former president of the Educational Films Company of Chicago, and Robert H. McLaughlin, author of "The Eternal Magdalene," now running in New York, are to be the incorporators. The company is now occupying headquarters in the Marion Building in Cleveland. Members say they are not yet ready to announce the site of the studio, which will be equipped to handle four scenes at a time.

Aetna Film to Build Near Cleveland.

The Aetna Film Company of New York, which has recently opened a training school for motion picture players at 1764 East 55th street, Cleveland, will soon erect, it is said, studios on the shore of Lake Erie near Cleveland. The site was selected, officials of the company say, because of the natural scenic effects to be obtained. In the training school five courses are offered, including every branch of the film production profession, from writing scenarios to presenting plays.

A. Jenkins is chief director, Andre Boudre, scenario editor, F. A. Held, chief camera man, and M. F. R. Trostler, director of pantomime, dancing and physical expression.

Cleveland Pleased With "Peace" Feature.

"The biggest thing in history," is what Cleveland critics have said of Commodore J. Stuart Blackston's "The Battle Cry of Peace," which opened last week at the Metropolitan theater in Cleveland. The play, based on Hudson Maxim's book, "Defenseless America," seems to have made a particularly strong impression in Cleveland, where a large percentage of the population is foreign born with near relatives on both sides in the European conflict.

The Rothapfel Banquet.

More than 100 Cleveland exhibitors were guests at a banquet at the Hollenden Hotel Tuesday night, when Samuel L. Rothapfel, widely known exhibitor now traveling for the Mutual Film Company, was the principal speaker. C. M. Christenson, Cleveland manager of the Mutual corporation, was toastmaster at the dinner.

WILL FILM MAMMOTH CAVE.

Announcement has been made of the closing of a contract between Judge A. S. Janin, manager of the famous Mammoth Cave property, and L. Law Siple, of New York, a representative of a producing company, for the manufacture of a film and exclusive rights to the cave for the scenes of this film, which will be six to eight reels in length. The film will be of historic and dramatic interest and will properly portray the beauty and grandeur of the cave, which is classed as the sixth wonder of the world. Many people all over the country would undoubtedly take great interest in seeing the picture.

Making a picture in Mammoth Cave is a great task, as the cave is bathed in Cimmerian darkness, and artificial lighting will have to be employed. It is proposed to erect a lighting plant at the entrance of the cave, and extend wires throughout for operating the various lamps, spotlights, mercury attachments, etc., which will be needed to light up the recesses sufficiently. A play will be woven in which the days of the fairies up to the present time will be portrayed. Scenes from other parts of the state, including the Kentucky Derby, will be featured in the play.

Some scenes will also be taken in Florida in order to give the desired range of action. The title of the picture will probably be "The Mammoth Cave Girl and Her Magic Harp." Among notable scenes will be the fairies dancing to the echoes on Echo River, in the cave. The discovery of the cave in 1804. The Indian and Pioneer days, the stage coach, and the salt peter vats from which material was obtained in 1812 to make powder for the American armies. One of the scenes will be a wedding at the natural bridal altar in the cave. Several hundred people and several months' time will be required to make the picture. College students from the state, and a Kentucky girl will probably be used in making the great photoplay. It is understood that the scenario will be completed at once and operations will start in ninety days.

Business Notes—Personals—Bits of Showmanship—New Projects. .

The management of the Washington Opera House, at Maysville, Ky., reserves its entire balcony for the colored theatergoers. Maysville has a large colored population for a small town, and the negroes are good patrons of the show house. The management recently donated the entire balcony seat sales to aid the Domestic Science Department of the Colored High School.

William Tapp, manager of the Knickerbocker Theater Co., of Louisville, recently returned from a short trip to Danville, Ill.

G. A. Bleich, manager of the Queen theater, of Owensboro, recently turned over the theater for the use of the Woman's Club for the benefit of the Associated Charities. An interesting program was arranged through the efforts of local artists, and three interesting films were also shown.

Moving picture men of Western Kentucky are interested in the outcome of a suit which was recently filed by Henry Slow, of Evansville, Ind., against the Royal theater, of that city. Slow sued for $3,000, alleging that he was ejected from the theater a few days previously and that he was greatly humiliated.

Heavrin & Barrass, of Hartford, Ky., have opened a new moving picture theater known as the Star. The opening show was free to all and the house was packed. An electric piano and a full four-piece orchestra are featured. The theater is roomy, well ventilated and very attractive.

A. B. Arnett, of Midway, Ky., who operates the Majestic, reports that he has taken a lease on a moving picture theater at Winchester, Ky., and will take charge of the new house on December 1. Mr. Arnett has been in the moving picture business in Central Kentucky for several years and is well known.

Unionism in Louisville

Musicians' Union Again Causes Trouble—Walnut Street Theater Orchestra Put on Strike to Compel Management to Unionize Throughout—Musicians Could Not Persuade Operators to Go Out in Sympathy.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

UNION troubles are again being experienced in Louisville with the musicians. The Walnut Street theater recently opened up with the Triangle Program and an eighteen-piece orchestra. Arrangements were made whereby the theater would also use its $15,000 mechanical orchestra, which was played by a non-union musician. Later the musicians objected to the non-union musician being employed in the theater, and to settle the objection the management brought a union musician from one of its other houses to operate the instrument, in other words, merely swapped operators. The musicians were not satisfied with the arrangement, claiming that the company would have to employ union musicians throughout all of its houses. The management refused to comply with the demand, with the result that the orchestra went out on strike, and a non-union orchestra was employed, things going right along. It is understood that the musicians are now trying to get the machine operators to start a sympathetic strike throughout the chain of theaters controlled by the Broadway Amusement Company, but it is further understood that the machine operators are not in sympathy with the demands of the musicians, and that the storm will blow over.

ENTERPRISE FILM INCORPORATED.

The Enterprise Film Syndicate, of Louisville, has been incorporated with a capital stock of $2,000, divided into 2,000 shares of the par value of $1. The incorporators are N. M. Sweet, R. W. Conant and N. J. Shelton. The company will be a subsidiary of the Children's Feature Film Company, of Louisville. Officers are: R. W. Conant, who for a number of years was connected with the production departments of the Kalem, Lubin and Selig studios, president; N. J. Shelton, Louisville, vice-president; N. M. Sweet, secretary-treasurer. G. H. Milliken, formerly associated with the Beckman Studios, is chief of the camera staff. G. H. Kendrick, formerly traveling representative through Central and South America for Pathe, will be its traveling representative.

Left to right—G. H. Milliken, Wm. Kendrick, at wheel, Geo. Kendrick, Ralph Conant, all of Enterprise Film.

Various members of the organization are representatives in the district for the Hearst, Selig, Pathe and Paramount weeklies. These special films will be made in addition to commercial, municipal, historical, educational, scientific and scenic films, in short all small work which the Children's Feature Film Company is not licensed to handle, and which will fill in time while the parent organization is being established.

The concern has on hand and on order the most complete and modern camera, artificial lighting outfit, developing and laboratory equipment in this section of the country, which will enable it to produce absolutely first-class subjects, and the company is now ready to book future business in motion picture photography, interior or exterior, under all conditions.

The concern has sold its first subject, the local "Gymkhana," an automobile matinee, held at the State Fair Grounds, to Gaumont, released Nov. 18, in Mutual Weekly No. 46. At present the concern is filming the launching of the Inland Navigation Company's freight barge No. 1, at the Howard Shipyards, Jeffersonville, Ind. This is the largest steel self-propelled freight barge on inland waters and is the first of a fleet of 35 to be built for use on the Mississippi and other rivers in the central district and South. The Inland Navigation Company, of New Orleans, La., granted the concern exclusive rights on filming this barge.

Officers of the company state that for future work, contracts have been signed with world-famous scenic properties, advertising local and educational subjects. This work will keep the company busy for some time to come.

TO BUILD A NEW THEATER AT 2D AND A STREETS.

Max Simons, a real estate man of Louisville, and Arthur Mann, a well-known attorney, are behind the organization of a new company which will erect a new moving picture theater at the corner of Second and A streets in the southern part of the city. This theater will cost about $25,000 and will have a seating capacity of about 750. The plans are now being drawn by Joseph & Joseph, local architects, and it is understood that most of the stock of the company has been subscribed in advance. The lot is 80x200 feet and is in the wealthiest suburban district in the city. Numerous apartment houses in the district are counted on for a large proportion of the patronage of the new house. It is understood that incorporation papers will be filed shortly, and that building will be started about the first of the year.

FRED SHELDON SALES MANAGER FOR ANTI-FLICKER CO.

Fred Sheldon, who for the past few months has been in charge of the Green Dragon theater, of the Majestic Amusement Company, at Shelbyville, Ky., has been appointed sales manager for the Commonwealth Invention syndicate, which is marketing the anti-flicker attachment made under the Fullenlove patents for moving picture machines. This attachment fits any machine, and is now in use in most of the local theaters.

ANTI-SPITTING CAMPAIGN IN LOUISVILLE THEATERS.

An anti-spitting campaign has been started in Louisville by Health Officer W. Ed. Grant, who is aiming his campaign directly against persons who spit in moving picture houses and other theaters. Some five years ago a campaign was launched, and after numerous arrests spitting on the streets, floors and sidewalks ceased for a time. The ordinance carries a fine of from $1 to $50 for each offense. The health authorities have stationed five sanitary inspectors on the streets and in the moving picture houses. While these deputies have not the power of arrest, they do have the power to take names and addresses and later to swear out warrants for the offenders.

For the present offenders will be presented with a pink card, on one side of which is a warning, and on the other side a copy of the anti-spitting ordinance.

Moving picture men are heartily in favor of the enforcement of this law, as many complaints are heard from ladies having clothes ruined from tobacco juice on the floors and between the seats of the moving picture theaters.

Amend Code in Detroit

Common Council Considering Amendment of Building Code—Broadens Privilege of Motion Pictures in Assembly Halls Without Movable Scenery—New Ordinance Introduced by Alderman Barnett—Reported to Special Committee

By Jacob Smith, Detroit Correspondent of Moving Picture World.

ON Tuesday evening, November 23, the following ordinance to amend a part of the building code was introduced into the common council of Detroit by Alderman Edward Barnett:

"That Section 27 of the Building Code be amended to read as follows: This class shall cover all buildings having no movable scenery and used as assembly halls for a concourse of people, whether for purpose or worship, instruction or entertainment, and shall include armories, libraries, museums, railroad depots, churches, church houses, schools, pavilions, lodge buildings, or assembly halls, and shall also include all motion picture theaters, not employing movable scenery, provided, however, that when any such building or part of building shall be used for exhibition of motion pictures, it shall comply in all respects with the fire protection required for minor theaters as set forth in Sections 4, 6, 8, 9, 10 of the Building Code."

The ordinance was referred to a special committee. This amendment meets with the general approval of exhibitors because assembly halls to show pictures must live up to the same fire restrictions. It will also stimulate the use of motion pictures and thus will also be of benefit to the exchange and producer.

ROTHAPFEL MEETS MANY DETROIT EXHIBITORS.

Samuel L. Rothapfel addressed over one hundred exhibitors and exchange men of Michigan and Ohio on Monday evening, November 22, at the Hotel Tuller Roof. The event in every way was a huge success.

Mr. Rothapfel arrived in Detroit in the morning and was the guest of G. J. Trask, manager of the local branch of the Mutual. Mr. Trask acted as toastmaster and called upon some of the leading exhibitors and exchange men for brief remarks. Among them were A. J. Gillingham, John H. Kunsky, Thomas D. Moule, Frederick Ingersoll, Harry I. Garson, and M. Harlann Starr.

The complete roster of those who attended the dinner were: S. L. Rothapfel, New York; G. W. Trask, A. J. Gillingham, A. D. Hersch, John H. Kunsky; E. W. Butcher; F. E. Powers, G. B. Schulten, Harry I. Garson, George McArthur, Frank M. Duncan, Jacob Smith, Moving Picture World, G. Doc Owens, J. F. Husten, H. D. Palmer, Frederick Ingersoll, H. E. Smith, Michael W. Schoenherr, J. M. Wood, T. D. Moule, W. M. Davey, Harry W. Irons, A. D. Smith, D. C. Shook, J. O. Brooks, M. Harlan Starr, D. Leo Dennison, Howard O. Pierce, George W. Trendle, H. White, C. W. Buermele, J. P. Souders, George A. Harrison, J. R. Brett, F. J. Tulp, William Winn, Arthur Hoganson, W. Richards, C. A. McVicker, J. E. Stocker, Fred R. Rumler, J. C. Ritter, H. F. Fowser, Bert Williams, C. A. Congrove, J. J. Dreiling, C. J. Debute, C. C. Pippin, C. N. Sutton, all of Detroit; C. E. Smith and E. A. Zorn, Toledo; J. C. Mack, Indiana; J. H. Landen, Jackson; A. J. Moeller, Howell; B. J. M. Neal, Lansing; T. M. Lake, Paw Paw; V. J. Bradford, Defiance, O.; G. J. Huepenecker, Toledo; F. P. Reichert, Port Clinton; V. A. Wood, Milan; V. C. Decker, Paw Paw; E. M. Simons and M. H. O'Leary, Adrian; and J. R. Dennison, Monroe.

Editor T. P. Junkin Joins Gillingham Staff.

Tom Parker Junkin, managing editor of the Grand Rapids Herald, has resigned his position effective December 1. He will become assistant general manager of the A. J. Gillingham photoplay enterprises in Grand Rapids.

Arthur Caille Finds World Ads Pay.

A. Arthur Caille, of Caille Bros., makers of theater ticket devices, said to the World representative: "We are certainly getting loads and loads of letters and inquiries in response to our advertisement in your paper. They come from all parts of the world. We are getting orders every day and our factory is busy taking care of them. We have surely found the World a very valuable medium for our ticket devices. The number of inquiries alone proves that exhibitors who are on the lookout for methods and ways of improving their surroundings are subscribers and readers of the World."

Satin Goldfiber Screens Making Good

Frank M. Duncan, of the Satin Goldfiber Screens, Inc., 2134 Dime Bank building, Detroit, reports that business is far ahead of expectations. "The way exhibitors are taking to our new screen is the best evidence that we 'have the goods,'" he said. "We are supplying our screens to the best houses and we have yet to find a single case where a Satin Goldfiber screen proved anything but satisfactory. Our advertisement in the World is giving us good results."

The following item was sent from Sault Ste. Marie, Mich.: "A Tangled Trail," a local photoplay with amateur actors, was the attraction at the Temple theater, Sault Ste. Marie on November 19 and 20. So large were the crowds at every performances that the management was obliged to rebook the picture for November 26 and 27. The amateur contest and the production of the film were handled by the Chippewa Film company."

New Family Theater at Adrian, Mich., Big Success

Manager E. M. Simon Shows Imagination in Putting On Special Features—Is Making His Picture Theater a Valuable Asset to His Community.

ONE of the livest exhibitors in the southern part of Michigan is E. M. Simon, of the New Family theater, Adrian. He is using big-town ideas in a city of about 10,000 and is making a big success of his theater, which only goes to prove that methods employed in the large theaters in the large cities can be carried out just as successfully in the smaller theaters and in the smaller cities.

For instance, in connection with "Madam Butterfly," produced by Jesse Lasky and released through the Paramount, Mr. Simon used incense from his stage; distributed chrysanthemums to the ladies, served tea at both the matinees, and gave his house a typical Japanese atmosphere. Movable serving tables were used for serving the tea; girls dressed up as Japanese maidens passed around the tea. The "color" and "atmosphere" given this production was even better and superior than in some of the larger cities. Everybody in Adrian was talking about "Madam Butterfly" and the result was capacity business during the two days it was shown.

Mr. Simon recently formed the New Family Children's Drama League. He gave free performances in the morning on Saturdays for children only. The entertainment usually consisting of a travel picture and a comedy. So popular did these free shows prove that he has found it necessary to give two and three performances in the morning. It was operated like this. He picked out one banker, one clothing merchant, one jeweler and one drygoods dealer, who distributed the tickets. There was no charge. The object in distributing the tickets in this way was to get the leading merchants interested. When other merchants saw how popular the Drama League was becoming, they asked Mr. Simon what was necessary to become a member. Mr. Simon then told them the charge was $10 per year and that they could distribute a certain number of tickets each week. Every leading merchant in Adrian is now a member of the league, which is doing a great deal of good for the boys and girls of that city. "It costs about a few dollars for lights, film, etc., every Saturday, but the publicity and advertising we derive from the free shows is worth it."

Detroit Exhibitors Dining with New York Exhibitor Rothapfel.

LANSING MAY HAVE A DUPLEX THEATER LIKE DETROIT'S.

Lansing, Mich., may have a duplex moving picture theater similar to the Grand Boulevard duplex theater in Detroit. Lansing men who are stockholders in the Detroit theater are said to be interested in the project. Fuller Claflin, the Detroit and New York architect, who originated the duplex theater, has been a frequent visitor to Lansing.

The success of the duplex theater lies in the fact that they have two auditoriums, each one having a picture screen and each one entered from the same lobby. The program for these theaters consists of a run of short pictures, first in one auditorium and then in the other, followed by a feature picture as the program's main attraction. The patrons are ushered, on their arrival, into which ever auditorium the short pictures may be running, after which the feature film follows in the same auditorium. Doors close on an auditorium the moment a feature film is started, resulting in a disturbance to no one. Regardless of when a patron arrives, he sees the feature picture from start to finish.

JUDGE SADLER'S MANISTEE ASSERTION CORRECTED.

It seems to be the self-delegated task of many Chicago public men to carry the banner of the Chicago board of censorship. Judge Sadler of Chicago recently took advantage of this privilege on the lecture platform at Manistee, Michigan, to state that moving picture houses along the Pere Marquette Railway lines were getting the "garbage" thrown out of the Chicago houses by the Chicago censors. This is denied by local papers, which state that those persons who have seen both Manistee and Chicago picture shows will agree that the Windy City has no monopoly upon good programs.

Chosen Michigan News Items of Interest.

Reports from Battle Creek, Mich., are that the prevalence of moving picture theaters seems not to have affected the business of the Lyman H. Howe picture show. This year that company had the best receipts of any in its year's visits.

Two or more good sized potatoes admitted patrons to a special matinee at the Opera house in Marquette, Mich. The spuds were donated to St. Luke's Hospital.

The Civic Committee of the Woman's Club at Charlotte, Mich., has appointed Mrs. W. M. McPherson and Mrs. M. P. Hart to confer with moving picture theater proprietors in an effort to have them bring desirable films to the city.

Poet Lindsay on Films

Nicholas Vachtel Lindsay, Newest Apostle of Beauty, Whose Poetry Is Surely Making a Big Hit, Takes Up the Moving Picture Question—Is Now Preaching with Films as His Text and Advertising His New Book.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE best censorship of moving pictures is public sense of beauty."

This is the gospel being preached up and down the middlewest by a new evangel, Nicholas Vachel Lindsay, of Springfield, a poet of international reputation. His ideas have been given recently to the Illinois State Federation of Women's Clubs at Rockford, to the Woman's University Club at Grand Rapids, Mich., and he is soon to speak on "The Art of the Motion Picture" under the auspices of the Drama League at Jacksonville, Ill.

"The motion picture," he declares, "should have the art qualities of a painting in action, of sculpture in action, or of architecture in motion, according to its classification.

"The motion picture needs great artists for producers—men of imagination, of spiritual vision, men who understand the basic principles underlying pictorial art such as the arrangement of lines and spaces, of composition, balance, the color values in light and dark.

"The action film should have the power and art qualities of great sculpture. For instance, before producing a cavalry charge the producer should study such classics as the horses in the Parthenon frieze. The power and beauty of classic art should be applied to the modern pictures. The intimate film of which Enoch Arden is the best example should have the qualities of a great painting." He recommends a study of Dutch and Flemish art in this connection.

"Other classifications are the splendor film of which the fairy story is an example; the crowd film which was exemplified in 'The Italian'; the religious film of which the best example is 'Judith of Bethulia,' and the patriotic film of which 'The Battle Hymn of the Republic' is one of the best examples."

A new book, "The Art of the Motion Picture," by Mr. Lindsay, will soon be published by the Macmillan company.

BARKER SWAN SERVICE MOVES.

Peoria, Ill., New Headquarters of Educational Films Promoters.

The Barker Swan Film Service, which has had headquarters at Chicago, will remove to Peoria. The contract has been let for a $50,000 office and studio building. The studio will be 66x100.

This service has been active in the past in promoting the exhibition of educational and industrial pictures.

Edwin L. Barker, president of the company, has been in Peoria, where the association of commerce is taking an interest in the enterprise. Secretary A. H. Shields has been on the ground a good deal of the time.

Peoria was selected because of its location in the heart of an agricultural country, suitable for scientific farming pictures, and it also has as representative a group of industries as would be found in any city in the middle west.

QUINCY TIRES OF CENSORS?

Sentiment has developed among aldermen in Quincy, Ill., in favor of abolishing the local board of censors. This was revealed at an informal discussion of censorship at which aldermen, exhibitors and a representative of the board were present.

Will Give No More Prizes to Youngsters.

Because objections were made that the practice savored of a lottery and was not best for juveniles, the Star theater, at Evanston, Ill., has discontinued its plan of giving a child's bicycle at every Saturday morning show for children.

"Nation" Film Coming Earlier.

The Temple theater, at Alton, Ill., got an earlier booking on "The Birth of a Nation" than expected. The show was scheduled to move from St. Louis to Alton for Nov. 30 and Dec. 1. The original booking was for January. The Washington theater, at Belleville, Ill., also got it early—Nov. 28.

The Grand theater, at Centralia, Ill., also has this picture for an early date.

Praise for Rutland, Ill., Opera House.

Deputy state fire marshals are interested in good equipment in moving picture houses. After giving the Opera house, at Rutland, Ill., a clean bill on its operating room, a deputy said: "I find one in about 500 as good."

Allow No Baby Carriages in Lobbies.

The Waukegan, Ill., police department has issued an order forbidding the standing of baby carriages in lobbies of moving picture theaters. It is said as many as eleven carts had been seen in a single lobby, constituting a peril in case of hurried exit.

Color Question Is Deep Rooted.

Referring to the probable Supreme Court test by Jacksonville negroes to compel moving picture exhibitors to discontinue segregation of whites and blacks the Decatur Review says wisely:

"The drawback to this sort of thing, so far as colored people are concerned, is that it does not get them anywhere. Practically they are not in improved position should they succeed in winning the third round of the legal engagement. Many of their well wishers fear it would leave them in poorer position. Differences of this kind are beyond the power of the courts to adjust."

Rent Went Up 100 Per Cent. a Year of Ten Years.

A. Siegfried, lessee of the Big Bijou theater, at Decatur, Ill., celebrated the tenth anniversary of that house. Evidence of the advance in the business is that he now pays $500 a month for the building he first secured for $50 a month. For big week features he ran "Zaza," "The Girl of Yesterday," "Salvation Nell," "Sin," "Blue Grass" and "The Price of Her Silence."

Protests Against War Tax Penalties Are Futile

Exhibitors Who Fail to Pay War Tax on Time Find No Sympathy in Treasury Officials—Failure to Pay in Time Not Good Economy.

Special to Moving Picture World from Midwest News Service.

PROPRIETORS of Michigan moving picture theaters must pay the 50 per cent. penalty for failing to file returns to comply with war stamp act of 1914. One Copper Country exhibitor who protested against the enforcement of the fine received the following reply:

"This office is in receipt of your communication protesting against the imposition of a fifty per cent. penalty against you on account of failing to file return as operator of a moving picture theater.

"Replying, you are informed that, under the provisions of the Act of October 22, 1914, you are required to file return with the collector of internal revenue during the month of November, 1914. Upon faiure to make return, either formal or informal, a fifty per cent. penalty automatically accrued, and there is no authority vested in this office to relieve against the imposition of such penalty."

LYRIC AT MANISTEE OPENED THANKSGIVING DAY.

The opening of the new Lyric theater at Manistee by the Fitzpatrick-McElroy Company was fixed for Thanksgiving Day. Sam Krause of Chicago is manager. The house, which seats 650, will use Paramount and Metro pictures. Seven or eight reels will be given for fifteen and ten cents and on Saturdays and Sundays, vaudeville will be added and ten and fifteen cents charged.

Kansas City First Runs

Interesting Situation Confronts Exchanges—While Suburban Houses Like Second Runs, Only Few Downtown Houses Take First Runs and None of Them Want Seconds—Fox Manager Cuts Off Suburban Contracts to Get City Trade.

Special to Moving Picture World from Kansas City News Service.

THE downtown situation in Kansas City is in a mix-up condition at the present time, but the future holds bright prospects. The unfavorable feature is the difficulty in getting first-runs into theaters—only two houses are taking them on straight contracts now, the Royal and the Willis Wood, though the Maze has very recently been entering actively into the progressive game. The glowing future holds the promise of two or three big, high-class houses in the business district, which it is said will undoubtedly take first-run stuff. Which will be very, very pleasing to the exchange men.

At present first runs can be placed easily enough in the suburban theaters—at the lower prices. But the downtown houses don't want, after the outlying theaters have had the pictures, to pay at the high prices. The films are, of course, easily placed in suburban houses after they have been shown in the business section; indeed, there seems some times to be really a desire to get good early releases that have run downtown.

The first manager to take the bit in his teeth and force the issue is Charles W. Harden of the Fox Film. He announced this week that he had cut off all his suburban accounts, ten of them at the time, and would not release another feature in Kansas City until he could get a first-run account in the downtown district for at least seven days. The last suburban house on the list is the Prospect theater, running "The Wonderful Adventure." Mr. Sullivan, the manager, threatens to open a downtown house himself, to put on first-run Fox features!

The Fox material is going fine in the territory, and Mr. Harden said he had about reached the limit. He is in every town of any size in the territory. He recently added two accounts in St. Joseph, Mo., making five in that town.

H. THACHER BUILDING A FINE HOUSE IN SALINA, KAN.

Hail to Herbert Thacher, who is going to give Salina, Kan., a touch of real high life in the moving picture business! Mr. Thacher is having plans made for a fine playhouse at Salina, which will be opened March 1. It will be one of the best in the state—and in the West. It will have a seating capacity of 1,000, artistic decorations, everything of the best from projection equipment to rugs; will be built of reinforced concrete, and the whole will cost around $100,000. Mr. Thacher knows Salina through and through—and he knows the town wants something like what he is going to give it. He lives there. His brother "Bill" runs the Royal theater there, and Mr. Thacher himself was formerly a partner in that enterprise. Latterly Mr. Thacher has been traveling for the Universal Film & Supply, Kansas City, and has been accomplishing some very substantial good for the industry, through his co-operative work with the exhibitors. The new theater will be on Main street, in the heart of the city.

WITH LOCAL EXCHANGE MEN.

B. E. Edwards, formerly with the Picture Playhouse Film, and J. S. Stout, an exhibitor and picture man well known in Chicago territory, have been added to the traveling force of the World corporation, Kansas City.

Simon Libros is holding the fort at Kansas City, for the Picture Playhouse, and reports that he is discovering a large amount of favorable opinion, especially for the "Pearl of the Antilles" and the "Flame of Passion." He will remain until he has selected a manager for the branch.

L. J. Doty, formerly in Oklahoma City for the company, is now supply man for the Universal Film & Supply Company, Kansas City. Mr. Doty is aptly described by the publicity department at Kansas City as a "busy guy—long, lean, hungry looking, but has the necessary requirements for a supply man."

Messrs. Nutt of Los Angeles, Roderique of San Francisco, and McHenry of Dallas, managers of World Film Corporation branch offices, stopped off in Kansas City with T. Y. Henry of this branch, on their return from the convention at Chicago recently.

Ten Cent Matinees at Willis Wood.

The Willis Wood, now showing Triangle films, has reduced its matinee prices. It now charges ten cents for any seat in the house from 11 a. m. to 6 p. m., the evening prices remaining the same, 10 cents to 25 cents.

"MARTY" WILLIAMS OF THE METRO PICTURE SERVICE.

If, in Kansas City, you are looking for a real old timer in the moving picture business, seek out "Marty" E. Williams, manager of the Metro Picture Service. He dates back before the war. He went through the war—right on the firing line—with the J. W. Morgan Film Co.

Early in Mr. Williams' career he was an acrobat, and a cracking good one, a member of the original Mardo troupe. He ran across many moving picture shows, and got acquainted with the men from the inside, long before he entered the game. He became an exhibitor in 1901—a tent exhibitor, and was with the leading carnivals from 1901 to the spring of 1907. Then he went with Mr. Morgan, at Joplin, Mo.

"Marty" Williams.

Those were the days when a rental agent had to know all about the operating and exhibiting end of the business, how to repair machines, and fix the gas lights. Exchanges were also supply houses, then—or at least the customers looked to the exchanges for much help in the purchase of supplies. Mr. Williams fought through the crisis with Mr. Morgan; he was in charge at Kansas City, to which the headquarters had been moved, when the classic events of St. Louis in 1913 took place. Mr. Williams then went to the Universal office at Kansas City, as manager under George McGee, then field manager of the company at Kansas City.

Mr. Williams became manager of the Mutual Film Corporation of Kansas City July 4, 1914; and, July 19, 1915, resigned to accept the managership of the Metro Picture Service, with territory of Missouri and Kansas, headquarters at Kansas City. He once knew every exhibitor in Missouri, Kansas and Oklahoma, and parts of other states, by their first names—and he knows most of them now, though the days of the familiar "Bill" and "Joe" have gone in the picture business as well as in other lines of trade in the West. Eight years is not very long—but J. W. Morgan, now retired, occasionally drops into Mr. Williams' office and they talk over old times.

S. E. Wilhoit, proprietor of the Jefferson theater at Springfield, Mo., has purchased H. B. Deimer's interest in the Princess theater at that place, and will put on Fox features two days a week for second run. These features have first-run two days at the Aladdin there.

A Worthwhile Suggestion

Omaha Manager About to Show the Griffith Spectacle Printed on Program Account of Things Negroes Can Be Proud of.

Special Correspondent to Moving Picture World from Midwest News Service.

AS a balm to the negroes in Omaha, Manager Sutphen of the Brandeis theater printed on the program of "The Birth of a Nation" the following statement, prepared by interested Omaha residents:

"It is a noteworthy fact that should never be forgotten that during the Civil War, while the men of the South were absent from home fighting to keep the shackles on the slaves, their women and children were left solely under the protection of the slaves and there is not a single case on record, as has been pointed out by Henry W. Grady, of the Atanta Constitution, and by other equally representative Southerners, where a negro ever betrayed his sacred trust. The negro men were the protectors of the white women of the South during those dark days in the nation's history. We regret that this significant side of the story has nowhere been adequately protrayed or even suggested in this photo-drama in which so much of the darker side of human nature and passion has been heightened and dramatized."

An effort was made by negroes to secure an injunction preventing the showing of the film, but District Judge Redick refused to issue it. The negroes did not renew their efforts after learning that in the event a restraining order should be granted which should not be sustained by the courts after subsequent hearings, the plaintiffs would be liable in damages for loss of profits caused by stopping the showing of the film, and a bond adequate to cover such damages would be required by law before the restraining order would be binding.

Mayor Dahlman, who introduced an anti-race prejudice show ordinance, said it would not interfere with "The Birth of a Nation," declaring that he did not think it fair to damage an enterprise which came to the city in good faith, prior to the introduction of a prohibitory ordinance.

STANDARD THEATER CO. TAKES NEW NAME.

The reorganization of the Standard Theater Company as the Empress Theater Company, a Nebraska corporation, means a booking office in Omaha for vaudeville and moving pictures for about twenty houses in the middle West. W. Ledoux, of Winnipeg, Canada, is president and manager; A. Lemarquand, of St. Paul, is vice-president, and Paul Lemarquand, of Minneapolis, secretary and treasurer. Denver and Kansas City houses are on the circuit.

UNION PICKETS CALLED UPON BY COURT TO ANSWER.

Members of the Operators' Union in Omaha were ordered to appear in the District Court to answer charges of contempt of court by violating the court's order to have only "peaceful picketing" in front of the Princess theater. Affidavits made by the cashiers were to the effect that various pickets walked up and down yelling, blew cigarette smoke in women's faces, and used language which exceeded "the persuasion of the patron's will."

GLAD TO PAY TO SEE GOOD FILMS.

The Lyric theater's program de luxe, consisting of two Triangle and one Paramount picture—enough to furnish an entire afternoon or evening's entertainment, has been received with popular acclaim in Minneapolis. The augmented prices of 25 and 50 cents have proved no discouragement to the public, as is attested by the packed theater every evening.

The reserved seat feature is making a very favorable impression. Society women have been quick to grasp the opportunity to give matinee parties and have engaged as high as twenty seats at a time for the entertainment of friends. The matinee price is lower than the evening—any seat in the parquet or first four rows of the balcony being twenty-five cents.

NEIGHBORHOOD HAS TO GO TO SCHOOL TO SEE CHAPLIN.

A new puzzle for the folk who so conscientiously oppose moving pictures of every form and kind has been raised in the Bremer School of Minneapolis.

Teachers, parents and others equally well intentioned have effected a "safety zone" around the schools, in which no pictures may be shown. Now comes the Bremer school with its own machine and shows a reel of Charlie Chaplin, followed by "Richelieu." "The Spy," "Salomy Jane," a fairy tale and a Walker Whiteside drama have all been on the program.

Oliver H. Miller, principal of the school, which is one of the Minneapolis' public schools, says not all the films need be educational but that other films which will attract the crowd are allowable.

Minneapolis Girl Gets Chance with Lasky Co.

A Minneapolis girl is soon to join the Jesse Lasky company in New York. This is Irene Warnecke, nineteen years old, and she says that she has "had it in mind to go into the movies" ever since they started. She is also interested in writing photodramas, and is just completing her first scenario. Miss Warnecke has been promised a chance to do minor parts, with advancement if she makes good. She will leave Minneapolis for New York in time to begin work the first of the year. Miss Warnecke attended school in Minneapolis, graduating at the Whittier school.

Father of H. H. Buxbaum Dies.

H. H. Buxbaum, manager of the General Film company's local office, has just returned from a week in Boston, whither he was called by the death of his father, F. Buxbaum.

A Neighborhood House

Minneapolis Theater in Residence District Proves as Big a Success as Are City's Downtown Houses—Manager Prosper Schwie Has Attracted Patrons from All Sections and Made It Influential in Its Own.

THE story of the Calhoun theater has proved to Minneapolis picture men what they doubted a year ago, that a motion picture house in the neighborhood district of the city can play to as large an audience, show as high-class productions and be made in every way as successful as the best of the downtown houses.

The Calhoun theater was completed a little more than half a year ago. It was made to seat 800, and was made good to look at. The interior and exterior are of mosaic brick, with indirect lighting of handsome art glass light fixtures, bricked in loges, attractive stage and the other finishings that make the house pleasing to theater patrons. It is owned by the Calhoun Theater Company, a group of Minneapolis business men, and is situated on Lake street, near Hennepin, on the cross business street that runs through the heart of the residence district. Prosper F. Schwie, then in charge of the Lyric, was made manager of the theater and a venture that downtown business

1,500 Kiddies at Calhoun.

men viewed with misgivings was launched. The Calhoun and the idea of neighborhood theaters has made good, so good in fact that Mr. Schwie says the theater now draws much of its regular patronage from downtown. The theater is being doubled in size, an addition at the rear being now under construction, which will bring its seating capacity to 1,500 and make it equal in size to any in the city, and bigger than all save one, the New Garrick.

The enlarged theater will be ready for use early in December. Its entire cost is in the neighborhood of $105,000. Mr. Schwie is still manager and he has succeeded in making his house a social influence in his neighborhood. One of the activities that he helped to promote is that of special children's programs. Several of these special programs have been given at the Calhoun last Spring and this Fall, under the auspices of club women and parents' and teachers' associations of the neighborhood. On Nov. 6, a special program for children was given, and the Paramount Cinderella, and current comedies were shown to 1,500 children who crowded the streets for nearly a block back in the ticket line.

The Calhoun shows on its regular programs Paramount and World features, the Mutual Masterpieces and Equitable and Metro releases.

Another thing that Mr. Schwie is doing to put him on the moving picture map with the best of the managers is the issuing of an unusually attractive little film pamphlet each week. It is an eight pager and is done up attractively in brown with pictures of the currently playing star as a cover design, and filled with gossip of the film favorites and bits or movies news for his patrons.

The Calhoun has also started on an extensive advertising campaign, using the daily papers for good-sized ads through the week and on Sundays.

F. S. MYER, GENERAL MANAGER OF WESTERN CRITERION.

Fred S. Myer, formerly connected with the Minneapolis office of the Laemmle Film Corporation and with various theatrical and moving picture ventures in Chicago and other cities, has returned to this city as general manager of the Western Kriterion Film Service, which was organized last February and which opened its local office March 8. He also controls the rights of "The Melting Pot" and "Uncle Sam At Work" and has already placed extensive bookings for these well-known features.

MAYOR NYE PERMITS "NATION" FILM TO SHOW.

"The Birth of a Nation," the film play which has given trouble to various Minnesota officials including mayors, police chiefs, district judges and the state supreme court, will run unrestricted in Minneapolis, according to a "pajama interview" granted during the early morning hours a few days ago by Mayor W. G. Nye.

The "Birth of a Nation" was staged here at the Shubert theater. Mayor Nye, acting on the complaint of a number of citizens, ordered the play stopped and threatened the exercise of his charter authority to revoke the license of the Shubert theater, if he was not obeyed.

Manager Bainbridge, of the Shubert, appealed to the district court and obtained a temporary injunction restraining the Mayor from the arbitrray exercise of this power. On a hearing the district court ruled in favor of the mayor and when Mr. Bainbridge carried the case to the supreme court that high judicial body also upheld the mayor's power.

With his power to censor moving picture films, as well as other features of municipal life well established, Mayor Nye felt he could afford to be generous, so he appointed a committee of 100 representative citizens, men and women, to review the play, promising he would abide by their decision.

The committee witnessed the picture and by practically a unanimous vote decided it was worthy of production. There was a slight division of opinion as to admitting children less than 12 years of age but the controversy, in the main, is settled and the play will proceed.

Minneapolis to Have Censor Board of Eighty Persons

Men and Women Representing a Dozen Civic, Religious and Charitable Organizations to See Films Challenged by Anyone—Representative of Exhibitors Invited.

MINNEAPOLIS is soon to have a board of moving picture censors.

This board is composed of approximately 80 persons, men and women, representing a dozen organizations—civic, religious, charitable and otherwise. Some of the best-known residents of the city are represented, also some not so well known.

Mayor Nye, after his recent controversy over the "Birth of a Nation," in which he was sustained by the state supreme court, decided to let this board now in the process of organization pass on this particular film and it is understood will also call on the same body for opinions as to future films which may be challenged for any cause.

As yet no practical moving picture producer or manager is represented, but it is said the Motion Picture Exhibitors' Association is to be asked to name a representative.

The entire project is ridiculed by Judge Willis Brown of Salt Lake City, president of the National League for Wholesome Moving Pictures. He says local censorship is ridiculous and cites these reasons:

Feminine censorship is silly because women often strive to outdo their sisters in ordering scenes "cut out."

Audiences should be allowed to judge for themselves without the aid of the government; censorship means absolutism.

The paintings and statuary at the libraries and art galleries should be censored as well as pictures.

That no local authorities should be allowed to regulate pictures passed by the national board of censorship.

This latter opinion is endorsed by W. R. Webster, principal of the East High School of this city.

Rothapfel's Milwaukee Visit a Home Coming

Luncheon in the Colonial Room of the Hotel Wisconsin—Many Local Picture Exhibitors Present—City Editor of Evening Wisconsin, Toastmaster.

Special to Moving Picture World from Midwest News Service.

THE visit of S. L. Rothapfel to Milwaukee November 17 was in the nature of a homecoming, as he first presented moving pictures in the Alhambra theater in that city. The luncheon for the Milwaukee exhibitors was given at the Colonial room of the Hotel Wisconsin and John R. Wolf, city editor of the Evening Wisconsin, was toastmaster.

"Make your house, not the picture, your drawing card," the famous New York exhibitor told his hearers. "The industry depends on the exhibitor. You are the foundation, so it is in your power to tell the producer what you want and when you want it, and it is not for him to tell you what you must take and when you must take it.

"The motion picture business has made wonderful strides, but the exhibitor has fallen behind. Use your heads a little. Be a little different. You all seek to go through one door, when—ye gods!—there are a thousand doors in this business. You all say you want to give the public what it wants. How can you do that when it doesn't know itself what it wants. You must be like a singer and pull the audience with you."

The guests included: Earl Rice, Queen and State Street theaters; Joseph Schwartz, Kosciusko theater; Dan Finberg, Modjeska theater; M. B. Ettenheim, Edward Trinz, Avenue theater; Frank and George Bruemmer, Idle Hour theater; G. E. Braddock, Theatorium; Sam Pylet, Murray and Astor theaters; George M. Pendergast, Saxe Amusement Enterprises; George Fischer, Alhambra theater; John Griffith, North American Film Company; Hugo Heller and Edwin Runge, Arcade theater; John R. Wolf, Evening Wisconsin; Walter Distelhorst, dramatic editor the Milwaukee Sentinel; A. L. Ries, president Vaudette theater; R. Trinz, manager Columbia theater; Samuel Trinz, manager Empire theater; Frank R. Williams, Emil O. Schmidt, C. D. Koehler, Mutual Film Corporation; W. C. Bimme, manage Universal Film Exchange; O. L. Meister, manager Vaudette theater; Frank Cook, Princess theater; J. H. Mergener, manager Mutual Film Corporation; A. B. Cargill, advertising manager, The Milwaukee Sentinel; Otto Preusser, Palace theater, all of Milwaukee; Al De Somers, C. L. Worthington, manager Fox Film Corporation, Chicago; L. Howard, Varsity theater, Madison, Wis.; C. S. Kennedy, proprietor Carlton theater, Black Earth; H. A. Jones, Park and Colonial, Waukesha, Wis.; Kit Frankland, Fred W. Brokkup, Columbus; Otto Koch, Idle Hour theater, Sheboygan, Wis.; E. C. Prinsen, Orpheum theater, Fond du Lac, Wis.; A. L. Rothapfel, New York; Jake J. Dosch, manager New Majestic, Cudahy; Newton E. Levi, Mutual Film Corporation publicity, New York City.

MILWAUKEE EXHIBITORS' ASSOCIATION INCORPORATES.

Maintaining a strictly neutral attitude with respect to film manufacturers is one of the objects of the Motion Picture Exhibitors' association of Milwaukee, which has filed articles of incorporation in the office of the secretary of state at Madison. Other aims are to uplift the moral standard of the business in Milwaukee and to promote the business interests of exhibitors.

The incorporators are Henry Trinz, George Fischer, Phillip O. Gross, Paul Langenheinrich, Sr., Otto Anders, Richard Lauffer, Otto Treausser, Sr., B. K. Fischer, Charles H. Phillips, J. H. Filliman and H. D. Graham.

The organization was to be perfected December 3 at a meeting at the Plankington hotel.

THEATER APPOINTS SPECIAL MAN TO RUN FEATURES.

One Wisconsin theater deems its musical program of sufficient importance to the proper production of photoplays that it places this feature in charge of an assistant manager. Jocelyn Marks, who has been advanced to this position by the Butterfly theater in Milwaukee, will see that all organ accompaniments are appropriate.

MILWAUKEE APPRENTICES NOW UNDER UNION CONTROL.

Apprentice operators in Milwaukee will hereafter be under control of the Moving Picture and Projecting Machine Operators' Union, this concession having been recently made. Ninety-two per cent. of the houses have agreements with the union.

BIJOU THEATER, MILWAUKEE, GIVES SHOW FOR CHARITY.

Poor persons in Marinette had better Thanksgiving dinners and the kiddies of the city saw entertaining pictures as the result of the generosity of the Bijou theater. A potato was the only admission required for a Saturday matinee for youngsters. The proceeds were turned over to the Salvation Army.

Edwin Thanhouser's Brother Dies.

Edwin Thanhouser was in Milwaukee to attend the funeral of a brother.

THE VAUDETTE GOES BACK TO 10-CENT MATINEES.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THE Vaudette theater, after two weeks' trial of 20 and 10 cents admission, a raise from their heretofore 5 cent admission, have again dropped to 10 and 5 cents admission between the hours of 10:30 and 6 p. m. From 6 to 10:30 p. m. the price will remain the same 20 and 10 cents. This theater controls the exclusive rights of the Triangle productions, and give as a reason their wish to show these superb pictures to many at the matinee, who cannot afford the 20 and 10 cent advance, and have always been regular patrons of this popular house of amusement.

WANT SPECIAL FILM BUILDING IN ATLANTA.

A movement is being started, especially if the fire ordinance now before council should pass, for the erection of a thoroughly fireproof building, to be occupied by none but film companies, in the western section of the city. The building is to be 60 by 80 by 100, two stories high, and to have every modern convenience. A smaller building is to be erected near for the telephone, telegraph and express offices, and possibly a sub postal station. The building will comfortably house twelve film companies.

Children's Show at the Euclid.

The parent-teacher association of the Moreland avenue public school showed recently at the Euclid theater an interesting series of especially censored pictures for the benefit of the school. The receipts are to be used for the purchase of articles needed by the school for the welfare of the pupils. It was a success from a financial standpoint, as well as an entertainment thoroughly appreciated by the children.

The Vaudette Entertains Old Confederate Soldiers.

Fifty old veterans from the Confederate Soldiers' Home cheered and laughted and cried over "The Coward" at the Vaudette theater Tuesday afternoon; they were the guests of Evins Bros., the managers. These old soldiers were invited to witness this play because it depicted war scenes in the south in the 60's with wonderful fidelity. Several times, when the confederate Stars and Bars waved in victory over hard fought battlefields, the old veterans cut loose with their "rebel yells," much to the surprise of the spectators. Free street cars carried the old men to and from the Home.

Want Masonic Film in Atlanta.

Atlanta contains perhaps more Scottish Rite Masons than any city of its size in the country. During the dedication of the new "House of the Temple" of the Rite in Washington, a thousand foot film showing the dedicatory ceremonies was made by the Pathe company, and is now ready for delivery. The film is considered a very excellent one, and will prove interesting to Masons of either rite. A movement is being started to have the film shown in Atlanta by one of her theaters. If this is done, it will bring crowds of Scottish Rite men from everywhere in Georgia.

Atlanta moving picture patrons have much to be trankful for this Thanksgiving week. The bills at all the theaters are splendid because of the desire of the managers to show their patrons more than the average productions for Thanksgiving. Especially is this true, for the reason there is to be no vampire shows.

Manager W. C. Brandon of the V-L-S-E has returned from a business trip to New York.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Strand at Shelbyville to Blossom Forth.

THE Strand theater, Shelbyville, Ind., is to have an automatic flash sign with a thousand lights in it. On both ends the varied colored lamps will produce illuminated fountains. It is one of the handsomest signs of the kind ever made for a small city. The piano for the theater is to cost $1,500 and a $5,000 pipe organ has been contracted for. William Meloy, proprietor of the Strand, says that he is buying the best chairs to be had, 850 of them, at near four dollars each. Mr. Meloy also says that he will spend $12,000 in furnishing.

Family theater at Lafayette is celebrating its tenth anniversary.

The Willard theater, Michigan City, after being entirely redecorated and renovated by the owner, Mrs. John Burns, has been re-opened.

Hammond Censors Form Board.

A board of about 25 of the leading citizens of Hammond, Ind., have formed a Board of Censorship, to determine what kinds of motion pictures shall be shown. Their excuse is that too many spicy pictures have been shown.

South Bend, Indiana, an Exhibitor.

Municipal moving pictures proved so successful the first time they were tried at the Kaley school, South Bend, Ind., that they will be made a part of the Kaley civic club work. Three different pictures were offered, the first being "Humpty-Dumpty" in three reels. The second was a one-reel picture of the fight between the Sioux and Pawnee Indians, and the last was a comedy, "The Old Swimming Hole."

No license is required for picture shows of this kind and the school operator is not

required to take out a permit. An admission is charged at the door. The attendance the first night was enough to pay all expenses.

Raise at the Marion Indiana.

The Indiana theater, Marion, Ind., has increased the admission to the lower floor to ten cents. The Grand at Marion is getting ten and twenty cents for feature pictures and vaudeville, and the Mecca is charging ten cents for features. This fact makes the recent announcement by Manager W. E. Steckman of the Indiana welcome news to the other exhibitors. The Indiana has always done a good business, filling to capacity at the expense of the other houses, because of the lower price, and the Indiana was the subject of some plotting to have exchanges give them the go-by, but all that is erased now.

Claims C. Francis Jenkins as Father of Moving Pictures.

C. Francis Jenkins is featured in a story by James B. Morrow, being generally circulated by newspapers in Indiana as the inventor of moving pictures. Jenkins received $5,500 for the first motion picture machine. It showed a dancing girl on a film that was 100 feet long. Jenkins says that he has no regrets, that the price he got was a good one, all things considered, and the money that the promoters have made out of the machine does not excite any envy in his heart. All of which would seem to indicate that Mr. Jenkins is a little different from the average inventor.

Let Four Fort Wayne Men Go.

The four managers of Fort Wayne, Ind., moving picture theaters charged with violating the Indiana child labor laws by employing boys under age of 16 were warned by Judge H. Kerr and permitted to go on indefinite continuances. The arrests were made on affidavits by Nelson H. Kyser, deputy state factory inspector. The men summoned were O. E. Wobsock, Lyric theater; George Kellen, Star theater; Herman C. Heisler, Colonial theater; and J. P. Mallett, Grand theater. All employed boys as ticket takers.

Selected Indiana Notes of Interest.

The Gem theater, Liberty, Ind., formerly operated by Sam Buffler, is being renovated and refurnished and will be reopened by Harry Shriner. On three alternative nights the admission will be ten cents. Pictures will be shown every night in the week. Mr. Shriner was formerly associated with Mr. Buffler at the Union theater.

Manager Steckman of the Indian theater, Marion, Ind., will use two acts of vaudeville and three reels of moving pictures at each performance. The matinee price will be unchanged, but at night he will charge ten cents.

The Jefferson theater at Goshen, Ind., is installing a $5,000 Harmo pipe organ.

The new Arlington theater, Huntingburg, Ind., has been re-opened, with the "Kreutzer Sonata."

Fire, which started in Porter's drug store, next door, caught the Palace theater, owned by James Chandler, Peru, Ind., and both buildings were practically destroyed.

Mrs. Ella Roser, wife of Charles Roser, owner of the Lyric theater, Richmond, is dead. Her death was due to acute indigestion.

Vaudeville and pictures is to be the program of Harold Kelly, proprietor of the Star and the Princess theaters at Montpelier, Ind., at the Star theater. Pictures only will be run at the Princess.

C. C. Lower is trying to buy property at the rear of his Crystal theater at Muncie, Ind., where about three nights a week he can't find room to stow away the crowds, much less seat them.

Cecil Grames, manager of the Royal, Albany, Ind., will remodel his theater in the near future and change the name. He will run a voting contest to decide the name for the house.

Rothapfel's Talk to Indianapolis Exhibitors

OF strictly local application was the peeler," delivered by S. L. Rothapfel to the exhibitors of Indianapolis the night of Saturday, November 20. Of the thirty in attendance, only fourteen were exhibitors.

Mr. Rothapfel told them about Indianapolis. It ranks last, he said, and then he told them why. "You are all trying to rush through the same door," he said, "when there are thousands of doors."

"The theaters were covered with all kinds of posters—one's, three's, sixes. I haven't seen much newspaper advertising. Clean up your theaters. You can change your lighting system into an indirect lighting effect, doing away with the glare of unprotected lights, and the direct lights which detract from the picture on the screen. Cut out the mechanical pianos. It is better not to have any music at all than to have a mechanical piano. If you have two bum musicians and can't afford to hire two good ones, fire both of the bum ones and hire one good one."

Frank J. Rembusch, of Shelbyville, presided as toastmaster. C. B. Alves of the Mutual office at Evansville, and an old friend of Mr. Rothapfel; L. Baum of the General Film, Indianapolis, and J. I. Schnitzer, Universal representative, also delivered short addresses.

Among those present were B. C. Kixmiller, Colonial theater, Bickneli, Ind.; L. Baum, Victoria theater and General Film, Indianapolis; J. I. Schnitzer, of the Universal, also the Victoria, Empress and Talhott theaters; Frank J. Rembusch and wife, Alhambra theater, Shelbyville; M. M. Miller, manager, the Mutual Indianapolis office; W. S. Bassett, Mirror Screen Company and Gem theater, Indianapolis; H. H. Koch, Manhattan theater, Indianapolis; C. C. Baumgardner and wife, Bishop theater, Walton, Ind.; W. F. Easley, Princess theater, Rushville; R. B. Grimes, Arc theater, Crawfordsville; H. A. Keine, Keystone theater, Indianapolis; C. O. Winnick, Mutual Film, Indianapolis; W. H. Ingelman, Mutual Film, Indianapolis; B. Van Borssum and son, Jack Van Borssum, Crescent and Savoy theaters, Terre Haute; H. C. Foster and Louis Morrison, Joy theater, Cloverdale; B. T. Demarec, Franklin Opera House, Franklin; Norman M. Dixon, manager, Mutual Film Corporation, Louisville, Ky.; J. H. Conner, manager, "The Girl and the Game" department, Mutual Film, Indianapolis; Samuel Plame, manager, Famous Players Film, Indianapolis; Fred W. Sanders, Sanders theater, Indianapolis; C. B. Alves, Mutual Film, Evansville, and press representatives from the local and trade papers.

ST. LOUIS' RIALTO SOLD.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Rialto theater, formerly the Delmar, on Delmar and Kingshighway, was sold last week to Benjamin P. Stromberg, who, after a week spent in a few necessary repairs, will reopen the house under its former name of Delmar. Mrs. O. T. Crawford, who was in charge of the house, was one of the successful women managers of the city. She took the Delmar over when the theater had been suffering from poor patronage and indifferent programs, and made a paying proposition of it, and her husband, O. T. Crawford, who owned controlling interest in the theater, is well pleased with his wife's business ability.

S. SHURMAN VISITS FILM ROW.

S. Shurman, of Moberly, Mo., formerly identified with the local moving picture trade in St. Louis, paid a visit to Film Row last week. Mr. Shurman is proprietor of the Fourth theater at Moberly, and devotes all of his time to the management of the house. "When I opened the Fourth theater," said Mr. Shurman, "I planned to make the house the finest theater in Moberly, and I feel that I have succeeded. The Fourth theater is to Moberly what the Knickerbocker theater is to New York, the Willis Wood to Kansas City, and the New Grand Central and the West End Lyric are to St. Louis." The Fourth theater seats 850, five and ten cents admission is charged, and an all feature program is maintained.

ROTHAPFEL IN ST. LOUIS.

A big crowd of motion picture exhibitors and exchange managers attended the banquet at Lippe's Cafe on Friday, Nov. 19, in honor of S. L. Rothapfel. Fred A. Keller, manager of the Mutual Exchange, was master of ceremonies. Those present at the St. Louis dinner included S. L. Rothapfel, New York; E. Auger, Mutual Film corporation, New York; Sam Werner, manager, 3682 Olive street, United Film company, St. Louis; Floyd Lewis, manager, 3320 Lindell boulevard, Triangle Film corporation, St. Louis; H. M. Ferguson, manager Gem, Centralia, Ill.; J. R. Von Almen, manager Alco, Alco, Ill.; A. J. Coffin, manager New Grand Duchess, St. Louis, Mo.; Maurie Stahl, manager Lorelei, St. Louis, Mo.; John H. Gentner, manager Retina, St. Louis, Mo.; William Seivers, manager New Grand Central and Grand Central, St. Louis, Mo.; Newton E. Levi, press representative, Mutual Film corporation; C. S. Edwards, manager, 3210 Locust street, Pathe exchange, St. Louis, Mo.; Louis Wellinghoff, manager Echo Amusement company, St. Louis, Mo.; W. C. Reeve, manager Eighteenth Street theater, St. Louis, Mo.; John Ernie, New theater, 1800 South Eighteenth street, St. Louis, Mo.; Oxcar H. Damon, manager Bremen theater, Twentieth and Bremen, St. Louis, Mo.; H. A. Humpert, manager Echo Amusement company, 2509 Davison, St. Louis, Mo.; Hector M. E. Pasmezogier, Congress theater, 4320 Olive, St. Louis, Mo.; F. J. Wolf, manager, Iola theater, 2728 Lafayette avenue, St. Louis, Mo.; Henry J. Haliway, manager, St. Charles, Mo.; P. A. Seitz, manager, Highland, Ill.; E. W. Dustin, manager 3626 Olive street, World Film corporation, St. Louis, Mo.; S. W. Hatch, manager V-L-S-E, Inc., 3630 Olive street, St. Louis, Mo.; Frank L. Hough, Kleine Optical company, Chicago, Ill.; Fred A. Keller, manager Mutual Film Corporation of Missouri, St. Louis, Mo.; J. W. Price, manager Manchester theater, 4257 Manchester, St. Louis, Mo.; John Karson, manager Majestic and Royal, 1629 Market street, St. Louis, Mo.; Sam Lears, Lears Supply company, St. Louis, Mo.; Fred N. Noelzer, manager Eclipse, St. Louis, Mo.; John S. Sweeney, Mutual Film Corporation of Missouri; William Buchmiller, Highland, Ill.; W. E. Keller, Mutual Film Corporation of Missouri, St. Louis, Mo.; W. E. Keller, Mutual Film Corporation of Missouri, St. Louis, Mo.; Frank Dachsel, M. J. Walsh, A. E. Kiser, G. A. Wagner, O. F. Carlson, Harry Hynes, Walter S. Dachsel, Ed. A. Wheeler, E. Anderson, George B. Logan, Ed. Bickel, G. C. Dachsel, Lew Bent, L. B. Brown, manager Mutual Film corporation, Cairo, Ill.; Douglas V. Martin, Jr.; Herbert Grisbeck, Alex. F. Roemich, W. B. Bromby, city editor St. Louis Republic; Nat. I. Brown, Walter Light, L. W. Brown, F. Rupenthal, Max Walker, Bob Cluster, Christopher, Ill.; F. D. Whittington, Benton City, Ill.

Grand Central on the Job Again.

The Grand Central theater, at Sixth and Market streets, which has been closed for a week, undergoing repairs, opened again under the same management as the New Grand Central, at Grand and Lucas avenues, on Sunday, November 21, with the second run of the New Grand Central program. The opening bill was the Fox version of "Carmen," and after this the Central will show the New Grand Central program the week following the exhibition at the latter house. The admission will be ten cents.

Shows Titles in Italian

In San Francisco an Interesting Experiment Is Succeeding at a Big House in City's "Little Italy"—Titles Translated Into Italian and Thrown on Second Screen Please Old People—System to Be Patented.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

AFTER experimenting in a quiet way for two years Ben Michaels, proprietor of the Verdi theater on Broadway, one of the finest of any of the exclusive moving picture houses in an outlying district of San Francisco, has placed in successful operation a system of translating the English title on films into Italian for the benefit of his many patrons of that nationality. The system, for which a patent has been applied, is a simple one, and embodies the use of a second screen placed above the regular one, a special slide projection machine and an operator. As soon as new films are received the translator goes over them and translates the titles into Italian, writing the foreign version on separate slides, which are kept in a special filing device.

When the films are shown the operator watches the screen and sees that the translated title is thrown on the small screen at the proper time. The chief difficulty with this plan has been to secure an operator with a knowledge of both languages and a knack for the business, but this has been overcome. Since the new system was installed there has been a noticeable increase in the number of elderly persons who have attended the Verdi theater. Most of the young generation read English, but a great many of the older ones read Italian only, and the pictures with titles in their mother tongue has a new charm for them. This plan can be worked with other languages and Mr. Michaels is considering the plan of translating some titles into Chinese. This exhibitor is a strong booster for the North Beach district and is working hard to make a success of North Beach Day at the Exposition, to be featured shortly. The new pipe organ for the Verdi theater is now in place and music is being made a special feature of the program.

GORGEOUS PRESENTATION OF "MADAME BUTTERFLY."

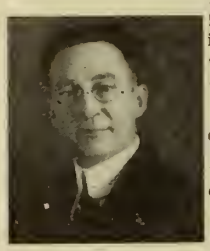
J. L. Partington, manager of the Imperial theater, has surpassed all previous efforts in his artistic presentation of "Madame Butterfly," featuring Mary Pickford, and so enthusiastically has this been received that a second week's run has been found necessary. The entire house received attention from the decorator for this engagement and everywhere was to be noted something characteristic of Japan, from the decorative panels, bamboo work, trailing vines and burning incense in the foyer to the wonderful stage set showing a Japanese tea garden. An enlarged symphony orchestra rendered the full operatic score, while Miss Helen Stratton rendered arias from the opera before the presentation of the picture and a dancer, whose name is not known even to the management of the theater, gave a delightful interpretation of typical Japanese dances. This manner of presenting great feature productions has caused so much favorable comment that Manager Partington is arranging to have special stage sets and singers with all productions where they would be in place.

METRO TO OPEN OWN OFFICES.

The Metro Corporation has completed arrangements for booking its productions direct in this territory, having taken over the franchise formerly held by the Golden Gate exchange. Harry J. Cohen, who arrived here recently for this purpose, has been busy during the past week arranging for this change and has secured splendid quarters at 49-55 Jones street, in the heart of the film exchange district. E. D. Selden, formerly with the World Film in the Middle West, will be the local manager and is now on the ground assisting Mr. Cohen. The latter will be here for about a month and before his return East will make a similar change at Los Angeles.

FRED S. PEACHY, LOCAL MANAGER FOR UNITED.

Fred S. Peachy, who for the last few monhs has been filling the position of district manager for the United Film Service, with headquarters at San Francisco, is one of the most interesting figures in the film exchange business in this territory. Although he has been connected with the business for but about a year and a half he has a fund of information that would be a credit to any one. Before engaging in this line of work he was in the employ of a large public service corporation in the southern part of the State and his knowledge of accounting and business methods has served him in good stead.



F. S. Peachy.

His experience in film exchange work is confined largely to his connections with the Union Film & Supply Co., the Mutual Film Corporation and the firm with which he is now connected. His speciality is getting business and he is rated as one of the best purveyors of film service in the business. His success upon the road is nothing short of marvelous and even in his present position he does the traveling work, finding that it is easier to get competent office help than it is to get good solicitors. Although no new material has come to the local United exchange since he took charge he has placed the local branch on a paying basis and in so doing has won the general admiration of the trade. His pleasing personality is one of the reasons for his success, but this is backed up by a thorough knowledge of business conditions.

PICTURE PLAYHOUSE FILM CO. TO OPEN EXCHANGE.

Within a short time another new film exchange will be added to the already long list of exchanges in San Francisco. The Picture Playhouse Film company has taken possession of a large store at 100 Golden Gate avenue, corner of Jones street, and will be ready for business within a short time. This exchange will be in charge of E. H. Emmick, formerly of Los Angeles.

Sol Lesser to Visit New York.

Sol L. Lesser, head of the Golden Gate exchange and the All Star is preparing to leave at an early date for New York to look over film offerings and make extensive purchases. He recently purchased rights for this territory to seven Griffith films, including "Home Sweet Home" and the "Battle of the Sexes."

Los Angeles Exchange Man Visits San Francisco.

T. W. Johns, manager of the Los Angeles branch of the Mutual Film Corporation, was here this week attending to business matters and visiting the Exposition with his family. He told of the strenuous time experienced in the southern city to make possible the showing of "Damaged Goods" and of the tremendous success of that attraction.

Makes First Trip to California.

Robert Miller, of the New Process Electro Corporation and Koko Films, is here for a stay of two or three weeks on a trip of business and pleasure combined, this being his first visit to the Pacific Coast. He is introducing a line of display cartoons in this territory, as well as Koko films, and while here will spend considerable time at the Exposition. He came by way of the Northwest and will make a stay of a few days at Los Angeles on his way home.

Film Exchange Board of Trade Elects New Officer.

When J. R. Crone, the former manager of the Mutual Film, was selected to fill the position of manager of a large producing company at Los Angeles, the office of vice-president of the San Francisco Film Board of Trade was left vacant, but at the regular meeting of the Board of Directors held this week X. K. Stout was selected to fill the unexpired term. The selection of Mr. Stout to fill this position is particularly appropriate as he has succeeded Mr. Crone as manager of the exchange.

Traggardh to Cover Entire State.

O. V. Traggardh, of the Union Film & Supply, is preparing to leave on a business trip which will take him over the entire state. He has the rights to the "Fall of Przemysl," and will book this feature together with others controlled by this firm.

To Open Branch House at Los Angeles.

G. A. Metcalfe, who conducts a large theater supply house here, has left for Los Angeles to establish a branch in that city. This branch is to be in charge of James Slipper and Mr. Metcalfe will select a location while in the southern city.

FORT WORTH NOW OPEN SUNDAY.

By S. A. Harrison, Dallas Correspondent of Moving Picture World.

BY a decision rendered in the district court November 18, Fort Worth, Texas, will again have Sunday attractions. All places of Sunday amusement have been closed by injunction for about a year, and the injunction is practically dissolved by the decision of jury in this case, although Judge B. M. Terrell says a formal motion to dissolve will be necessary. The case was fought on the basis of whether or not Sunday performances would depress real estate values.

A SAN ANTONIO CONSOLIDATION.

By a consolidation at San Antonio, Texas, three of the largest moving picture houses of that place come under one management. The Royal Amusement Company, owners of the Royal theater, and W. J. Lytle, owner of the Empire theater, form the new corporation, and beside the two theaters have secured a ten-year lease on the Princess. The new company will be known as the San Antonio Amusement Co.

The Dixie of Houston Renamed the Globe.

H. C. Northfleet, of Houston, Texas, former manager of the Key theater, has purchased the Dixie, and renamed it the Globe, after giving it a thorough renovation, greatly improving and beautifying the place.

Dallas' Jefferson to Run Pictures.

Commencing November 21, the Jefferson theater, Dallas, Texas, will discon-

tinue musical comedy and will run vaudeville and pictures. The Jefferson is one of the larger houses in this city.

Architect Makes Cartoon Reel.

Harvey L. Page, well-known architect of San Antonio, Texas, has entered the moving picture field with a comedy cartoon reel entitled "Clipinsnip." The first reel is a humorous sketch introducing a hunting scene, and was much praised at its first showing.

A Cartoon Hunt.

MANY SALT LAKE PICTURE MEN GREET ROTHAPFEL.

By H. W. Pickering, Salt Lake City Correspondent of Moving Picture World.

THE event of greatest importance during the week to motion picture men of the Salt Lake district was the banquet given November 17 at the Newhouse hotel by the local branch of the Mutual to S. L. Rothapfel, of New York, manager of the Strand theater.

Mr. Rothapfel, in a two-hour speech, conveyed his message to the exhibitors of this territory. More than 50 guests attended the banquet, including prominent exchange men, exhibitors, newspaper men and manufacturers' representatives. N. E. Levy, of the New York office of the Mutual, accompanied Mr. Rothapfel. W. P. Moran, manager of the local branch of the Mutual, was host. The guests were as follows:

A. L. Stallings, Provo, Utah; Clifton Peirce, Springville, Utah; J. R. Baster, Jr., Spring City, Utah; Mannie Feldstein, New York; E. H. Goldstein, manager Universal office; Mark Ross, Minneapolis, Minn.; L. D. Peery, Ogden, Utah; Ernest Ryan, Salt Lake; J. E. Ryan, Brigham City, Utah; L. P. Arnold, manager Pathe exchange; Louis Marcus, president and general manager Notable Feature Film Co.; Mrs. Louis Marcus; George E. Carpenter, Notable Feature Film Co.; Mrs. Geo. E. Carpenter; A. J. Conway; D. E. Schwuyer; R. W. Bertelson, manager V-L-S-E exchange; W. J. Morgan, Kamas, Utah; J. Martin Matson; J. R. Kennard, Deseret Evening News; Newton E. Levy, New York; Harry Suinn; Beatrice D. King; M. H. Hanauer, Broadway theater; W. B. Moyle, Herald-Republican; E. C. Schmidt, publicity manager American, Rex and Liberty theaters; Inez Todd King; Mrs. Monroe Hauser; J. Rothneul, Nephi, Utah; V. M. Foote, Nephi, Utah; Charles P. Paulson, New York; S. L. Rothapfel, New York; C. E. Beardsley, American Falls, Idaho; H. A. Simms, American, Rex and Liberty theaters; W. P. Moran, Mutual Film Corporation; C. H. Archibald, Pocatello, Idaho; Robert Saunders, Pathe exchange; Emery G. Epperson, Provo, Utah; E. D. La Gran, Photoplay theater; Mrs. M. B. La Gran; J. C. Lindsay, Eureka, Utah; George C. Cowing, Salt Lake Tribune; James A. A. Stanley, North American Film Corporation.

E. H. GOLDSTEIN TAKES CHARGE OF LOCAL OFFICE.

E. H. Goldstein, assistant to the general sales manager of the Universal Film Company, with headquarters in New York, arrived in Salt Lake a short time ago to take charge of the big branch office of the Universal in this city. Mr. Goldstein succeeded C. A. Clegg, who took charge of the installation of the new office several months ago. H. D. Cassidy, who was local manager, has resigned and will devote his attention to the marketing of features.

Manager Rennie Comes Back Smiling.

Hugh Rennie, manager of the World Film office, returned last week from the meeting of World Film managers in Chicago.

More Censorship Gospel

Portland, Oregon, Censor Board Secretary Addresses Oregon Civic League—Spreads Pro-Censorship Propaganda—A Part of the Censor Board's Plan of Defense—Disinterested Persons Oppose No-Appeal Ordinance.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THE Oregon Civic League, a Portland organization composed of representative men and women of the city, chose the subject of censorship for discussion at the luncheon at the Multnomah Hotel Nov. 20, when Mrs. E. B. Colwell, secretary of the censor board, spoke in favor of censorship and explained the work of that civic body. The film men were not represented, although A. C. Newill, husband of the chairwoman of the censor board, stated that the motion picture men had been asked to have a representative at the luncheon to present their side of the question.

"The Inside Facts" and "The Real Situation" were the points upon which Mrs. Colwell spoke. A statement that the National Board of Censors was not a proper body to censor for the entire country and that local boards were the only bodies who could meet the local situations, the defense of censorship as being absolutely necessary and a denial of the truth of all the allegations in the newspaper articles attacking the local board composed the body of Mrs. Colwell's address. She did not touch on the constitutional phase of censorship nor its equitable side. She reiterated her statement of some time ago that patrolmen could not be proper censors and that a specially selected board of competent persons was the only body that could properly do the work. She declared that feature films gave the board more concern than any other kind and that Portland, like other cities, had to contend with the unscrupulous exhibitor who sought after risque features to show in his house.

THIRD TIME BROUGHT LUCK.

Rejected twice by Portland's censor board, Metro's "Destiny" was given a third viewing on Nov. 15 and passed, the board ordering numerous eliminations. This picture has been in the Portland territory since August and after the first rejection by the board, P. G. Noble, of the local Metro office, and Harry Cohen, special representative, then in Portland, requested a second viewing, but the picture again failed to pass.

CO-OPERATION BETWEEN THEATER AND PUBLIC SCHOOLS.

Al Sather, now manager of the Ideal theater, and former manager of the Crystal, both popular suburban houses, co-operates with the public schools in the neighborhood. Mr. Sather has arranged with the principal of the public school near the Ideal to issue tickets to students averaging 90 per cent. in class grade and deportment for a week. They are good for Wednesday nights only, when an educational program is run. The Portland ordinance requires that children attending theaters after 8 o'clock must be accompanied by parents so that Mr. Sather's plan brings the older people as well as the children to his theater.

ON THE FEATURE QUESTION.

The statement by S. L. Rothapfel during his recent visit to Portland, that the day of big features is passing, occasioned some little discussion among Portland exhibitors and the consensus of opinion seems to be that the Portland public is not quite ready to forego the big features entirely. Their popularity has, however, waned to a point where the exhibitor no longer books pictures on the strength of the names they carry and the press notices that go with them. They see the film first and book it afterwards.

Not over three months ago it was the practice of exhibitors to make a wild rush for big service, to be guided entirely by the advertising and press reports that preceded the picture, and they found, to their sorrow, that very often the opinion of the public was quite different from the opinions originating in the distributors' press bureaus.

C. F. Regan, the progressive manager of the National theater, expressed himself in superlative language on the feature situation in Portland as he is compelled to meet it.

"The Portland public demands features," says Mr. Regan. "And when a theater advertises itself to be the home of a well known brand of photoplays, the public expects to see there each week films that are fairly uniform in quality. But my experience has been that while some distributors claim in their advertising that each successive feature is the most marvellous screen production ever offered, the quality of the pictures vary to such an extent that the audiences are often disappointed and any picture of the brand claiming to have its home in the theater fails to be a drawing card."

METRO DOINGS.

W. A. Crank, one of the biggest men in the selling game in the Northwest, has been engaged by the Portland Metro office as road man.

The new Metro office on Broadway, Portland, has a large show window which Mr. Noble devotes entirely to the display of posters and advertising exploiting the picture shown each successive week in the Portland house showing first run Metro. This is something new in picture advertising in Portland.

NEW MUTUAL MANAGER.

Callers at the Portland Mutual exchange have had the pleasure of shaking hands with G. A. Reed, who came from Seattle Nov. 18 to occupy the position of branch manager in the Portland office. Mr. Reed, while a young man, is not new at the film business. He was employed by the General Film company for several years in Seattle, the J. D. Williams Company, in Australia, and for the past two years has been in the Seattle office of the Mutual. J. S. Woody, who is supervising manager for the Northwest Mutual offices, will make his headquarters in Seattle.

Changes in Roseburg, Oregon.

George Maple, former owner of the Majestic theater, Roseburg, Oregon, passing a few days in Portland, relates that about the time he sold his theater to his partner, Frank Boles, every theater in the town changed hands within six days. Herman Marks sold the Palace, the Golden was closed and the Antlers was leased to G. A. Werner for five years. The Antlers is the largest house in Roseburg, seating 900 people. It will show pictures and vaudeville. Roseburg still maintains its prices at 5 and 10 cents.

While Mr. Maple says he is going to take it easy this winter his friends intimate that he cannot remain idle long and predict that he will take over the management of some progressive house soon.

A. S. Kirkpatrick, road man for Mutual, has returned from Eastern Oregon, Washington, Idaho and Montana with a lot of new business.

Ban on German Pictures

Canadian and British Authorities Take Notice of Certain Films Being Released from Amsterdam, but Declared to Be German in Form and Spirit—Restriction on Film Stories Made from Books by German Authors.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

IMPORTANT rulings have just been made by British and Canadian authorities with respect to moving pictures in both England and Canada, according to an announcement just made in Toronto, where the Provincial censors have been advised as to the decisions.

Orders have been issued, it is understood, prohibiting the showing of films released from Amsterdam but very German in subject and general make-up, in any part of the British Empire and the Colonial Governments everywhere have been so notified. According to meager descriptions of some of the film subjects, it seems that the pictures are intended to show that the Germans are kindly disposed toward the Belgian and Polish people now under their jurisdiction and that Belgian women are eager to marry German officers. The captive peoples are also shown, it is declared, enjoying great liberties and with bountiful supplies of food. These features, may or may not, be true, but the British authorities have banned the reels.

Film Stories by German Author.

Another order issued governs the use of any film, the author of which is a German. In the case of a play or novel from the pen of a German writer which is adapted by a film company, it must be shown by sworn statement that the author is not receiving a royalty from the pictures, otherwise the film will be rejected by the censors.

It is not believed that many American-made picture plays are adaptations of German books or dramas and that the order means more to the British and European film industry than to the American producers.

The above orders were issued at London, England, and were sent to Ottawa, the Canadian capital, and thence to the various provincial censor boards.

WINS APPEAL ON "CARMEN."

Ontario Censor Board Bans Lasky Feature, But Is Overruled.

When "Carmen," the Jesse L. Lasky feature, was presented to the Ontario Board of Censors, composed of G. E. Armstrong, R. Wilson and John Burns, it was rejected entirely, but Phil Kauffman, general sales manager of the Famous Players Film Service, Toronto, appealed the decision of the censors, with the result that his appeal was allowed by the higher board, composed of Robert Newman and Charles Matthews. Mr. Kauffman immediately engaged Massey Hall, the largest auditorium in Toronto, with seating accommodation for almost 5,000, for the whole week of Nov. 29 for the exhibition of the picture. Two shows will be given daily and the prices will range from 15 cts. to 50 cts.

"Salvation Nell," the World feature film, was also banned recently by the Ontario Censor Board.

Some objection was raised recently by amateur censors over the showing of so-called objectionable scenes in a number of pictures exhibited in Toronto and the censor board was asked to investigate. It was found that the pictures in question had been passed by the censors for the Province of Quebec and had been accepted by the Ontario examiners without seeing the films on the strength of the Quebec censors' decision. No action was taken in the matter.

ENJOYED THEIR PRIVILEGE.

Mr. William Banks, the theatrical censor of Toronto, recently told an interesting tale about the Methodist Ministerial Association of Toronto which has been so active in the suppression of all films and plays which have not been to their liking. The preachers succeeded in obtaining the reels which had been banned by the Ontario Board of Censors and these were shown in detail at a private performance the audience for which was made up only of "holier than thou" persons. It is said that not one of the association members missed "the treat."

A number of Toronto preachers have also been given the opportunity to see the Johnson-Willard fight pictures and they enjoyed the filmed version of the heavyweight tussle, but to permit the general public to have a glimpse of the views—that is out of the question.

NEW $1,000,000 CORPORATION.

CANADA now has a new million dollar moving picture corporation with the organization of World Features Limited to succeed the Colonial Film Company in Eastern Canada and the World Features Limited in the West. The new concern, whose headquarters are located at 37 Yonge street, Toronto, has obtained the Canadian film rights to all the plays produced by W. A. Brady, J. J. and Lee Shubert, George W. Lederer and others, as picturized by the World Film Corporation, and it will distribute in Canada all the World, Paragon and Equitable releases. Charles Berman, of Toronto, formerly head of the Colonial company, has been made president of the new corporation, while the secretary and general manager is H. B. Wright, who previously directed the affairs of the former World exchange out West. Mr. Wright has already removed from Calgary to Toronto to take up his new duties.

World features are being seen regularly in over a dozen of Toronto's best moving picture theaters and the support of a strong clientele throughout Canada is already enjoyed. World Features Limited buys outright all of the films which are imported from the states and over $300 is paid each week in duty. Invariably two sets of every picture are purchased and these are first released in Montreal and Toronto.

FILM PUBLICITY IN CANADA.

Advertisement Writers Should Bear Present Feeling in Mind.

The publicity issued by a film producing company of California in regard to one of its prominent players has caused some concern in Canada, where the advance notices were distributed, because of the fact that the actor in question was described as an Austrian. The announcement read in part as follows:

"An Austrian by birth, ——— was educated in some of the best schools on the other side. Coming from a professional family which ranked high, it was natural that ——— should go in for the artistic life. Comedy was his forte as a youth and he supported some of the best known players in Vienna, Berlin and Hamburg."

From a Canadian viewpoint this makes very objectionable reading and the company in question is being credited with very little judgment in sending such a notice to Canadian newspapers for publication. The feature in which this actor appears is being shown at one theater in Toronto, but no objection has been raised because no public reference has been made to the man's nationality. But in newspaper and film circles where the publicity has been read, much comment has been heard. Canadians have proven themselves to be very broad-minded in accepting some German or Austrian amusement features, but there is no need, it is declared, to remind the people that the source or origin is from the opposite side. It is pointed out that German characters on the speaking stage and in films are accepted without comment because they are only character representations, but a subject or plot with pro-German tendencies is different. Canadian theatrical critics have frequently asserted that the people are not worrying about the nationality of an actor so long as he sticks to his knitting.

His Majesty's Opens.

"His Majestys," a reconstructed moving picture theater on Yonge street, opposite Temperance street, Toronto, was opened on Monday, November 15, with "The Eternal City" as the feature for 10 and 15 cents. This picture, which was produced by the Famous Players' Film Company, was rejected by the Quebec censors because of the so-called religious question, but the Ontario censors readily accepted the film. During the last three days of the week the program included "The Case of Becky." Souvenir pictures of Blanche Sweet were distributed.

The Paramount in Canada

Details of the Canadian Paramount Pictures Corporation Show Consolidation of Several Exchanges and Theaters in the West.

DETAILS of the organization of the Canadian Paramount Pictures Corporation, Toronto, with a capitalization of $2,500,000, reveal the fact that the Canadian distributors of Paramount, Famous Players, Jesse L. Lasky, Morosco and Pallas pictures are strongly intrenched throughout the Dominion, and they also indicate that Canada is becoming a real factor in the moving picture industry.

According to the announcement regarding the formation of the company by Phil Kauffman, general manager of the Canadian Paramount interests, the corporation was established as a holding company for the consolidation of several exchanges and a number of moving picture theaters in the Canadian West controlled by the Allen syndicate. According to Mr. Kauffman the board of officers has not been definitely selected yet, but it is probable that B. Allen, of Calgary, will be the president. Mr. Allen is now the president of the Famous Players Film Service, Limited, of which Mr. Kauffman is sales manager. The latter company has controlled the Canadian distribution of the five makes of films noted above, which include Pallas Pictures, the first release of which "A Gentleman from Indiana," is due in Canada within a very few weeks. The Famous Players Film Service has maintained six branches which are located at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver, making it a concern of coast-to-coast importance.

There are nine theaters, from Winnipeg to the Pacific Coast, which are included in the interests controlled by the Canadian Paramount Pictures Corporation. The largest of these is the Allen, at Calgary, with a seating capacity of 1,100. Those behind the new company are looking forward to the securing of a string of theaters in the East and it is understood that several new show buildings will be erected in suitable centers. Kauffman declares that the company is looking into a proposition to build a new large downtown theater in Toronto. He went to New York recently to undertake several matters of important interest to the firm.

NEW GRAND THEATER OPENS AT WALLACE, IDAHO.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

THE new Grand theater, Wallace, Idaho, representing a total outlay of $30,000, including the ground, and having a seating capacity of 700, was opened November 10 and played to two capacity houses.

A reception was held at 3 p. m. on the opening date. Music was furnished by a full orchestra, there was singing by a male quartet and harp and violin selections were by Mrs. J. McAllister and Ralph Bovee.

C. C. Spencer, manager of the house, presented Charles Chaplin in "Shanghaied," and one of the "J. Rufus Wallingford" pictures for the opening, as well as other mixed features.

Buys Pipe Organ to Go With Triangle Films.

In connection with the change to the Triangle service starting Sunday, November 21, new attachments for the Wurlitzer Hope Jones pipe organ at the Liberty theater, Spokane, Wash., costing close to $3,000, arrived from North Tonawanda, N. Y., and are being installed by M. Crockeroft of the factory. Many of these will be used when the Liberty presents its first Triangle program. The orchestra will be discontinued under the new arrangement.

Manager Ralph Ruffner also announces that a second set of doors will be installed at the main entrance to keep out the noise from the street and protect against drafts. The new doors will be of mahogany and plate glass.

Bits of Manager Allender's Showmanship

J. W. Allender, manager of the Lyric theater, has signed for the second run of the two-reel Essanay Charles Chaplin features and the two-reel Keystone comedy features. Mr. Allender reports that he signed for these productions because a number of his patrons has requested them and due to the fact that there is a continued demand for them. "The Diamond From The Sky," with Lottie Pickford in the stellar role, will close its run at the Lyric in four weeks.

Manager Allender also reports that the second run of "The Mating" a Mutual Masterpicture, with Bessie Barriscale in the leading role, was a profitable production of the current week.

With a view of attracting the children to his theater and by this means interesting the parents, Mr. Allender admits children free on Saturdays provided they bring his ad cut from one of the local afternoon papers, which must be signed by one of the parents. He explained the reason for the signature was so the management would know that the parents approved of the children visiting the show.

Spokane Brevities—Changes—Business Notes—Features.

Glenwood Emory has purchased the Mission theater at Cheney and is making extensive improvements. He has contracted for the Mutual Service and Mutual Masterpictures.

The Mutual Exchange has installed a projection room in the new addition and claims that the new office is the most complete in appointment of anything in the Northwest.

Through B. Stubeck, the leading newsboy of Spokane, Dr. H. S. Clemmer invited all the Spokesman-Review newsboys to attend the Clemmer theater to witness the first presentation of the "J. Rufus Wallingford" series of pictures and Blanche Ring in "The Yankee Girl." These pictures drew well.

"The Miracle of Life," with Margarita Fisher in the leading role, made a hit at the Class A theater.

Broader Censorship

British Columbia Is Now Promised a Better and Broader Censorship—Attorney General Bowser Thinks Puritanical Ideas Not Wanted—Some Big Features That Did Not Get By Will Be Seen By Patrons of the Shows.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

IT may now be definitely announced that for the time being, at least, censorship in British Columbia will be administered with a little more regard for common sense and the rights of those engaged in the moving picture business than has hitherto been the case. Following the passing of "The Spoilers" by Attorney General Bowser, that gentleman indicated to the censor that his fanatical adherence to puritanical ideas was evidently becoming too strong, and directed that productions be judged from a somewhat broader viewpoint.

Following this, "Just Jim," the Universal feature rejected at about the same time as "The Spoilers," was resubmitted to the censor some weeks ago, and was passed, but at the request of Manager James E. Finch of the Vancouver Universal offices announcement of this action was withheld, pending developments.

Many feature productions which would never have been brought into the province under the old standards will now be imported by local exchanges, with apparently a fair chance of being approved for exhibition. It is probably too much to hope that the standards to be adopted will be those in effect in other parts of the civilized world, but any change for the better, however slight, will be welcomed by everyone in the trade.

"Just Jim" will be shown at the Colonial in the near future.

NO MORE "COUNTRY STORES" IN ALBERTA.

At a conference held in Edmonton between Chief Justice Harvey and attorneys representing the attorney general's office and the Hudson Bay company, respectively, a court action was agreed upon which may mean the doom of "country stores" and other methods of distributing prizes by chance, in the province of Alberta. The charges arise out of the offer by the company of an automobile to which ever one of their customers, being the purchaser of one dollar or more's worth of goods, shall be the possessor of a ticket bearing a certain number, each such customer being given a ticket with his purchase.

The Crown contends that this constitutes a violation of the criminal code, and the present prosecution will be a test case. The statute in question renders liable to a fine not exceeding two thousand dollars, anyone who "makes, prints, advertises or publishes or causes or procures to be made, printed, advertised or published, any proposal or scheme for advertising, lending, giving, selling or in any way disposing of any property by lots, cards, tickets or any mode or chance whatsoever" or "conducts or manages any scheme, contrivance or operation of any kind for the purpose of determining who, or the holder of what lots, tickets, numbers or chances are the winners of any property so proposed to be advanced, loaned, given, sold or disposed of."

Many moving picture men would be glad to see this regulation strictly enforced, as even a large proportion of those who are now giving away prizes are doing so in self-defense, to combat competing houses which are pursuing the same tactics.

UNIVERSAL OFFICE TO MOVE.

Manager James E. Finch of the Universal office in Vancouver, contemplates moving from the present quarters in the Holden building, and last week practically decided to lease a large ground floor room in the center of the city's theater district, and which on inspection was found to be ideally suited to the needs of a film exchange. It is expected that arrangements for the change will be completed this week, and no time will be lost in taking possession. This move will give the Universal the largest exchange quarters in Vancouver, and the only one situated on the ground floor.

PATRIOTIC PICTURES TO THE FORE.

Moving pictures designed to stimulate recruiting will hereafter be shown at intervals in Winnipeg, supplementing the slides in use in the moving picture theaters at the present time. Later, the films will be exhibited in other cities of western Canada.

A private showing of a three-reel picture called "Defenders of the Empire" was given at Pantages theater in Winnipeg on a recent afternoon, and was repeated on the following Tuesday for the benefit of all army officers stationed in the city. This picture is sent out by the British Army Council, and includes scenes of all branches of the service in action.

It was shown at the Pantages the week of November 22.

The Camp Sewell four-reel military picture, taken by Robert Kershaw of the Wonderland, Winnipeg, has just been shown at the Starland and Wonderland theaters, with ten per cent. of the receipts donated to the Red Cross society.

J. R. Muir of the Dominion, Vancouver, showed a reel taken by A. D. Kean, giving scenes connected with the departure for the front of the 47th Battalion, C. E. F. This is the largest body of troops which have gone from British Columbia since the war began. The film was exhibited at the Edison, New Westminster, B. C., following the Dominion engagement.

The Empire at Edmonton, Alberta, showed "The Life of Florence Nightingale" under the auspices of the Edmonton Journal for two days, at 25, 35 and 50 cents, with a special school children's performance Saturday morning. The Fifty-first Battalion Military Band and the Harmony Saxaphone Quartette furnished the music, and the entire net proceeds were donated to the local Red Cross branch.

TO SUE EXCHANGE FOR BREACH OF CONTRACT.

As a result of the booking of the Selig masterpiece, "The Spoilers," at the Rex in Vancouver, Manager Hector Quagliotti of the Colonial, who ran the picture first, has announced his intention of suing Broy & Whitehead, owners of the Canadian rights, for $5,000 damages, for violation of a verbal agreement not to allow the picture to be shown on second run in this city at lower prices than those charged at the Colonial—twenty, thirty and fifty cents. W. P. Dewees of the Rex is to run the picture all next week at twenty-five and fifty cents. It is stated that it was originally intended to charge these prices for the Colonial, and that it was with this schedule in mind that Messrs. Broy and Whitehead agreed not to exhibit the picture for less. These prices are in force this week at the Variety in Victoria, managed by L. J. Quagliotti, a brother of the Colonial manager. Matinee prices at the Rex will be fifteen to twenty-five cents.

"The Goddess" is slowly coming west, and is now billed to open at the Regent theater in Calgary.

Calendar of Daily Program Releases

Releases for Weeks Ending December 11 and December 18

(For Extended Table of Current Releases See Pages 1918, 1920, 1922.)

General Film Company.
Current Releases

MONDAY, DECEMBER 6, 1915.

	Serial No.)
KALEM—The Money Gulf (Special—Three Parts—Modern Drama)	19631-2-3
LUBIN—The Other Sister (Drama)	19638
SELIG—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Drama)	19634-5
SELIG—Hearst-Selig News Pictorial No. 97, 1915 (Topical)	19637
VITAGRAPH—Her Last Flirtation (Comedy)	19636

TUESDAY, DECEMBER 7, 1915.

BIOGRAPH—A Woman Without Soul (Special—Two parts—Drama)	19647-8
ESSANAY—The Power of Publicity (Special—Two parts—Drama)	19639-40
KALEM—Minnie the Tiger (Burlesque Comedy)	19656
LUBIN—Playing the Same Game (Comedy)	19645
SELIG—Orders (Drama)	19641
VITAGRAPH—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama)	19642-3-4

WEDNESDAY, DECEMBER 8, 1915.

BIOGRAPH—A Poor Relation (Special—Three parts—Drama)	19656-7-8
EDISON—Mary (Drama)	19649
ESSANAY—Dreamy Dud in Love (Cartoon Comedy)	....
—A Scenic Subject on the same reel	19652
KALEM—The Black Hole of Glenranald (No. 3 of the "Stingaree" Series—Special—Two parts—Drama)	19650-1
LUBIN—The Web of Hate (Special—Two parts—Dr.)	19654-5
VITAGRAPH—Sonny Jim's First Love Affair (Com.)	19653

THURSDAY, DECEMBER 9, 1915.

BIOGRAPH—The Masterful Hireling (Drama)	19659
ESSANAY—The Merry Models (Comedy)	19660
LUBIN—The Ogre and the Girl (Special—Three parts—Drama)	19661-2-3
MINA—Forty-five Minutes from Nowhere (Comedy)	19666
—Why Hubby Grows Bald (Comedy)	....
SELIG—Hearst-Selig News Pictorial No. 98, 1915 (Topical)	19665
VITAGRAPH—Sam's Sweetheart (Drama)	19664

FRIDAY, DECEMBER 10, 1915.

BIOGRAPH—The Painted Lady (Drama—Biograph Re-issue No. 27)	19674
EDISON—Faith and Fortune (Special—Three parts Drama)	19667-8-9
ESSANAY—The Escape of Broncho Billy (Western Drama)	19670
KALEM—The Ancient Coin (No. 7 of "The Ventures of Marguerite Series—Drama)	19671
LUBIN—The Stool Pigeon (Drama)	19673
VIM—Strangled Harmony (Comedy)	19675
VITAGRAPH—Rooney's Sad Case (Comedy)	19672

SATURDAY, DECEMBER 11, 1915.

EDISON—The Lone Game (Drama)	19676
ESSANAY—Blind Justice (Special—Three parts—Dr.)	19677-8-9
KALEM—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama)	19683
LUBIN—Bashful Billie (Comedy)	19680
SELIG—The Baby and the Leopard (Jungle-Zoo Animal—Drama)	19684
VITAGRAPH—Hughey of the Circus (Special—Two parts—Comedy)	19681-2

General Film Company.
Advance Releases

MONDAY, DECEMBER 13, 1915.

ESSANAY—Title Not Reported.
KALEM—The Glory of Youth (Special—Four parts—Drama).
LUBIN—The Moment Before Death (Drama).
SELIG—The Coquette's Awakening (Special—Two parts—Dr.).
—Hearst-Selig News Pictorial No. 99, 1915 (Topical).
VITAGRAPH—Benjamin Bunter, Book Agent (Comedy-Dr.).

TUESDAY, DECEMBER 14, 1915.

BIOGRAPH—Her Stepchildren (Special—Two parts—Drama).
ESSANAY—Title Not Reported.
KALEM—Almost a King (Burlesque Comedy).
LUBIN—The Great Detective (Comedy).
SELIG—On the Eagle Trail (Drama).
VITAGRAPH—A Question of Right or Wrong (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 15, 1915.

BIOGRAPH—Divorcons (Special—Four parts—Comedy-Drama).
EDISON—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon Comedy).
—The Hicks in Nightmare Land (Cartoon Comedy).
ESSANAY—Title Not Reported.
KALEM—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
LUBIN—The Inner Chamber (Special—Three parts—Drama).
VITAGRAPH—The Faith of Sonny Jim (Comedy Drama).

THURSDAY, DECEMBER 16, 1915.

BIOGRAPH—Cupid Entangled (Comedy-Drama).
ESSANAY—Title Not Reported.
LUBIN—A Thief in the Night (Special—Two parts—Drama).
MINA—When the Show Hit Watertown (Comedy).
SELIG—The Making of Crooks (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
VITAGRAPH—The Flower of the Hills (Drama).

FRIDAY, DECEMBER 17, 1915.

BIOGRAPH—Fate (Drama) (Biograph Reissue No. 28).
EDISON—The Hand of the Law (Special—Three parts—Dr.).
ESSANAY—Title Not Reported.
KALEM—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
LUBIN—Sweeter than Revenge (Drama).
VIM—Speed Kings (Comedy).
VITAGRAPH—The Deceivers (Comedy).

SATURDAY, DECEMBER 18, 1915.

EDISON—Santa Claus versus Cupid (Comedy-Drama).
ESSANAY—Title Not Reported.
KALEM—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—An Unwilling Burglar (Comedy).
SELIG—Jungle Justice (Jungle-Zoo Animal—Drama).
VITAGRAPH—A Man's Sacrifice (Broadway Star Features—Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending December 11 and December 18

(For Extended Table of Current Releases See Pages 1918, 1920, 1922.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, DECEMBER 5, 1915.	
LAEMMLE—Does It End Right? (Drama)	01018
L-KO—A Saphead's Revenge (Comedy)	01019
REX—Under a Shadow (Two parts—Mystery—Dr.).	01017
MONDAY, DECEMBER 6, 1915.	
BROADWAY UNIVERSAL FEATURE—The White Scar (Five parts—Drama)	01021
NESTOR—Their Quiet Honeymoon (Comedy)	01022
UNIVERSAL SPECIAL FEATURE—The New Adventure of Terence O'Rourke No. 3 "The Road to Paradise," (Two parts—Drama)	01037
TUESDAY, DECEMBER 7, 1915.	
GOLD SEAL—Idols of Clay (Three parts—Heart Interest—Drama)	01023
IMP—Slim, Fat or Medium (Comedy)	01024
REX—No release this day.	
WEDNESDAY, DECEMBER 8, 1915.	
ANIMATED WEEKLY—Number 196 (Topical)	01027
L-KO—Sin on the Sabbath (Two parts—Comedy)	01026
VICTOR—The Awakening of Patsey (Drama)	01025
THURSDAY, DECEMBER 9, 1915.	
BIG U—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama)	01028
LAEMMLE—No release this day.	
POWERS—The Frolic of the Marionettes (Vaudeville Act)	01029
—Nature's Monstrosities (Ditmar's Educational)	.....
FRIDAY, DECEMBER 10, 1915.	
IMP—The Little Lady Across the Way (Two parts—Comedy-Drama)	01030
NESTOR—Keeping It Dark (Comedy)	01032
REX—The Power of Fascination (Mexican—Drama)	01031
SATURDAY, DECEMBER 11, 1915.	
BISON—The Lion's Ward (Three parts—Animal—Drama)	01033
JOKER—Slightly Mistaken (Comedy)	01034
POWERS—No release this day.	
SUNDAY, DECEMBER 12, 1915.	
LAEMMLE—No release this day.	
L-KO—Lizzie's Shattered Dreams (Comedy)	01036
REX—Juror Number Seven (Two parts—Modern—Drama)	01035
MONDAY, DECEMBER 13, 1915.	
BROADWAY UNIVERSAL FEATURE—The Primrose Path (Five parts—Drama)	01038
NESTOR—Her Speedy Affair (Comedy)	01039
UNIVERSAL SPECIAL FEATURE—Graft, No. 1, "Liquor and the Law" (Two parts—Drama)	01054
TUESDAY, DECEMBER 14, 1915.	
GOLD SEAL—Lord John's Journal Adventure No. 1, "Lord John In New York" (Four parts—Drama)	01040
IMP—Almost a Papa (Comedy)	01041
REX—No release this week.	
WEDNESDAY, DECEMBER 15, 1915.	
ANIMATED WEEKLY—Number 197 (Topical)	01044
L-KO—Blackmail In a Hospital (Comedy)	01043
VICTOR—The Widow's Secret (Two parts—Drama).	01042
THURSDAY, DECEMBER 16, 1915.	
BIG U—Col. Steele Master Gambler (Comedy-Drama)	01046
LAEMMLE—The Bride of the Nancy Lee (Two parts—Sea-Drama)	01045
POWERS—No release this day.	
FRIDAY, DECEMBER 17, 1915.	
IMP—The Vacuum Test (Drama)	01047
NESTOR—Where the Heather Blooms (Two parts—Comedy)	01048
VICTOR—No release this day.	
SATURDAY, DECEMBER 18, 1915.	
BISON—His Real Character (Two parts—Western—Drama)	01049
JOKER—Title Not Decided	01051
LAEMMLE—The Water Clue (Drama)	01050

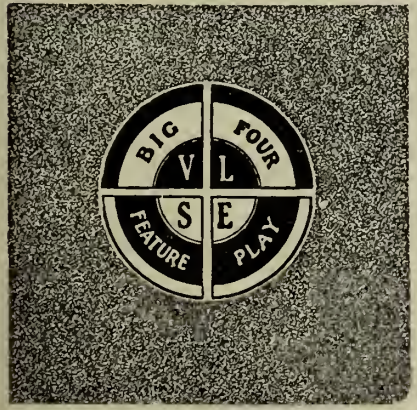
Mutual Film Corporation.

	Serial No.
SUNDAY, DECEMBER 5, 1915.	
CASINO—A Tangle In Hearts (Comedy)	04234
RELIANCE—The Stab (Two parts—Drama)	04232-3
THANHOUSER—The House Party At Carson Manor (Drama)	04235
MONDAY, DECEMBER 6, 1915.	
AMERICAN—The Water Carrier of San Juan (Two parts—Mexican—Drama)	04236-7
FALSTAFF—Minnie, the Mean Manicurist (Comedy)	04238
NOVELTY—A Janitor's Joyful Job (Comedy)	04239
TUESDAY, DECEMBER 7, 1915.	
BEAUTY—Pretenses (Comedy—Drama)	04243
GAUMONT—See America First, No. 13, Providence and Newport, R. I. (Scenic).	
—Keeping Up With the Joneses (Cartoon)	04242
THANHOUSER—His Vocation (Two parts—Circus—Drama)	04240-1
WEDNESDAY, DECEMBER 8, 1915.	
NOVELTY—The Army and Navy Football Game of 1915 (Sports)	04247
RELIANCE—Her Mother's Daughter (Three parts—(Drama)	04244-5-6
THURSDAY, DECEMBER 9, 1915.	
CENTAUR—Stanley In Darkest Africa (Two parts—Animal—Drama)	04248-9
FALSTAFF—Clarence Cheats At Croquet (Comedy).	04250
MUTUAL MASTERPICTURE—The Buzzard's Shadow, (American—Five parts—Military—Dr.) (No 50).	.....
MUTUAL WEEKLY—Number 49, 1915 (Topical)	04251
FRIDAY, DECEMBER 10, 1915.	
AMERICAN—A Broken Cloud (Society—Drama)	04254
CUB—Doctor Jerry (Comedy)	04255
MUSTANG—There's Good In The Worst of Us (Two parts—Western—Drama)	04252-3
SATURDAY, DECEMBER 11, 1915.	
BEAUTY—Nobody's Home (Comedy)	04259
CLIPPER—Curly (Three parts—Sociological—Dr.).	04256-7-8
SUNDAY, DECEMBER 12, 1915.	
CASINO—Curing Cissy (Comedy)	04262
RELIANCE—The Wayward Son (Two parts—Drama)	04260-1
THANHOUSER—Her Confession (Modern—Drama).	04663
MONDAY, DECEMBER 13, 1915.	
AMERICAN—The Solution of Society (Two parts—Drama)	04264-5
FALSTAFF—The Conductor's Classy Champion (Comedy)	04266
NOVELTY—The Book Agent (Comedy)	04267
TUESDAY, DECEMBER 14, 1915.	
BEAUTY—A Girl, A Guard and a Garret (Comedy-Drama)	04271
GAUMONT—See America First, No. 14, Pittsburgh, Pa. (Scenic)	04270
—Keeping Up With the Joneses (Cartoon-Comedy)	
THANHOUSER—An Innocent Traitor (Two parts—War—Drama)	04268-9
WEDNESDAY, DECEMBER 15, 1915.	
NOVELTY—A Musical Mix-Up (Comedy)	04275
RIALTO—The Secret Agent (Three parts—Drama).	04272-3-4
THURSDAY, DECEMBER 16, 1915.	
CENTAUR—The Arab's Vengeance (Two parts—Animal—Drama)	04276-7
FALSTAFF—Billy Bunks, the Bandit (Comedy)	04278
MUTUAL MASTERPICTURE—The Mill on the Floss (Thanhouser—Five parts—Drama) (No 51)	
MUTUAL WEEKLY—Number 50, 1915 (Topical)	04279
FRIDAY, DECEMBER 17, 1915.	
AMERICAN—Spider Barlow's Soft Spot (Comedy-Drama)	04292
CUB—Title later.	
MUSTANG—In the Sunset Country Two parts—Western—Drama)	04280-1
SATURDAY, DECEMBER 18, 1915.	
BEAUTY—Two Hearts and a Thief (Comedy)	04287
THAN-O-PLAY—His Majesty The King (Three parts—War—Comedy-Drama)	04284-5-6

It takes a wonderful personality
To play the leading part
The part of a coquette
The part of premiere danseuse
The part of a woman with a marble heart in
"A PRICE FOR FOLLY"
Few actresses could portray this chamelon woman—
Perhaps two—and one of them was chosen.
Her name is
EDITH STOREY

And ANTONIO MORENO
Was naturally chosen to play opposite her

Filled with heart throbs
With love
With pathos
With every tremor
That is possible,
The story of
"A PRICE FOR FOLLY"
Is sensational in the extreme.
Jean, a young impulsive Frenchman, loves Dorothea, a cocotte.
Dorothea has no heart
She has the soul of a painted woman.
Rather than have his mother know of her son's disgrace —
Rather than face debt and dishonor
Jean's father murders his own wife—
He murders her out of the bigness of heart—
And Jean is accused of the murder.
Jean is forced into a duel and killed—
But the story does not end here
This in part will give you an idea of
George D. Baker's presentation of
"A PRICE FOR FOLLY".
See it at the nearest V. L. S. E. Exchange.



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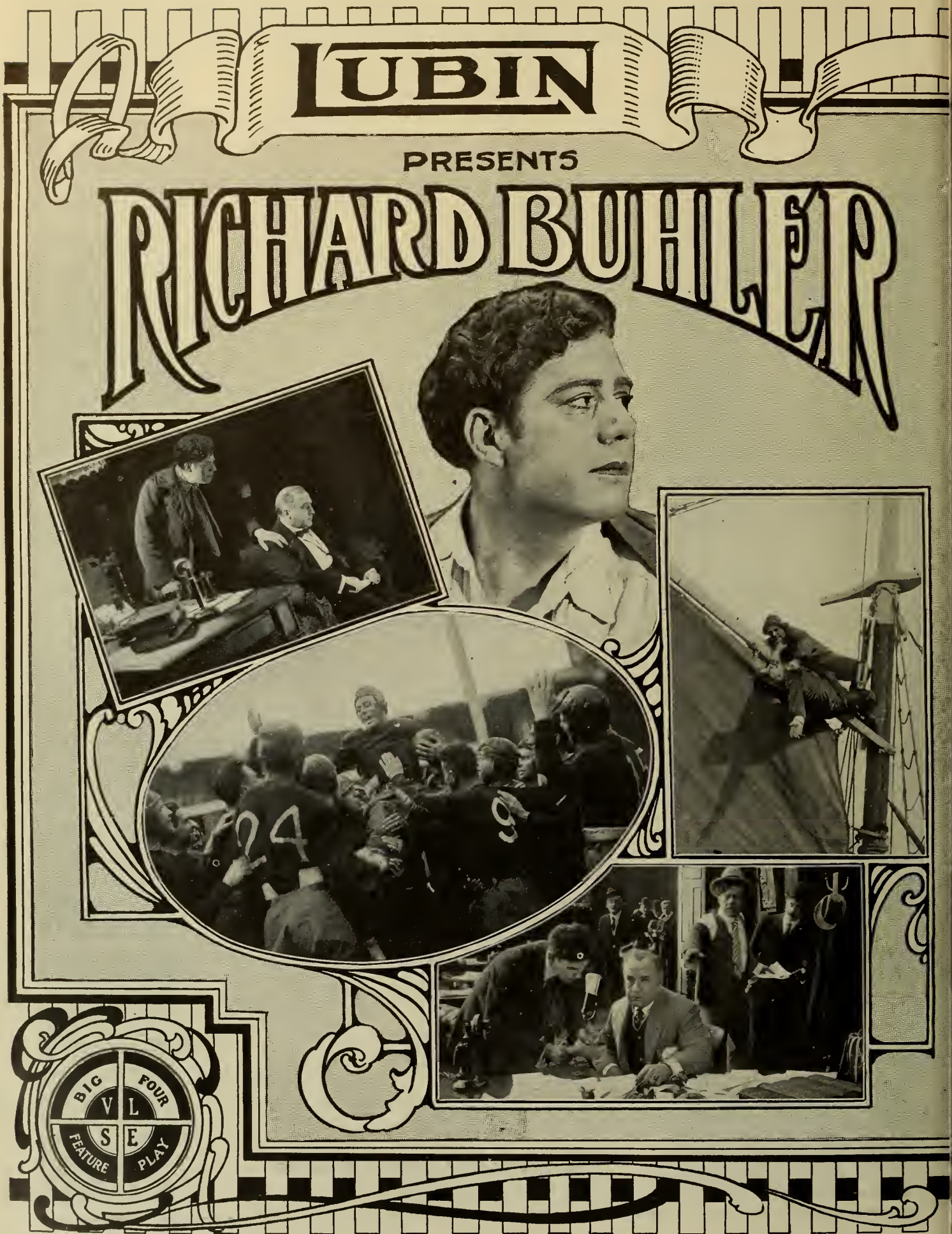
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LUBIN

A VIVID STORY OF LIFE

IN A MAN'S MAKING

5 TENSELY DRAMATIC ACTS 5

WITH

ROSETTA BRICE

AND

A POWERFUL CAST

WRITTEN AND PRODUCED BY

JACK PRATT

ADAPTED BY ANTHONY P. KELLY

RELEASED MONDAY DEC 6TH

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V.L.S.E. INC. OFFICES

LUBIN

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TALK with a "Big Four" man and you'll find that he gives nine-tenths of his time to your business and one-tenth to his own.

¶ That is because V-L-S-E feature plays speak for themselves. ***To see them, is to show them.***

¶ Proved by every release of this company since its organization, this statement will be self-evident to ***every*** broad-visioned exhibitor with the releases for the present quarter.

¶ For, as good as the past has provided, the future holds even better in store.

¶ Coming.

¶Four Vitagraph Blue Ribbon releases a month. A picture is now in work which will surpass "The Battle Cry of Peace."

¶Two Essanay releases a month with the high-tensioned drawpower of "The Raven" and "The Blindness of Virtue"—

¶One or more Lubin features each month, produced by such masters of direction as Edgar Lewis, and featuring such widely-known stars as Nance O'Neil—

¶One or more Selig Red Seal features with the heart-interest and sure-footed appeal of "The Rosary" and "Sweet Alyssum."

¶ With such a program you can appreciate how we can direct practically all of our energies to developing money-making ideas for you—to making "The New Religion"—***the religion of service***—a vital force in your business.

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V. L. S. E.

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KANSAS CITY, 12th *and Walnut Sts.*
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PITTSBURGH, 117-119 *Fourth Ave.*
PHILADELPHIA, 229 *North 12th St.*
CLEVELAND, 2007 *East 4th St.*
SALT LAKE CITY, 129 *East 2nd St., South*
MINNEAPOLIS, 608 *First Ave., North*
CINCINNATI, 129 *West 7th St.*
ST. LOUIS, 3630 *Olive St.*
SEATTLE, 415 *Olive St.*
DETROIT, 502 *Peter Smith Bldg.*
DENVER, 1433 *Champa St.*
LOS ANGELES, 643 *So. Olive St.*
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The Highest Average Program

Nov. 29—(Vita.)
"THE CAVEMAN"
Robert Edeson
Fay Wallace

Dec. 6—(Ess'y)
"THE ALSTER CASE"
Bryant Washburn
Ruth Stonehouse

Dec. 6—(Lubin)
"A MAN'S MAKING"
Richard Buhler
Rosetta Brice

Dec. 13—(Selig)
"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"
Harry Mestayer
Eugenie Bessesser

Dec. 13 (Vita.)
"A PRICE FOR FOLLY"
Edith Storey
Antonio Moreno

Dec. 20—(Lubin)
"THE GREAT DIVIDE"
Ethel Clayton
House Peters

Dec. 20—(Ess'y)
"A DAUGHTER OF THE CITY"
E. H. Calvert
Marguerite Clayton

Dec. 27—(Vita.)
"WHAT HAPPENED TO FATHER"
Frank Daniels

Jan. 3—(Ess'y)
"THE MISLEADING LADY"
Henry B. Walthall
Edna Mayo

Stories of the Films

General Film Company

EDISON.

THE MAGISTRATE'S STORY (Dec. 1).—The cast: Bess Howard (Gertrude McCoy); Tom Weldon (Richard Tucker); John Sterrett (Pat O'Mailey); John Sterrett, as an old man (William West).

War has been declared. The North and South are going to fight. Tom Weldon joisn the army of the North and John Sterrett casts his lot with the Confederacy. Both are suitors for the hand of Bess Howard. Time passes and the war is at its height. Tom Weldon's regiment is stationed in Bess' home town. Tom has been doing sentry duty for forty-eight hours without leave. From sheer exhaustion he falls asleep. He is discovered, tried and senteneed to death for neglect of duty. His only hope lies in a pardon from the President. Mounting a steed, Bess speeds on to Lincoln's headquarters. The President grants the pardon and telegraphs a stay of execution to Tom's camp.

The Union wires have been cut and the confederate soldiers are listening in on Union orders. John Sterrett receives the stay of execution as it flashes across the wires. With the wires cut, the message will never reach Tom's camp. Leaping on a horse, John dashes through the Union lines. He reaches Tom's camp, and delivers the message. The execution is stayed until Bess rides in with the pardon, signed by Lincoln. Tom gives John a trinket in token of his gratitude, and in return, John gives him the chevron from his sleeve.

Many years have run their course. Magistrate Weldon is holding court, and an old man is brought before him for stealing a loaf of bread. The prisoner is searched, and among his things, the Magistrate sees a familiar trinket. It awakens memories within him, and he begins to speak slowly. Slowly the years begin to unwind themselves again, and the story is unfolded. "He saved my life once," says the Magistrate, "shall I send him to jail for this?" Court is adjourned. Magistrate Tom Weldon is leading his old chum, John Sterrett, home with him. Hereafter, he shall live with him and the old friend, Mrs. Weldon, whom he knew as Bess. Together, they will provide for him, and he shall know need no more.

THE SUFFERIN BABY (Dec. 4).—The cast: Mr. Sufferin (Bob Walker); Mrs. Sufferin (Mabel Dwight); Mr. Anti (William Wadsworth); Mrs. Anti (Jessie Stevens).

Hubby Sufferin is home minding the Sufferin baby. Wifey Sufferin is out speeching for the Cause. Hubby is washing dishes with one hand and wiping Dodo's little nose with the other. Poor little Dodo He just can't stop bawling, and Hubby Sufferin is living up to his name. Mr. Anti, the lucky dog, has no kids, no worries. He rushes into the Sufferin home in excitement. The County Fair is on. He wants Hubby to go with him. Hubby refuses, but, poor weakling, he cannot resist Anti for long. He puts Dodo in a grip and off they go to the fair.

A fellow cannot have any fun toting a bag around with him, can he? Hubby looks for a place to hide Dodo for a while. Hubby is going to check the bag on the Suffrage booth, but the lady in charge gives him an awful look. Tht look of her's reminds him of Wifey, and Hubby just naturally loses his nerve. He cannot check Dodo there! In the field, Huhby spies an aeropiane. Just the thing! He hides dodo in the machine, and starts out to enjoy the fair with Mr. Anti. But alas! alack! the aeroplane goes up, baby and all. Just then Hubby spies Wifey speeching her head off. That settles poor Hubby.

The aeroplane glides through the clouds, and Hubby runs all over creation trying to follow its course. You know what happens when you run around with your head turned to the skies, don't you? Well, it all happens to Hubby and then some. But, the Lord is merciful and loves His children. Dodo falls out of the aeroplane, right into the arms of Wifey, and the bag falls too—right on the head of Hubby.

MICROSCOPIC POND LIFE (On Same Reel As Foregoing).—Little do we realige how many millions of parasites, too minute to be seen by the naked eye, surround us in life. Some live in the human body, others in the air, and still others in our food. Each thing that goes to make up this world, houses its own particular kind of germ. Microscopic Pond Life is a little study of some of these germs, magnified about ten thousand times. The next time we pass a pond, we'll know just what the germs in it look like, even though we cannot see them.

MARY (Dec. 8).—The cast: Mary (Margaret Prussing); Robert Delevan (Carlton King); Laura (Dorothy Grahame); Mrs. McCarthy (Mrs. Wallace Ersine); two artists (James Harris and Yale Benner); Miss Peabody (Grace Goodall); Mrs. Pettingill (Edith Wright).

Mary, the new boarder at Mrs. McCarthy's boarding house, is unable to obtain employment as a music teacher. In need of funds, she accepts a position as model for Robert Delevan, an artist. As the days pass, love springs up between them. Mary is happy in the thought of the home which Delevan has promised to build for her.

One evening, as she sits in her room, Mary hears the sobs of Laura Lee, the boarder in the next room. Mary consoles her with words of tenderness and Laura tells her the story of a forlorn love. Once betrothed to Robert Delevan, a foolish quarrel parted them, and unless he wrote an apology, she told him, she would consider the engagement broken. Mary remembers seeing an old maid take a letter from a messenger and promise to deliver it to Laura. Realizing that the old maid, prompted by curiosity, has kept the letter, Mary demands it from her. This proves to Laura that Delevan is not really at fault. "Come to the studio tomorrow," says Mary, "I'll do the rest."

Mary determines to sacrifice her own love for Delevan and to unite him once more with Laura. She proceeds to disillusion Delevan. She makes love to all of Delevan's friends as they visit the studio and tries to make apparent that her love for Delevan is merely a sham. During Delevan's absence from the room, a jealous artist attempts to destroy his painting. Mary struggles with him and Laura enters. Delevan then overpowers the artist. "She saved your painting," says Mary, pointing to Laura, and leaves the room as they embrace once more. Thus, this little girl, loving with a pure and simple love, sacrifices this love so that another may not suffer from the pangs which she herself must suffer.

HER INSPIRATION (Special—Three Parts —Dec. 10).—The cast: Molly Claiborne (Grace Williams); Douglas Claiborne (Yale Benner); Jerry Mason (Curtis Cookey); Jackson Laramee (James Harris); Aunt Fanny (Jessie Stevens); Kate (Mabel Dwight); Nell (Rolinda Bainbridge); Randolph Porter (Harry Linson); Mary Porter (Grace Morrissey); Sheriff Barton (Louis B. Foley).

Striving to maintain the dignity of the old Southern home, Molly Claiborne begs her brother, Douglas, to stop dissipating. He persists, however, and steals the income check, her only means of support. Fearing that they have murdered Randolph Porter, whom they have assaulted while drunk, Douglas and his companion in dissipation, Jackson Larabee, escape to the West. They read in the papers of Jerry Mason and the fortunes he has made in Rhylote, Nevada. So they make that town their goal. In the newspaper Molly sees a picture of Jerry Mason and reads his career. He becomes her inspiration, and she feels that Douglas will make good just as he has done. Meanwhile, the mortgage on the home is foreclosed, and the old Claiborne house is sold. Molly must support herself.

In Nevada, Jerry and Jackson Larabee continue their dissipation. Mining for gold means work, and that is not to their liking. Jerry Mason befriends Douglas, and offers to take him prospecting, but Douglas sticks to the old path. He returns to the faro table and the bar. In need of funds, Douglas telegraphs Molly that he has struck it rich and needs money to strike a claim. With a firm faith in her brother, Molly sends him her savings. Misled by Douglas' telegram, Molly believes that he will now be abio to care for her and so, leaves for Rhylote.

Meanwhile, in a drunken brawl, Jackson Larabee kills Douglas using an old pick handle belonging to Jerry Mason to do the deed. Molly arrives in Rhylote, and Jerry, who knows her from a photograph which Douglas carried with him, gives over his cabin to her and her old mammy, Aunt Fanny. In the short period of their acquaintance a love springs up between them and Jerry's kindness to her makes her love grow daily. Jerry has struck it rich again, and goes to San Francisco to have his specimen's assayed. Meanwhile, the fatal pick handle bearing his name has cast suspicion of the murder upon him. To shield himself, Jackson Larabee organizes a lynching party. On his return, Jerry is surrounded, and the party prepares for the lynching. Molly, informed of this, is overwrought by the thought that Jerry is her brother's murderer. But Nell, a barroom maid, the only one who has seen the murder committed, tells her the truth and Molly returns to the scene of the hanging just in time to save Jerry from an unjust fate. Larabee receives his just due, and Molly falls into the arms of Jerry, to be protected by him forever.

THE LONE GAME (Dec.11).—The cast: Grace Preetor (Bessie Learn); Dean Anderson (Robert Walker); Phil Proctor (Wilfred Young).

Grace Proctor, in dire poverty, seeks employment. She is struck by a car and picked up by Dean, who rushes her to the hospital in his machine. She tells him her story and he recognizes her as the sister of his classmate, Phil, who has coached him through college. She tells him of Phil, who, through his efforts to support her and give her a vocal education, has broken down and been attacked by the ravages of tuberculosis. Under the impression that he was suffering from malaria, he neglected his condition until he was no longer able to be about. Dean promises to obtain employment for Grace as soon as she is well again.

Phil goes West. Unable to obtain work, he is compelled to go to a sanitarium. His stay there is short, however, for he has no funds and he wanders about without treatment, while his lungs are slowly eaten away. Dean, who has neglected a cold, is examined by a specialist, who tells him that he has tuberculosis. His wealthy father immediately sends him West, attended by nurses and surrounded by every comfort that money can procure. Under the expert treatment which he received, he gradually recovers.

Grace, who has obtained employment through Dean, is beginning to feel the hereditary curse slowly creeping upon her. Consulting a physician in a hospital clinic, she is told that the West helps only those who can afford to go there under the proper circumstances. She is sent to the Bradley Sanitarium in Waverly, Connecticut, where she is treated without charge.

Time passes and Grace is cured. Her voice has been restored and she sings at the Red Cross Benefit. She meets Dean, who has returned completely cured. He tells her of Phil's death. With no one in the world to care for her, her heart sinks, but Dean gathers her in his arms, and whispers to her the only cheering words that she has ever heard: "I love you."

ANIMATED GROUCH CHASER (Dec. 15).—To make a dainty miss stop right in the act of powdering her face is an achievement. To make her forget the laws of Eve and the shiny spot on the tip of her little nose is still a greater achievement. And, to the Animated Grouch Chaser goes all the credit. The powder puff is lying idle and the little miss is laughing uproariously. Let's see why. Oh, no wonder!

On the first page, the story of the Black's Mysterious Box greets her eye. Henry, the Black, has found the Box. He thinks he has struck rich and takes it home with him. But when Henry tries to open the box—a pair of long, hairy arms emerge and Henry begins to get his. Henry gets his—he gets everybody else's, in fact, and then—the mysterious arms reach out and draw Henry into the box. Henry comes out, of course, but not by his own ef-

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forts. He gets a gentle lift, and when he finally comes back to earth, he sets out to leave the box far behind and out of sight forever. On and on he speeds, breaking all the rules of motion, and leaving town after town behind. At last, exhausted, he stops by the wayside to fill his lungs with air. But the mysterious box is not to be outdone. Coming along at a million miles a minute, it strikes Henry and carries him off with it to eternity, forever. Thus endeth the tale of "The Black's Mysterious Box."

All this time, the dainty miss who has been looking at the Animated Grouch Chaser is quite worn from laughing; but it's contagious, so she goes to the next picture. Hicks goes to see the dentist, who makes Hicks see stars. With his saw and hammers, his steam shovels and drills, his chisels and his dynamite, he tries to cure Hicks' toothache. Just at the crucial moment, when he feels his head coming out with his tooth—Hicks wakes up. Gosh, what a nightmare! Will Hicks not go to see a dentist? Certainly, he will not.

THE HISTORY OF A BIG TREE (On Same Reel As Foregoing).—Little do we consider where the things of wood which we use in daily life have their origin. To us, they are merely the work of man, whereas, in reality, like us, they are created by God.

Standing for years in grandeur, the big tree is hewn down and "snaked" through the forest, carried by stream to the mills and then fed to the hand-saw and numerous other machines, where it is made, by man, into articles of daily use. "The History of a Big Tree" leads us through its life from the day the woodmen claimed it until it is carried away in a thousand parts, each different in size and shape.

THE HAND OF THE LAW (Special—Three Parts—Dec. 17).—The cast: Betty Hazelton (Bessie Learn); Dan Chamberlain (Edward Earle); Squire Evans (Bigelow Cooper); Reuben Hazelton (William Wadsworth); Mrs. Hazelton (Nellie Grant); Sally (Jessie Stevens); Hiram Gregory (John Sturgeon); the sheriff (Brad Sutten); the constable (James Harris); Ahner (Ford Fennimore); Ezra (Billie Ruge).

In the presence of the village crowd, Reuben Hazelton, stupefied by drink, threatens Squire Evans and Hiram Gregory that he will "get even." The Squire, whom Reuben accuses of having defrauded him and his grist mill, is determined to marry Betty, Reuben's daughter. Betty, however, has given her heart to Dan Chamberlain, and makes it plain to the Squire that his attentions are obnoxious to her. Dan and the Squire are rival candidates for the office of prosecuting attorney.

Hiram Gregory is the only one who knows the secret of the Squire's former life. Using his knowledge of a murder committed by the Squire many years previous, Hiram is extorting money from him. A short while passes. Gregory has been murdered near the grist mill, and the Squire relates to the sheriff how he saw Reuben, in fulfillment of his threat, kill Gregory. Reuben, in a drunken stupor, is arrested for the murder on the Squire's evidence. Betty and Dan maintain their belief in Reuben's innocence and prepare to work for his defense. Abner, the farm-hand, who has been reading all about Nick Carter, and who has been taking a correspondence course in "detectuffing," is determined to solve the mystery. Boxum Sally, the cook, promises to marry him if he does.

Reuben, recovering from his stupor, finds his mind a blank. Betty and Dan have little grounds to work on for the defense. Election day comes and Dan is elected prosecuting attorney. As such, he must prosecute Reuben for murder. Fearing that the truth will become known and that he will be held for the murder of Gregory, the Squire attempts a ruse by which Reuben can be legally killed. He plans with the sheriff to liberate Reuben from the jail, and then to shoot him as an escaped convict. Betty, however, foils the plot. Then, the great victory for Ahner, special correspondence agent of the "National Correspondence Detective Bureau." He solves the mystery, finds the stocks which are rightfully Reuben's, and proves the Squire's guilt. Fearing Gregory for his knowledge of the old crime, the Squire killed him. Confronted by the evidence, the Squire falls dead from a stroke of apoplexy.

Dan and Betty are brought together in the firm bonds of love. Reuben is restored to his old position and wealth, and Ahner gets Sally.

SANTA CLAUS VS. CUPID (Dec. 18).—The cast: Helen (Grace Morrissey); Jack Norworth (Raymond McKee); Edward Beck (William Casey); Mrs. Bower (Mrs. Wallace Erskine); Mrs. Norworth (Mahel Dwight); Ethel Beck (Gladys Gane); Binks (Guido Colucci); Mrs. Mulligan (Edith Wright).

Home for their Christmas vacation, Jack and Edward, roommates and rivals, learn that Helen is planning a party for her "kiddies" on Christmas Eve. Anxious to hold her regard, Jack orders a dozen orchids. Helen is undecided which of the boys shall act as Santa Claus. She settles on Jack and has half finished a note to him, when Edward is announced. He has intercepted the florist boy and relieved him of Jack's flowers, which he presents to Helen as his own. In return for this attention, Helen asks Edward to be her Santa Claus. Helen and Edward have just set out to get a pack of toys when Jack calls. He decides to wait for Helen and sees the unfinished letter. Overjoyed, he buys a ring for Helen and a Santa costume for himself. Helen, absorbed in her plans, is unresponsive to his protestations of love.

On Christmas Eve, the children are waiting for Santa and Edward is arranging his toys. In the kitchen, the drivers are enjoying the Yuletide bounty. The one discordant note is Binks Mulligan, a poor cabby. He is thinking sadly of the joyless Christmas awaiting his desolate family.

In the meantime, Jack, dressed as Santa, decides to deliver the ring—his Christmas present to Helen. As Edward finishes his Santa make-up, Binks locks him in the closet and slides out of the window with the toy bag. Jack, turning in at the entrance, encounters the would-be burglar, overpowers him, hears his tale of woe, and relents when he learns of Edward's imprisonment. He presents him with several bills and a wish for a Merry Christmas. Jack shoulders the bag, and is mistaken for Edward by Helen. He plays the part of Santa and discloses his identity to the maid with instructions to release Edward. When Helen enters, he slips the ring on her finger, removing his whiskers. Jack whispers something in Helen's ear. The butler enters, supporting Edward, who is somewhat withered. "Allow me to present the future Mrs. Santa Claus," says Jack, "the wedding date is not set, but—send orchids."

ESSANAY.

THE BURGLAR GODFATHER (Dec. 3).—The cast: The Crook (G. M. Anderson); His Pal (Lloyd Bacon); The Business Manager (Lee Willard).

The crook and his pal gain entrance to a home. They rob the man of the house of his personal belongings, then proceed to the upstairs, where they discover his wife, the mother of a newborn babe. The crook's heart is softened, and against the will of his pal, leaves the stolen property on a table. The crook later obtains employment in the factory of the man whose home he entered. He is not recognized until his pal reveals his past life. Instead of discharging the crook, his employer gives him a chance to start life anew, and furthermore asks him to be his child's godfather.

THE POWER OF PUBLICITY (Special Two-Part—Dec. 7).—The cast: J. Tolliver, editor of

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the News (John Lorenz); Velma, his sister (Alton Goodrich); Edna Morris (Marie Francis Bussey).

Edna Morris, the daughter of a banker, is left penniless when her father dies from the shock upon learning that his cashier has decamped with the bank's funds. She secures a position as assistant to Velma Tolliver, editor of the woman's page on the "News," and whose brother is owner and editor of the paper. One night Edna dressed as a boy, hides in a room and overhears the conversation of some political crooks. She is discovered, but manages to escape with her "scoop." Tolliver, the editor, admires her courage and asks her to become his boss for life.

DREAMY DUD IN LOVE (Animated Cartoons by Wallace A. Carlson, Dec. 8).—Dreamy Dud sees his doy "Wag" making love to a cat and is congratulating himself on not being susceptible to the charms of the fair sex, when he spies a little girl making eyes at him. Dreamy Dud is not long in reaching her side and soon is in love with her. He is sitting on a box singing lullabys to her dolls when he is awakened by his father who compliments him on his extremely fine voice.

This reel also contains five hundred feet of scenes taken in the Canadian Rockies.

THE MERRY MODELS (Dec. 9).—The cast: Bloggie (Ben Turpin); His Wife (Margaret Joslin); Mustang Pete (Harry Todd); His Wife (Carrie Turpin).

When the manager of the Brezlah cafe receives a telegram informing him that the marble statues which he ordered were destroyed by fire, he employs Bloggy and Mustang Pete to pose as statues in his cafe. The patrons are deceived and compliment the manager for his taste in the selection of the statuary. All goes well until both the wives of Bloggy and Mustang enter the cafe and recognize their husbands. A riot ensues in which the place is completely wrecked, and the two statues are chased home by the angry wives.

THE ESCAPE OF BRONCHO BILLY (Dec. 10).—The cast: Broncho Billy (G. M. Anderson); His Rival (Rodney Hildebrand); The Ranchman (Lee Willard); His Daughter (Ruth Saville).

Broncho Billy is in love with the rancher's daughter. Her father disapproves of their affair and one day quarrels with Broncho. A few days later the rancher drops dead while at work. Broncho Billy's rival discovers the body and seeing an opportunity to implicate Broncho, shoots the rancher's body. Broncho Billy is accused of the murder and is in jail awaiting his sentence when a child who had seen the act committed, tells who fired the shot and Broncho Billy is given his liberty.

BLIND JUSTICE (Special Three Parts—Dec. 11).—The cast: Jack Langdon (Henry B. Walthall); Elsie Harding (Elizabeth Burbridge); Walter Harding (John Junier); William Harding, the father (Ernest Maupain).

Elsie Harding becomes interested in the outcasts of the slums, and induces her father to take her to the night court. Here among other derelicts, she sees Jack Langdon, and attracted by him, asks her father to give him a position.

Six months later finds Jack making good and greatly interested in Elsie. Their friendship is opposed by her father, so one night they elope. Mr. Harding is indignant, but as weeks pass and Jack proves to be a man of great business ability, he is reconciled. Finally Jack admits that when Mr. Harding found him in the slums he was merely gathering material for a book, and proves to be a well known author.

KALEM.

THE GLORY OF YOUTH (Special—Four Parts—Dec. 13).—The cast: Gay Raydon (Inez Bauer); Hal Crofton (Robert Ellis); Cyrus Cairns (Walter McEwen); Zarth (Nat Sack); Dolores (Agnes Mapes).

Unaware of the fact that Gay loves Hal, the athlete who is helping him regain his strength, Cairns, an elderly invalid, asks the girl to be his wife. Gay is deeply indebted to Dolores, who had taken her from the slums and adopted her. Consequently, when her benefactress virtually orders Gay to wed Cairns, the girl consents. Hal, heartbroken over the turn of events, decides to leave the Cairns home. Cairns pleads with him to stay. Later, Gay openly declares to Hal her intention of leaving with him should he go. Zarth, the millionaire's valet, learns of the hidden love affairs and imparts the information to his master. Mad with rage, Cairns plans to secure revenge. Enticing Gay and Hal into one of the rooms under pretense of having the girl dance for the athlete and himself, Cairns slips from the room while the dance is taking place and locks the door. It is his plan to starve the lovers to death. Zarth is stationed outside the door.

The valet is secretly in love with Gay. As the days pass, the man gloats over the weakened condition of the lovers. In the meantime, Cairns, who has gone to his town house, repents of his deed. After notifying the police, the man slays himself. At the same time, Zarth enters the room in which the lovers are imprisoned and attempts to embrace Gay. Her cries fill Hal with sudden strength. The police enter as Hal and Zarth are engaged in a desperate struggle. The valet is overpowered and placed under arrest.

ALMOST A KING (Dec. 14).—The cast: Bud (Bud Duncan); Pete (Charles Inslee); King Gazabo (Charles Muigro); The Queen (Myrta Sterling); The Prime Minister (Martin Kinney); Count Concertina (Giovani De Rosa); Nicotina (Ethel Teare).

His life threatened by a pair of anarchists, King Gazabo takes refuge in the royal safety room while his Prime Minister searches for a substitute king. Pete is elected to the position. Bud, failing to land the job, falls into the anarchists' hands and is ordered to slay the ruler. Pete finds life one sweet song—especially when his eyes behold the fair Nicotina, the real ruler's favorite tango artiste. Bud, attempting to carry out the anarchists' orders, is captured by the guards and brought before his pal. Delighted to see his little partner once more, Pete promptly appoints Bud assistant king.

But Peter's ire is aroused when he discovers that Nicotina is smitten with the little chap. He is about to pour the vials of his wrath upon Bud's head when King Gazabo, tiring of the discomforts of the safety room, decides to return to the throne. The real king is furious when he learns of Nicotina's fickleness. Forthwith he orders Pete and Bud hurled into the torture chamber where they are to be tickled to death. Just at this time, however, the Queen discovers her hubby's fondness for the dancer. Before poor Gazabo knows what has struck him, he, too, is shot down the torture chute!

TO THE VILE DUST (No. 4 of the "Stingaree" Series—Two Parts—Special—Dec. 15).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel Porter (Marin Sais); Vanheimert (Frank Jonasson).

On the verge of death in the desert, Vanheimert is rescued by Stingaree and Howie. In spite of his partner's objections, Stingaree carries the man to their gunyah. There, Vanheimert gradually regains his strength. As the days pass, Vanheimert, discovering the identity of his reseuers, treacherously plans to betray the bushrangers and thus obtain the reward offered for their capture. Stingaree and Howie become aware of Vanheimert's intention and deliberatly allow the cur to believe his plot is succeeding.

Howie departs. Finding a loaded revolver, Vanheimert seizes it and crawls towards Stingaree, who is apparently sleeping. Pointing the weapon towards his rescuer, the man pulls the trigger. A laugh which issues from Stingaree's lips, informs the cur of the trap he has walked into. He speedily learns that the bullets in his weapon contain no powder. The chance passing of Ethel, Stingaree's former sweetheart, saves Vanheimert from death at the bushranger's hand. Determined that justice shall be meted out to the wretch, Stingaree and Howie take the man back to the spot in the desert where they had found him. Then, spurring their horses, the outlaws leave Vanheimert to his fate.

THE SECRET MESSAGE (Episode No. 8 of The Ventures of Marguerite—Dec. 17).—The cast: Marguerite (Marguerite Courtot); Bob Winters (Bradley Barker); Peter Enright (Richard Purdon); Bolton (H. E. Barrows); Irene (Stella Jenno); Manforth (Freeman Barnes).

Shortly after Marguerite has been presented with a fountain pen loaded with invisible ink, the girl is ensnared by Bolton, who heads a band of crooks. Bolton demands $50,000 as the price of Marguerite's release. Bob Winters learns of the heiress' whereabouts. Again Bolton proves his cunning when he has one of his confederates, Marforth, don police attire and accost Bob. Deceived, Bob tells Marforth the story of the kidnapping and has the man accompany him to the rendezvous.

Confronted by the thieves, Bob is helpless. Bolton orders Marguerite to make out a check on her bank for $50,000. This done, he has Marforth and Irene, another of his accomplices, accompany the heiress to the bank, where the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in her handbag. While apparently endorsing the check, the girl writes a brief message requesting help. This done, she uses the ordinary ink for the purpose of writing the words "Heat this check."

This is done, and as the result, Marguerite is rescued and Bolton's confederates are captured. Back in the rendezvous, the chief of the criminals, discovered that his plot has misfired, attempts to kill Bob, but the timely arrival of the police saves the young man's life.

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THE WRONG TRAIN ORDER (Episode No. 58 of the Hazards of Helen Railroad Series—Dec. 18.—The cast: The Operator at Lone Point (Helen Gibson); Savage (Robyn Adair); Macker (Clarence Burton); Torney (Franklin Hall); Jerry (Billie Boy).

Word that his son Jerry has been injured so upsets Torney that he delivers the wrong train orders to the engineer of the freight. Helen, having missed the Limited, accepts the invitation issued by the conductor of the freight and climbs aboard the caboose. Airbrake trouble develops while the train is speeding westward. In their effort to get at the seat of the trouble, both engineer and fireman are hurled to the ground. In the meantime, Torney has discovered his error. 'Phoning ahead, he frantically orders the operator at the Arling station to flag the freight. The runaway dashes past Arling, however, and Helen, seeing the operator vainly signalling, senses something amiss. Unable to operate the brake, the girl climbs to the roof of the train and fights her way forward atop the lurching cars. The Melius drawbridge is raised as the runaway approaches, but the tender, taking in the situation, lowers the structure barely in time to save the freight from plunging into the stream. Crossing the bridge, the runaway bears down upon a freight standing on the track ahead. As Helen climbs out on the pilot, a trackwalker throws open a siding switch, and thus averts a wreck. By this time, Helen has reached the emergency. Applying the air, the girl brings the runaway to a halt.

VIM.

SPEED KINGS (Dec. 17).—Pokes and Jabbs are golf enthusiasts. While playing one day, Pokes makes a phenomenally long drive and loses the ball. Willie Slim and his sweetheart are out in Willie's flivver; and, while Pokes is in the middle of the road hunting the ball, Willie's car runs him down. Jabbs appears on the scene and demands reparation for Pokes but Willie, having no excess funds and fearing prosecution, squares himself by giving Pokes and Jabbs the auto.

The time they have learning to run the auto is something terrible but at length they do succeed and the auto fever is upon them. Jabbs trades in a flivver for a real car and he and his friend Pokes go for a ride. Trouble overtakes them when they are held up by two auto bandits, robbed of all their money and their car. They apply to a farmer for permission to work for a meal. He thinks they are two bandits who have been prowling about the neighborhood so humors them along until the sheriff comes upon the scene and arrests them.

Meanwhile the bandits have driven the car to a saloon to get a supply of drinks for a long trip. Mrs. Pokes and Mrs. Jabbs pass the saloon and recognize the car. They think their husbands are drinking again so they get in the car to wait. The bandits try to oust them which results in the arrest of the real bandits. Pokes and Jabbs are freed and the picture fades out with a happy reunion.

BIOGRAPH.

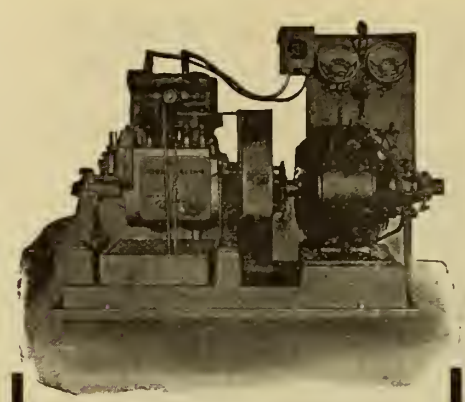
A WOMAN WITHOUT SOUL (Special—Two parts—Dec. 7).—The cast: Cora Martin (Vera Sisson); Clifton (Jack Mulhall); Rogers (Robert Nolan); his wife (Helen Bray); Zane Ambrose (G. Raymond Nye).

Cora Martin had ruined one good man when she met the artist, Clifton, and aspired to higher game. The meeting occurred at a dinner—the last her victim ever gave in her honor. When all were seated, he watched the glasses filled and proposed a toast, "To Cora, the woman without a soul!" There was a dreadful scene, at the end of which Cora, left alone with her victim, spoke the words which meant his doom, and then swept out to where Clifton was waiting. Next morning Cora and Clifton read the newspaper account of her victim's frustrated attempt at suicide. The heartless woman shed no tears—she must look her best to ensnare Clifton. When she had him in the toils, and had begun to tire of him, fate sent Mrs. Rogers and her husband to Clifton's studio, where the society leader was to sit for her portrait.

Rogers was dazzled by Cora, who chanced to be there. Mrs. Rogers, seeing her husband beginning to make a fool of himself, cut short the sitting and hurried him away. Then Zane Ambrose came into Cora's life and proved himself a man of different mould from her other victims. Perhaps because it was a new experience, she married him. When he went away on business, she renewed her flirtation with Rogers.

On his way to the railroad station, Ambrose was attacked by thugs and wounded. From the hospital he dispatched a telegram asking Cora to come to him. She laughed as she showed it to Rogers. "It's only a trick to bring me to him!" And she went out with Rogers. Ambrose, discharged from the hospital, came back and found an atmosphere of secrecy in his home. After many vain questions he seized the butler and throttled the truth out of him. Learning where his wife was, he went to the cafe. Rogers was stammering an explanation when Ambrose grappled his throat with hands that meant killing.

Leaving the inanimate form on the table, without a glance at Cora he went home to await the police. But Rogers was not dead. Cora gave a great sob of thankfulness, but when Rogers struggled to his feet he thrust her from him and went out, leaving her to face the future alone.



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A POOR RELATION (Special—Three parts) (Dec. 8).—The cast: Noah Vale (Thomas Jefferson); John Faye (Frank Norcross); Dolly Faye (Mildred Manning); Alice Sterrett (Millicent Evans); James Sterrett (M. Faust); Harry Smith (G. White); Eunice Faye (Mrs. Langdon); Patch (E. Haldemand); Rip (Maurice Stewart, Jr.); Scoliops (Edna Foster); strike leader (W. Cameron); O'Haley (Jacques Martin).

James Sterrett, a workman, abandons his wife and their two children. He secures a position as confidential secretary to John Faye, a manufacturer, and in the course of time becomes junior partner of the firm. Inflated with power, Sterrett refuses to deal with the labor union committee, and a strike is threatened. Meanwhile Mrs. Sterrett struggles for existence, and Noah Vale, her neighbor, an inventor, notes her distress and relieves it as far as his limited circumstances will allow. Mrs. Sterrett is taken ill, and Scoliops, a girl waif, friend of the children, summons Vale and assists in having Mrs. Sterrett removed to the hospital. Vale promises to take care of the Sterrett children, and Scoliops volunteers to aid them.

Sterrett admires Dolly Faye, his partner's daughter, but receives no encouragement from Dolly. Mrs. Faye, Dolly's stepmother, encourages Sterrett in his effort to win Dolly. Harry Smith, an office employee, is in love with Dolly, and she returns his affection. Vale reads of the impending strike at Faye & Sterrett's factory and writes to them that he has a labor-saving invention which he would like to submit for their inspection. Accompanied by the Sterrett children, Vale calls at Faye's home. Mrs. Faye is enraged when Dolly admits them, telling Faye sarcastically that Dolly has discovered some "poor relations." Mrs. Sterrett leaves the hospital. Through Scoliops she learns that her children are at Mrs. Faye's house with Vale. Vale, weak from hunger, faints, and Sterrett robs the inventor of his plans. Sterrett tries to make Vale out a fraud, and nearly collapses when he comes face to face with his deserted wife, who has come for her children. He warns her to say nothing and go home—that he will call on her that afternoon.

Sterrett schemes to get Vale out of the way and gain possession of his model by offering to send the inventor abroad on a business mission. Vale accepts Sterrett's offer and receives a sum of money for expenses. Smith is indignant when Dolly tells him that she is accused of stealing Vale's plans, and, suspecting Sterrett, Smith leaves for the factory. Mrs. Sterett sees through her husband's designs and determines to save Vale. On her way to the office she decides to tell Mr. Faye of her appointment with Sterrett. Mrs. Sterrett meets her husband at the office and, recognizing Vale's plans, grabs them and tells Sterrett that she intends returning them to Vale. Sterrett seizes her and Smith comes to the rescue. In a terrific struggle, during which the office is wrecked, Faye arrives, stops the fight and dismisses Sterrett when he learns of his duplicity. Faye gives Vale a check for $10,000 in part payment of his invention. Faye volunteers to care for Mrs. Sterrett and her children, and it is obvious that the love affair of Smith and Dolly will soon reach a happy climax.

THE MASTERFUL HIRELING (Dec. 9).—The cast: Dr. Harvey (Ivan Christy); Larkin (Charles H. Mailes); his daughter (Mary Malatesta).

When the millionaire's car skidded on the mountain road and he was injured, Doctor Harvey, who chanced to be passing, took Larkin home and mended him. Larkin, accustomed to being coddled, became greatly enraged when Harvey neglected him for the poor, and called him a hireling. Harvey forced him to come to the office to pay his bill, then locked the door, told Larkin he must fight, gave him a licking, and dressed his wounds. Larkin offered him a check, but he tore it up. Later, he saved the life of Larkin's daughter when imported specialists failed. Seeking a way to show his gratitude, Larkin learned that Harvey had mortgaged his home to send an afflicted child to Europe, and the canceled mortgage now hangs framed on Harvey's wall.

THE PAINTED LADY (Dec. 10—Biograph Reissue No. 27).—The cast: The elder sister (Blanche Sweet); the younger sister (Madge Kirby); their father (Charles H. Mailes); their mother (Kate Bruce); the stranger (Joseph Graybill); the minister (Wm. J. Butler).

The girl is horrified to discover that her sister uses paint and powder to render herself

attractive. She, poor thing, depends upon nature for her attractiveness, and goes without suitors. At last she meets a man who seems to care for her, and is enraptured. Because her father does not approve of him, she meets her lover clandestinely. Learning some of her father's secret, the man enters the house with burglarious intent and is killed by the girl in a struggle for the revolver with which she is armed. When she lifts his mask and sees the dead face she goes mad. Though watched, she contrives to slip away to the rendezvous and hold imaginary conversations with her lover. Because she deems herself pale, she uses a little of her sister's paint and powder. When at last she is discovered, and can see her phantom lover no more, she dies of a broken heart.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 91 (Nov. 15).

San Francisco—Society men's new military organization holds first uniform drill on Sandy Hills near Presidio drill grounds.

New York—Five-story building with narrow stairway and single fire escape becomes death trap to many workers of candy factory. Pictures also show 1,500 employes taken out of a modern factory in three minutes in systematic fire drill.

Washington—Police officials watch officers in demonstration of rescue work. Emergency bandages are applied, "live wire" accidents cared for and rescuing gas victims.

Chicago — Chicago Equestrian Association members mount for annual ride into the country.

Los Angeles—Freight cars loaded with cement break away from train and, running at sixty miles per hour, crash into another freight at Los Angeles city limits.

Piedras, Negras, Mexico—General Carranza, recognized by U. S. Government, greets U. S. Representatives. Consul Silliman and John Lind, special envoy of President Wilson in Mexico, greet General Obregon.

Douglas, Ariz.—Two thousand Mexicans driven from Agua Prieta by fighting Mexican forces, take refuge on U. S. border.

Flowers nod gaily for crippled tots who are taken from their hospital homes in motors by members of Chicago's Sunbeam League.

Princeton—Harvard eleven defeats New Jersey athletes 10 to 6 in stubbornly contested battle while thousands of rooters crowd stands and cheer respective teams.

Cormons, Austria—Italian soldiers, engaged in the campaign in the rugged border country, halt in captured town of Cormons. The Italian infantry advances up the sharp declivities.

HEARST-SELIG NEWS PICTORIAL NO. 92 (Nov. 18).

Newark, N. J.—Nimrods start trailing through timber and brush in search of small game when hunting season opens. Pictures show how to avoid accidents in carrying firearms.

New York—Scores of athletes gather at South Field for inter-scholastic race for Kirby trophy before crowd of enthusiastic rooters.

San Francisco—Firemen lose lives in battle with fire that wrecks Auditorium, with $100,000 loss.

Richmond, Va.—Famous ball players take part in contest at Gun Club. Chief Bender, Harry Davis, "Doc" Crandall and "Christy" Mathewson.

Chicago—Bureau of identification at detective headquarters installs first motion picture apparatus and demonstrates way in which new "rogues' gallery" will be photographed.

Berkeley, Cal.—Berkeley football team is beaten 76 to 0 by Washington team in their first season of "eastern" football.

Trenton, N. J.—Roebling Mills, where barbed wire was manufactured for the Allies, suffers damage to plant estimated at over a million dollars by mysterious fire.

German Line in Flanders—Teuton sailors, mounted on bicycles, are sent out over the dunes to meet an attack along the coast.

Near Cormons, Austria—Troopers of Italian army in campaign through the Alps capture sniper who fired on them. An Austrian dirigible on an observation and bomb dropping cruise is fired on when it sails over Italian lines.

THE RUN ON PERCY (No. 5 of "Chronicles of Bloom Center"—Two Parts—Special—Dec. 6).—The cast: Constable Plum (Wm. Hutchison); Postmaster Pash (John Lancaster); Chubby Green (Ralph McComas); Percy (Wm. Scott); Johnny West (Sidney Smith); Printer's Devil (Roy Clark); Selina Tubbs (Martha Mattox); Libby (Anna Dodge); Margaret Tate (Irene Wallace).

Percy Pinkham has invested all his money in the "Bloom Center Bugle" and has no funds left to pay his bills. He cannot even pay his colored washerwoman, who proceeds to beat up Percy and his news printer's "devil." Percy writes his uncle asking for a loan. The old man comes to investigate his nephew's conduct and finds him playing poker. He then writes Percy a note saying that Percy must marry some Bloom Center girl within twenty-four hours; that if Percy takes this action he will be given a farm, but that if he does not marry within that time he will be disinherited. Johnny West, correspondent for the County Seat newspaper, embodies Percy's uncle's proposition in a newspaper story and all the girls with matrimonial inclinations make a run on Percy.

Percy asks Margaret Tate, his sweetheart, to marry him at once. She agrees, but a moment later her mother enters with a newspaper containing the story of Percy's order to marry, and Margaret, thinking Percy is mercenary, refuses to wed. Percy dodges the crowd, sneaks home and writes a letter to his uncle saying that in justice to the girl he loves he cannot marry within twenty-four hours. Then he goes to Margaret and tells her that he has sacrificed his inheritance for her. She realizes that he really loves her. A letter is then delivered to Percy written by his uncle, in which the uncle states that the previous letter was only a plot to make Percy realize the seriousness of life and the value of a good wife.

ORDERS (Dec. 7).—The cast: Tom Daly (Thomas Santschi); His Wife (Edith Johnson; His Baby (Jean Fraser); Morris (Harry Lonsdale).

Tom Daly, a traffic officer, faces his duty despite the fact that his little child is critically ill at home. It is believed that the child is dying and word is sent to Daly, but a fire breaks out, and Daly is ordered to stop all traffic on the corner. A physician rushing to save Daly's child is refused passage for his automobile by the traffic officer, and the automobile of Morris, owner of the burning building, is also held up by Daly, according to orders.

Later, while Officer Daly is at the bedside of his stricken child, he is summoned to police headquarters, is told that there is such a thing as adhering too closely to orders and is asked to send in his resignation. He knows Morris is the cause of his misfortune. Then it is that others tell Morris and the chief of police that Daly also stopped the automobile carrying the doctor en route to save his child's life. The story of Daly's close attention to duty touches the heart of the police chief and of Morris, and Daly is promoted. The baby recovers its health and all ends happily.

THE BABY AND THE LEOPARD (Jungle Zoo Subject—Dec. 11).—The cast: Ella Herman (Edith Johnson); Fred Herman (Lafayette McKee); Baby Helen (Jean Frazer); Carl Snyder (George Larkin).

Fred Herman, a farmer in Africa, with his wife and baby, lives in happiness. Carl Snyder, an animal trapper, stops at the Herman home. He sees some of Mrs. Herman's paintings and tells her that her talent is too great to be hidden in the wilderness. He asks her to come to the city with him where her artistic talents will have greater scope, and she agrees.

On the night of the elopement, Snyder fearing Herman's wrath releases a wild leopard and lays a trail of meat to the room in which Herman and the baby are sleeping. Herman awakens, misses his wife and starts a search for her. During his absence, the leopard steals toward the baby.

Snyder tries to kiss Herman's wife and she repulses him. Herman comes upon them as they struggle. As he is about to kill Snyder they all perceive the baby's peril. Herman rushes to his home and shoots the beast while Snyder takes advantage of this action to make his escape. Believing that his wife has learned her lesson, Herman forgives her.

Kindly turn to Page 1893

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VITAGRAPH.

A SCANDAL IN HICKVILLE (Dec. 1).—The cast: Ben Harkins (George Stanley); Mrs. Harkins (Anne Schaeffer); Eben Dunn (Otto Lederer); Cy Denton (Alfred Vosburgh); The Sheriff (William Duncan); Lizzie (Marguerite Reid); Doctor (Carleton Weatherby).

Ben Harkins manages to escape the sharp eyes of his wife and sneak away to meet Eben Dunn, the village loafer, for a fishing excursion. Cy Denton, who has been forcibly ejected from the Sheriff's home for courting his daughter, Lizzie, bumps into him, causing him to drop the big fish-knife he is carrying. Cy picks it up and runs wildly after Ben. One of the village gossips sees this, puts two and four together and makes eight, and tells a blood-curdling story to the other scandal-mongers of how Cy had chased Ben with a big knife; each one adds a little to it, until finally all the women march in a body to the Harkins home and with one accord announce, "Mrs. Harkins, Cy Denton has murdered your husband!"

This gentle breaking of news causes Mrs. Harkins to keel over in a dead faint, then the women hunt up the sheriff, and in a very short time poor Cy is locked up on a charge of murder. Then the discovery of the "body" follows, and the doctor pronounces Ben Harkins is intoxicated, not dead. Everybody is mad, and while Mrs. Harkins drags her husband home by the ear, the sheriff returns to the jail, only to find that his prisoner has escaped and eloped with his daughter.

THE CONQUEST OF CONSTANTIA (Dec. 2).—The cast: Constantia Calthorpe (Flora Finch); Bridget (Kate Price); Mrs. Melleville (Rose Tapley); Teddy (Dick Leslie, Jr.); Nora (Pauline Taylor).

An old maid of very prim and precise habits, Constantia Calthrope, lives in a little semi-detached cottage with her housekeeper, Mrs. Carter and maid, Nora, also Sultan, the cat. The vacant cottage next door is taken by Grace Melleville, a young widow with her little boy, Teddy. Like most children, Teudy is boisterous, full of spirits and likes noise, all of which greatly annoys Constantia.

Teddy takes a great fancy to Sultan, but can make no headway with the cat's mistress, who coldly ignores him. Several days later, Sultan is stolen by a couple of boys and Teddy follows them. Both households are soon in an uproar, and Constantia accuses Teddy of having stolen her cat. Teddy manages to rescue the cat but gets lost in the woods. He is found, becomes ill, and Constantia, on learning how he had rescued her pet, is completely won over.

THE HOME CURE (Dec. 3).—Featuring Mr. and Mrs. Sidney Drew.

Henry Souser had one failing—a strong friendship for booze, and Mrs. Souser determines to use desperate measures to cure him. From a newspaper item she gets the idea of pretending that she herself, has become addicted to the use of liquor, and proceeds to carry out her plan by greeting her husband on his return from the office, with the pretension of being slightly under the influence of liquor. Henry thinks his wife is crazy at first when she greets him affectionately, instead of upbraiding him for having had too many highballs before reaching home, but when he smells her breath, it instantly sobers and frightens him.

Next morning Jane pretends a terrible headache and her husband very seriously demands to know how long this has been going on, but she denies all knowledge of events of the previous evening. He is greatly worried and Jane carries her idea still further by half emptying the decanter on the sideboard and pretending to have drunk it all, while at the same time brazenly drinks liquor from her "medicine" bottle. Rendered nearly frantic by her "deceptions" Henry sees his doctor-friend who advises him to destroy every drop of liquor in the house, and after pleading with his wife in a most touching manner, he goes down cellar and breaks every bottle he can find. Then she tells him, and he smilingly acknowledges she has won—he is cured.

CAL MARVIN'S WIFE (Broadway Star Feature—Three Parts—Dec. 4).—The cast: Dolly Leslie (Mary Anderson); Mrs. Marvin (Anne Schaefer); Cal Marvin (William Duncan); Joe McDonald (Otto Lederer); Harry Hale (Carleton Weatherby); Orchestra Leader (George Kunkel).

Cal Marvin's mother has never met Dolly, his wife, of whom she has heard a great deal, but from Joe, Cal's foreman and friend, she learns the whole story. On a trip to town, Cal and Joe witness a show given by a traveling theatrical troupe, and Cal is at once impressed with Dolly, a pretty chorus girl. He meets her and despite his friend's protests, pays ardent court to Dolly. Joe has overheard Dolly in conversation with another member of her troupe, Harry Hale, an unprincipled fellow, and believes Cal is going to make a big mistake. But his friend will not listen, and Dolly leaves the troupe to marry Cal. For awhile they are happy, but after the death of their baby, Dolly becomes despondent. Joe, who knows the child is not Cal's, is silent.

Shortly afterward, the theatrical troupe returns to that town and Harry among them. He finds his old fascination is still effective with her, and the rascal finally prevails upon her to elope with him. Joe has overheard their plans, and feeling that it is best, allows them to go, but Cal misses his wife and after a search finds her. Then in an intensely dramatic scene, he learns the whole truth, and that the baby he so mourns was Harry's. Cal's anger is aroused to its fullest height and he attacks Harry. Dolly backs away from the struggling men in horror and falls over the edge of a high cliff, but a short distance down, she strikes a tree growing out of the side of the cliff and remains tangled in its branches. Cal hears her cry and rushes to her rescue, while Harry, making good his escape, is thrown from his horse and killed. Dolly, from her fall, is crippled, but so great is Cal's love, that he forgives her and takes her to his heart as does his mother, when Joe has concluded his story.

HER LAST FLIRTATION (Dec. 6).—The cast: Jim Carson (Alfred Vosburgh); Florence (Myrtle Gonzalez); The Sheriff (George Kunkel); Bill (Carleton Weatherby); Minister (Otto Lederer).

Florence, the sheriff's niece, arrives on a visit to his ranch, and meets Jim, the Sheriff's friend, and the young rancher is much impressed by the wise young lady from the effete East. She is the heroine of many heart conquests, and a great flirt, so Jim falls an easy victim to her wiles. The sheriff sees how things are going and warns her not to trifle with Jim, but she laughs at him. The young rancher proposes, and is shyly accepted.

Jim buys her a ring, but she urges him to keep their engagement a secret, and he somewhat reluctantly agrees. A few days later she quietly starts back for the east leaving a cruelly enlightening note for Jim. Furiously springing on his horse, he catches up with Florence, takes her by force to the minister's and marries her with the words: "You may treat men that way where you come from, but you can't do it here." She is very angry, but love conquers and Jim wins out.

WASTED LIVES (Broadway Star Feature—Three Parts—Dec. 7).—The cast: Graham Stuart (Robert Whitworth); Ann Bogart (Julia Swayne Gordon); Reginald Bogart (Arthur Cozine); Marion and Lois (Arline Pretty); Tim

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THERE can be but one verdict: Dependableness—a certainty that is born of the knowledge that the information printed in the pages of the MOVING PICTURE WORLD is the best that ***Experience*** can gather and is, therefore, ***Reliable.***

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Note—Advertisers who are interested may obtain the name and address of the man who made the statement quoted above should they desire to get his opinion first hand.

Bates (Edward Elkas); Mary Bates (Bernice Berner); Bobby Sharp (Leo Delancy).

Hysterical with grief at her husband's intrigue with Ann Bogart, an opera singer and neighbor, Marion Stuart attempts to drown herself, but is rescued by Tim and Mary Bates, the aged caretakers of the Bogart estate. They take her to their cabin nearby and an hour later Marion dies in giving birth to a daughter. Ann, on learning of this, forces the old couple to keep the birth a secret, in order that she and her son, Reginald (the singer is a widow), may eventually inherit Graham Stuart's fortune. Marion's body is found and buried and Graham becomes a recluse, but after a short time a letter from Ann reaches him. The slender cord of resolve is broken and he is soon at her feet once more. Together, they launch forth on a professional musical career, are successful, marry and go to Europe to live.

Seventeen years later, Graham, Ann and Reginald, now a neurotic young spendthrift, return to America. Reginald meets Lois, Marion's daughter, whom everyone supposes to be the daughter of Tim and Mary, and attempts to force his attentions upon her. Reginald goes from bad to worse, forging checks and gambles wildly, finally killing and robbing Graham, allowing old Tim to be accused of the crime. But Bobbie Sharp, a young newspaper reporter, discovers several clues which put him on the right track; also proving Lois to be the missing daughter of Marion Stuart. Reginald is cornered and in an intensely dramatic scene, forced to confess the murder. Ann is then confronted with similar evidence, and while fatally ill, confesses the whole truth before she dies. Lois is reinstated in her rightful position as Graham's heiress, Bobby marries her and the old caretakers, Tim and Mary, are made comfortable for the rest of their lives.

SONNY JIM'S FIRST LOVE AFFAIR (Dec. 8).—The cast: Sonny Jim (Bobby Connelly); Daddy Jim (Tefft Johnson); Mother Dear (Mabel Kelly); Aunt Julia (Edwina Robbins); Mr. Elder (Jay Dwiggins); Ruth (Helen Connelly); Eddy (Johnny Cahill).

With the wide-awakeness of most normal youngsters, Sonny Jim soon notices the growing love affair between his Aunt Julia and Mr. Elder, daddy's bachelor friend, and he makes an awful break by shouting right out at dinner that "Mr. Elder is making love to Auntie!" However, he understands how it is himself, when he falls a victim to the charms of four-year-old Ruth. He also learns that the course of true love is anything but smooth when he drops and breaks Ruth's doll. In a burst of tears, she tells him she will never, never speak to him again.

Sonny is terribly depressed, especially when his deadliest rival, Eddy, usurps him in Ruth's affections. He talks it over very gravely with Mr. Elder, who tries to help him, but it does no good, Ruth passes them both with nose in air. Just in his darkest hour, Mother Dear comes to the rescue by buying a beautiful new doll, which Sonny presents to Ruth, after which everything is bright and happy again.

SAM'S SWEETHEART (Dec. 9).—The cast: Babs (Carolyn Birch); Sam Howard (Andres Randolf); Mrs. Ravell-Farnsworth (Rose Tapley); Lord Merton (Templer Saxe); Elizabeth, Sam's sister (Mary Maurice).

While living with Sam, her guardian, Bab's father dies, leaving her an orphan. Sam, who is a well-to-do farmer, is in love with his ward, but feeling he is too old for her, keeps silent. Bab's aunt in the city, Mrs. Ravell-Farnsworth, plans with Lord Merton, an unscrupulous society idler, to take advantage of the fact that Bab will inherit her grandfather's comfortable fortune. In return she expects Merton to aid her in attaining her social aspirations. She then sends for Bab to come on to the city and stay for a lengthy visit to "acquire a style of living and manner becoming a lady." Sam parts with the girl with a saddened heart and broods over her absence. Auntie aids Lord Merton in his suit for Bab's hand, and she, not knowing the man's character, consents to become his wife. She writes Sam of her coming marriage and he suffers keenly. When all preparations are made, Bab, the night before her wedding, overhears the lord demand additional settlements, under threat of breaking off the match. Stunned, she slips away unnoticed, and goes straight back to Sam. She finds him gazing into the fire and dreaming of her. After a joyful reunion, Sam's ward becomes his sweetheart and affianced wife.

ROONEY'S SAD CASE (Dec. 10).—The cast: Rooney (Sidney Drew); Mrs. Rooney (Mrs. Sidney Drew); Wealthy Mr. Downey (Harry Fisher); Kitty, his daughter (Florence Natol); The Jew (Billy Bletcher).

On receiving his regular Saturday envelope, Rooney discovers in it a pretty blue slip containing the notification that his services are no longer required. With dreary visions of Mrs. Rooney ordering him out of the house and telling him to stay out until he gets a job, poor Rooney dares not go home. From a newspaper headline he decides to adopt the "lost memory" plan, particularly, when, on reading down the column, he finds the party referred to completely forgot his past and married a beautiful heiress. Renting a flashy suit from a second-hand clothing store run by a little Jew, he takes his stand near the park driveway and when a beautiful heiress comes by, plans to place a big rock on his head and yell for help.

After letting several Fords go by, a big car draws near and Rooney does his little stunt with the result that the wealthy gentleman in the car brings him home and when the doctor pronounces Rooney's mind a blank, leaves him to the tender nursing of his soft-voiced daughter, Kitty. Rooney's eyes are mercifully bandaged, so he can't see Kitty's awful face and imagines her beautiful. But a charming romance is interrupted by the entrance of his wife. When Rooney sees Kitty's face, he nearly faints, and regains his memory in a hurry. Mrs. Rooney takes him home without ceremony and Rooney's pipe dream is shattered.

HUGHEY OF THE CIRCUS (Special—Two Parts—Dec. 11).—The cast: Hughey (Hughey Mack); Flora Powell (Flora Finch); Flo Powell (Nitra Frazer); Tom (Donald MacBride); Lady Kate (Anna Brody); Circus Manager (Harry Fisher).

Flirtatious Hughey, while strolling up the village street while the circus is in town, wanders into a crowd, and starts a flirtation with a heavily-veiled lady, who responds in kind, but when she raises her veil, he sees it is the circus Bearded Lady. With a yell, he dashes through the crowd, promising himself never to flirt again, but a pretty young thing passing makes him forget his resolutions immediately. When he accosts her, she indignantly tears up his card, gives him a withering look and marches into the house. Hughey asks a grocer boy who lives there and is told "Miss Powell." Hughey makes note of the address and name and determines to call on the charming maiden.

As it happens, however, Florence, the girl in question, is simply visiting her aunt, Flora Powell, there, and happens to have a beau of her own. Consequently, when Hughey sends a big bunch of flowers, with his card and a note, the young people give them to the other "Miss Powell," the maiden aunt. Flora is delighted and promises to keep the tryst suggested in Hughey's note. She meets him in the park and Hughey gets another shock when Flora lifts her veil. Flo and Tom, her beau, who have been watching nearby, have a great laugh as Hughey hurriedly beats it. But Flora has taken the affair seriously and Tom walks into Hughey's apartment with two pistols and in melodramatic style, orders the frightened Hughey to follow him. Hughey does so without hesitation and on arrival at Flora's home, the Justice of the Peace is sent for, but Hughey manages to escape from his captor, and an exciting chase follows which winds up in the circus. There Hughey is caught trying to pass himself off as Fatima, the Fat Lady, and, given his choice between marrying Kate, the Bearded Lady, and Flora, he chooses the latter.

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VICTOR.

THE AWAKENING OF PATSY (Little Stories of Real Life. Second Incident, Dec. 8).—The cast: Patsy McQuade (Peggy Cordray); Mickey Donlin (Alva Blake); Vincent Castleman (Raymond Russell); Molly Peters (Sis Mathews).

"Say, goils, pipe the roses," shouted a stage hand. "Patsy at last has fallen for a 'Johnny'." Patsy McQuade, the heartless one of the chorus had fallen for Vincent Castleman, one of the idle rich, who, in spite of her doubts, had convinced her that he was on the square. Mickey Donlin, electrician, her old sweetheart, was brokenbearted.

Came there a day when, as the girls called for Patsy on their way to the nightly grind, she broke the news: no more show for her; she was to be married that very night, and after congratulating her the girls hurried away to tell Mickey. Later that evening Castleman called for her and told of the dandy apartment he had just furnished for her. But at Patsy's question, "When are we to be married?" Castleman showed his true colors by answering. "Who said anything about marriage?" Then Patsy drove him from the room.

Mickey, hrooding over it sll, is discharged for carelessness, and on coming home hears, hetween sobs, Patsy's story. Mickey then takes matters into his own hands, snd, with the help of Molly, secures a marriage license and justice of the peace and forces Castleman to come with them to Patsy's apartments. Arriving there, he tells Patsy that Castleman has changed his mind and wants to marry her and has made all the arrangements. Patsy then declares that she, too, had changed her mind and that she wouldn't marry him on a bet. After the stage manager heard the story he gave Mickey his old joh back; but—Patsy is husily engaged taking care of a little flat on Avenue A.

L-KO.

SIN ON THE SABBATH (Two-part, Dec. 8).—The cast: The Chief Sinner (Billie Ritchie); The Girl (Louise Orth); Her Father (Gene Rogers); Her Mother (Alice Howell); The Boy (Reggie Morris).

Billie liked the girl, hut her father didn't feel the same way ahout him, and he had to leave hastily when he was making a call. He went back to his job as a soda clerk in the down-town drug store. It was Sunday morning and several of the old regulars came for their eye-openers. Meantime Reggie thought he would make a hit with his girl's pa, and took Popper down to the drug store. Popper and Billie, however, got far more friendly than he had calculated, and he and Bill got to drinking something out of a bottle in the back room.

Reggie put a poison label on the bottle and Popper and Bill thought they were poisoned. The error was discovered, however, and Bill and Popper and some other old scouts went in the hack room and got busier than ever. Reg now called the cops and they made a raid, but when they hroke in the back room they found nothing hut a church organ and the old scouts in a song service. Anyway, Popper got a scare and let liquor alone for some time.

LIZZIES SHATTERED DREAMS (Dec. 12).—The cast: The Country Girl (Alice Howell).

Lizzie was a country girl and the work imposed upon her by her cruel stepfather palled on her. She longed for the city life, and when two strangers from the big town came along she proved an easy victim. In addition to falling in love with one of them she stole her father's savings and eloped with them. This aroused father's ire. He let out a yell that was heard over the entire community, and gathered all his farm hands around him and went in pursuit of the gang. Lizzie, with her new-found friends, had to take refuge in an old abandoned house, where a hot battle ensued. The hattle was a draw, as everyone was hadly banged up.

GOLD SEAL.

IDOLS OF CLAY (Three-parts, Dec. 7).—The cast: Lonesome Man (Robert Leonard); Little Girl Next Door (Ella Hall); Uncle Joe (Marc Robbins).

Ella is the youngest of three sisters, and, being at the mischievous age of twelve, spends her time playing tricks on her sister's heaux. It is a source of considerable worry to Ella that the man next door always seems so lonesome. She accordingly takes it upon herself to call. They soon become good friends, and he tells why he is always so lonesome. The woman he made an idol of deserted him and his friends proved faithless in his hour of need.

One day he gives her a box of small idols and tells her that if she will sleep with them beneath her pillow, whatever she dreams will come true. Delighted, she tries it the first night, and about all she dreams of is the lonesome man next door. She tries to solve the question by mathematics and figures that she is twelve and he is twenty-four, therefore there is twelve years difference in their ages, and that when she is twenty he will be thirty-two.

A short time later, Bob, the lonely man, is arrested for his crooked partner's defalcations and is sentenced to ten years at hard labor. It is a sad blow to Ella when she hears that he must leave her. Ella is sent to boarding school. She becomes the favorite of her school-mates.

Ten years pass. Ella is now a young lady, snd returns home to find all the family out visiting except the old housekeeper. Bob has served his sentence and also returns home to be welcomed with open arms by the old butler, Uncle Joe. Ella wanders up to her room and opens the drawer where she had placed the pieces of the idol which she broke years before. Picking them out, she wanders to the window and absently looks out. She sees Bob come out on his porch, followed by the faithful old servant. She determines to take the broken idol to him.

There is a happy meeting between the old friends and Ella hands Bob the pieces of idol, stating that her idols, too, have been broken, and Bob tells her that with her assistance he is sure the two of them can mend it. The picture fades out on a happy scene between the two, with every indication that a marriage will take place in the not far distant future.

BISON.

THE LION'S WARD (Three parts, Dec. 11).—The cast: John Kronje (O. E. Wilson); Carl Kruger (Paul Bourgeois); Mina (Betty Schade); Frau Kronje (Lulu Warrenton).

Paul Kronje, a Boer, gathers wild animals for zoos. He has a daughter whom Carl Kruger loves. Kruger works for Kronje. Kronje gives his daughter Mina a young lion which she raises. Muji, an Arah collector of animals comes to Kronje's house and also falls in love with Mina. She repulses him, however. Muji lesrns from a hlack that a Vodoo meeting is to be held. He changes placcs with the Vodoo priest and tells the hlacks that they must have a white maiden to sacrifice.

Meanwhile, Kronje and Kruger go for a hunt. Mina is left at home with her mother and an old black or two and Mina's pet lion. Mina attempts to escape on horseback when Muji leads the blacks against the Kronje farm and burn it. She is followed by Muji. The lion escapes and flees to the jungle. Kronje and Kruger start home with a rich haul. Mina eludes Muji and takes refuge in an abandoned sback. Here she is attacked by lions and other African animals. Muji comes on with the other blacks and after her rescue, gives her the choice of marrying him or being given to the Vodoo.

Meanwhile, Kronje and Kruger return home and find it in ashes. Mina refuses to marry Muji and is fastened to the interior of a shack. That night a big lion jumps through the window of the shack and goes to the helpless girl. Kruger and his party are beating the jungles for Mina. The village is celehrating its dance. Mina suddenly recognizes her pet lion and embraces him. Kruger hears the shouting and rides to the village. Muji and the rest come to get Mina. The lion guards her. Before they can get guns to kill him, Carl and his party arrive. Muji is killed by Mina's lion and Kruger and Mina are happily married.

JOKER.

MRS. P. RUNE'S BOARDING HOUSE (Dec. 4).—The cast: Mrs. P. Rune (Gale Henry); Signor Bingbinder (Max Asher); A. Lushes (William Franey).

Mrs. P. Rune keeps a boarding house where the staple article of diet is spaghetti and prunes. Signor Bingbinger, a ventriloquist, takes an apartment with her and his Italian ardor wins her love. Ahout this time some girls in the neighborhood cut out some black hands from a hat box and determine to have some fun, as a black hand scare is rife. They place these black hands on doors and windows in the neighborhood.

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The friends notify the police and a detective is put on tho trail. The ventriloquist practices with a female dummy and the landlady becomes jealous and tells him to go. She looks through the keyhole and finds her lover beating a supposed woman, whom he knocks out. A drunk with a push cart meanwhile falls into a can of red paint which a man has used on the fire boxes. In staggering on down the street he leans a red hand against the white walls.

The landlady, hearing cries of murder, looks through the keyhole and sees murder and rushes for the police. The drunk leaves a blood red hand on her porch. The detectives trails the crimson hands. The ventriloquist decides to leave, and tips over a bottle of red ink. The landlady returns, and finds the bloody hand. The detective arrives with the police and they descend upon the room of the ventriloquist. He has mounted his trunk on the drunk's cart; sees the crowd coming and runs. The drunk, thinking he has stolen the cart, gives chase, and they finally overtake the ventriloquist. The drunk breaks open the trunk and the landlady falls into the arms of the ventriloquist as the drunk embraces the female dummy.

NESTOR.

THEIR QUIET HONEYMOON (Dec. 6).—The cast: Eddie (Eddie Lyons); Bettie (Bettie Compson); Lee (Lee Moran); Jane (Jane Waller).

Eddie and Lee are the star members of the Bachelors' Club. Wednesday night is the usual calling night among the members of the club and Eddie and Lee are generally the only members left on Wednesday night. Eddie accuses Lee of staying in because he hasn't a girl. Lee gets sore and makes a bet with his friend that the first one to marry will pay the other $500. Eddie agrees. Wednesday night Eddie begins to slip. Having been apart from the fair sex for some time, Eddie "makes hay while the sun shines," and he and the girl decide on a quick marriage. Lee, too, has been scouting about and finally finding "the only girl in the world," decides it would be safest to marry her then and there. The arrangements are made for the next day.

The next day Lee has a bunch of flowers for his bride, and, being met by Eddie, tells bim they are for a sick friend. Each of the boys gets married, unknown to the other and slips off to what they think is a quiet hotel. Arriving in their rooms Eddie tells his wife of the bet and tells her if she will help him keep the secret, he will split the bet with her. Lee, in his rooms nearby, tells bis wife about the bet and how, if his friend would find him, it would cost him $500. The two boys leave their wives to go after their baggage and meet in the bar-room. They naturally make excuses. The two bellboys who had shown the newlyweds to their rooms are standing nearby and hear Eddie and Lee tell each other they are still single. The bellboys get suspicious and decide to watch the two.

As Eddie returns to his rooms he meets Jane in the hall looking for her hubby and as they are old friends he goes in her room to chat. One of the bellboys sees this. Lee, returning, meets Betty in the hall and they prove to be old friends. Fearful of being seen by Eddie he goes into Betty's room. The other bellboy sees this and hurries to tell the bouse detective. The detective call the police and, accompanied by the bellboys, determine to raid the rooms.

Eddie hears the knock on the door and takes refuge on the fire escape. Lee, hearing the confusion, thinks it is Eddie and also goes to the fire escape. The two friends meet and in order to keep out of trouble, go to the right rooms. When the detectives come in the newlyweds are highly indignant and it takes a lot of apologies on the officers' part before the matter is fixed up. Eddie and bis wife then go to Lee's room and declare that as the race was a tie, the bet will be called off.

KEEPING IN DARK (Dec. 10).—The cast: The Girl (Billie Rhodes); Her Father (Harry Rattenbury); The Boy (Ray Gallagher); His Mother (Stella Adams).

The worst lovers in tbe world are tbe old ones. Harry and Stella, both middle-aged, are married. Harry has a grown daughter away at school but he does not tell his wife. He writes his daughter and tells her of the fatal step he has taken and begs her to keep the secret. Stella has not played fair, for she has a son in college and has also kept the matter a secret. She writes the boy, telling how happy she is and begging him to help her deceive her husband.

Harry and his wife both receive letters from daughter and son telling of their arrival. Harry persuades the maid to go on a vacation with pay intending to put his daughter in the maid's place, while Stella persuades the butler to take a much needed rest, intending to have her son fill the vacancy. Harry meets his daughter and after much persuasion she takes the place. Stella has a hard time persuading ber son to act as butler, but when he gets a good look at the maid he agrees hurriedly.

The new help find each other's company congenial and finally get to the point of exchanging kisses. Stella happens in the kitchen during one of these friendly exchanges and upbraids her son for flirting with a common maid. The girl leaves and the mother is talking motherly to her son with one arm about his shoulders when Harry walks in.

He gets suspicious of the butler and later on again comes upon the supposed butler kissing the maid. He chases him out, and while the daughter insists on quitting her position, Harry kisses her and begs ber to stay a little while longer. Stella happens in at this time and there is more excitement. Harry refuses an explanation and wife seeks her son for comfort. Harry stumbles upon the two in each other's arms and swears he will kill the butler. The girl comes in and pleads for her friend and the deception of the newlyweds is found out. The two old people agree that everything had better be left alone and the son and daughter are given the place of honor in the house. Thereafter the old folks have competition in the spooning business.

REX.

THE KINGDOM OF NOSEY LAND (Three-Parts—Nov. 28).—The cast: The Dwarf (Johnnie Cooke); His Father (Seymour Hastings); King Nosey III (C. Norman Hammond); The Princess (Elsie Albert).

In the Kingdom of Nosey Land a large nose is the sign of high birth. At the time our story opens there is no heir to the throne in sight and the hunchback dwarf covets the vacant place to which he seems entitled by the tremendous size of his nose. In fact, the dwarf's chances seem so good tbat he and his father step into the throne room and try on the crown. While they are talking things over the king and his men come into the castle and take the crown from the dwarf. The king angrily tells him that his hopes are vain, as there will be an heir to the throne in a short time, word having been received from Storkland that a child is on the way by stork courier. But when the infant arrives the king is angry as the child has a very small nose. The king knows that his subjects will never accept the child as their ruler and his consellors suggest the substitution of a child with a nose of proper length. Another baby is procured by the nurses and put in place of the queen's child, who is thrown into the woods by a royal servant. A lion witnesses this, goes to where the baby is lying and sniffs at it. The king of the animal world is joined by the tigers and other animals and in their dumb council they decide to take the little outcast princess and raise her as their queen.

Sixteen years later we find the little princess the accepted Queen of the Jungle. The King and Queen of Nosey Land have both died meanwhile and the false princess with the big nose now reigns in her stead. Back in the woods the lion brings Elsie, the princess, all the food she wants. She rescues the witch who had come into the forest to pick herbs for her deadly concoctions. The lion tells the witch how Elsie was deprived of her throne, and she promises to do all she can to get Elsie in her rightful position in Nosey Land.

Meanwhile, to fulfill an ancient propbecy, Prince Charming journeys to Nosey Land to wed the princess. The lion and the tiger see the prince and his courtiers coming and rush back to tell Elsie. The prince and bis men go into the woods to take a drink at the magical spring and while there are seen by Elsie, who at once falls in love with the prince because he has a small nose like her own. The prince also falls in love with her.

Back in the palace of Nosey Land the dwarf and his father continue to plot against the throne. The dwarf makes love to the princess, but she scorns him. When Prince Charming arrives the courtiers believe be is an imposter, as

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his nose is not large. The dwarf attacks him, but the lion scares him away.

Elsie finds the prince lying in a faint on the ground and revives him. While Elsie runs off to get a shellful of water for the prince the witch tells him that Elsie is the real princess.

Meanwhile the dwarf continues to propose marriage to the false princess. The witch and all the animals of the forest leave the jungle and come into the city, where they frighten the population. The witch denounces the false princess and tells her to get off the throne. The dwarf then tries to step up into her place, shouting that he is the real king, but the lion chases him off through the city. The dwarf takes refuge in the witch's cave, but the lion goes in after him and a few minutes later comes out licking his chops. The prince then leads Elsie to the throne, proclaims her the lawful heir and they all live happily ever after.

THE POWER OF FASCINATION (Dec. 10).—The cast: Juanita (Cleo Madison); Rafael (Jack Holt); Gray (Thomas Chatterton); Concha (Carrie Fowler); Pablo (Jack Francis); Brooks (Jack Wells).

Juanita, a Spanish girl, lives on a ranch with a couple of old servants. The place is run down and she is distressed at her inability to make anything off it. So pressing is her need that she has to consider marriage with Rafael, a prosperous Mexican landowner, whom she really dislikes, but who is much in love with her. Just as she is about to accept him, Gray, a young American surveyor, offers her $1,000 for a right of way across her land. To her this is fortune and she hails it is freedom from Rafael's attentions. Rafael's anger is increased by the fact that Juanita and Gray fall in love with each other.

Rafael comes upon Gray making love to Juanita. He turns Gray's horse loose, steals up unseen by the lovers and stabs Gray in the back. In his anger he is about to kill Juanita also but she, determined not to die and leave Gray unavenged, uses all her powers of fascination and succeeds in making Rafael think that she really loved him all the time. Meanwhile, Brooks, an associate of Gray's on the surveying party, has discovered Gray's riderless horse and comes to the ranch seeking him. Just as Juanita, in her desperation, is kissing Rafael over Gray's body, Brooks knocks at the gate. Rafael suspects a trap and hastily covers Gray's body with a rug, seizes Juanita and presses his knife against her, warning her that if she makes a sign he will kill her. Brooks appears and is surprised to see the two on such intimate terms, but Rafael tells him that they are engaged when Brooks asks for Gray and Rafael tells him that Gray has not been there. Brooks, however, sees Gray's hat on the table. Juanita manages to "telegraph" a look to him, and Brooks, seeing wine on the table, proposes a health to her future happiness, and Raphael, to avoid suspicion, is forced to drink, but never relinquishes his hold upon Juanita. As she is about to drink she throws the contents of her glass in Rafael's face and wrenches herself free. Brooks has Rafael covered and Juanita, throwing herself upon Gray's body from which she has torn the concealing rug, finds that he is still alive.

JUROR NUMBER SEVEN (Two Parts—Dec. 12).—The cast: Jim Hunter (Ben Wilson); William Ralston (Joseph W. Girard); Fred Watson (Frank Benton); Edith, his wife (Dorothy Philips).

William Ralston, a rich unscrupulous contractor, has in his employ a young foreman by the name of Watson, whose wife, Edith, is a beautiful woman. For years Ralston has been given to wrecking homes, but his advances to Watson's wife have all been repulsed. Fearing that her husband might lose his position, Edith has told him nothing about the advances made to her by Ralston. Reassured by her silence in this respect, Ralston takes advantage of her husband's absence on business and with the help of Ned Murray, a political boss, frames up a criminal charge of stealing the firm's money against the husband, so as to railroad him to prison. This would enable him to win over the wife at his leisure.

Watson is arrested and Murray is told by Ralston to fix the jury, so as to make sure of a conviction. Owing to the watchfulness of the "Reformers," none of Murray's trusted "heelers" will take a chance of tampering with the jury. Murray, at his wit's end, picks up a derelict, Jim Hunter, who, in spite of his appearance, strikes him as the man to carry out the dastardly scheme. Hunter agrees to do the dirty work for a sum of money. The day of Watson's trial arrives. The derelict is drawn on the jury, thanks to the betrayal of public trust by the clerk of the court, who is Murray's henchman. Hunter is told to convict Watson, and to influence the jury. He is number "7" of the jury. The government's case against Watson is so strong as to leave no doubts in the minds of the spectators as to the final verdict. Juror number "7" is listless all through the trial until Ralston is called to the stand. In Ralston he recognizes the wrecker of his former home—the betrayer of his wife. His mind is made up. The excitement makes him tremble like a leaf. Murray, who is sitting among the spectators, attributes it all to lack of "dope" and manages by the aid of a court attendant—another henchman—to get a package to Juror No. 7, who recognizes it as "dope."

The jury is charged by the court. When they enter the jury room, Hunter, unobserved, takes the "dope" from the package. The jurors' minds are made up to convict the prisoner. The dope brings temporary strength to the derelict. He rises from his seat and asks the jurors to listen to him before they vote. They consent and in a faltering voice he narrates to them his story. The narration of the story saps his strength. He falls exhausted in the chair. The derelict, for a final appeal, staggers to his feet and implores his fellow jurymen to remember his wrecked life and save this innocent man from prison. Each of the jurors votes "not guilty." The jurymen file back into the courtroom.

The judge asks for their verdict. The foreman answers "not guilty." Watson and his faithful wife embrace. The foreman demands the court to arrest Ralston and Murray. Great excitement ensues. The derelict's head drops on his breast. The foreman, fearing the worst, lifts up his head and discovers that juror number "7" is dead.

IMP.

SLIM, FAT OR MEDIUM? (Dec. 7).—Slim Hoover (Victor Potel); Betty Boniface (Lillian Hamilton); Sallie Sloppus (Jane Bernoudy); Charley Cupid (Ed. Sedgwick); Harry Hazard (Ted Duncan); John Boniface (George Barrell).

Slim Hoover, Charley Cupid and Harry Hazard are all suitors for the hand of Betty Boniface. John Boniface, Betty's father, favors the attentions of Slim Hoover, Slim being the town undertaker and the only one of Betty's admirers possessing visible means of support.

Betty shows her favors on Harry Hazard, but both Slim Hoover and Charley Cupid press their suits, Charley Cupid resorting to trickery in his efforts to "queer" Slim, who, he thinks, is his most dangerous rival. While Slim and Charley are scheming for each other's downfall, Harry Hazard and Betty elope. Slim receives an additional jolt when Sally Sloppus gives him the "toss over."

THE LITTLE LADY ACROSS THE WAY (Two Parts—Dec. 10).—Jane (Jane Gail); John (Matt Moore); Aunt (Hattie Delano); Percy (Maurice Summers).

Jane's aunt is very anxious to have her niece assume her proper place in society, but Jane, although eighteen years old, remains a young tomboy and takes little interest in anything but athletics. To the house next door comes John Meadows. He is grave and not at all desirous of making the acquaintance of his neighbors. One day Jane is wrathfully rebuked for taking a short cut across the ground of John Meadows, and this starts a feud between them. Jane does not realize that the "Old Bachelor," as she calls him, is not old at all and that the reason for his bitterness against women is because he has been thrown down by a woman in the city, whom he loved very much.

In the city the woman who refused John tires of her husband and sends a pleading note to John, begging him to come to her. His first impulse is to destroy the letter and pay no attention to it, for he knows just how wrong it would be he to answer her call. But love gets the best of him and he makes up his mind to go to town. He has barely time to catch the train. On his way to the station his machine meets with an accident and the chauffeur can do nothing with it. Jane, attired in riding breeches with a Panama hat pulled down to her eyes, comes tearing by driving her new car.

John looks up hastily and says, "Say, boy, will you take me to the depot? I've got to catch the six o'clock train."

Jane nods her head and John gets in. She has seen her chance to get even and makes up her mind that he will not get the six o'clock train. She takes the wrong road deliberately and lands John away out in the woods. Then she stops the car and pretends that she is lost. Just then a gust of wind blows off her Panama hat and John finds himself facing the girl next door. She tells John that she tries to get even, and as she is about to board her car, John kisses her, saying, "I guess I need to get even a little myself."

She pushes him off the board and drives away. He picks up her hat and slowly hits the trail for home. When he arrives home he finds a telegram from the woman in town begging him not to come, as her husband's jealousy has been aroused and he has threatened to kill John on sight. John goes over to call on Jane that night, but she will not see him. However, he leaves her hat. Jane goes to her

(*Continued on page* 1900.)

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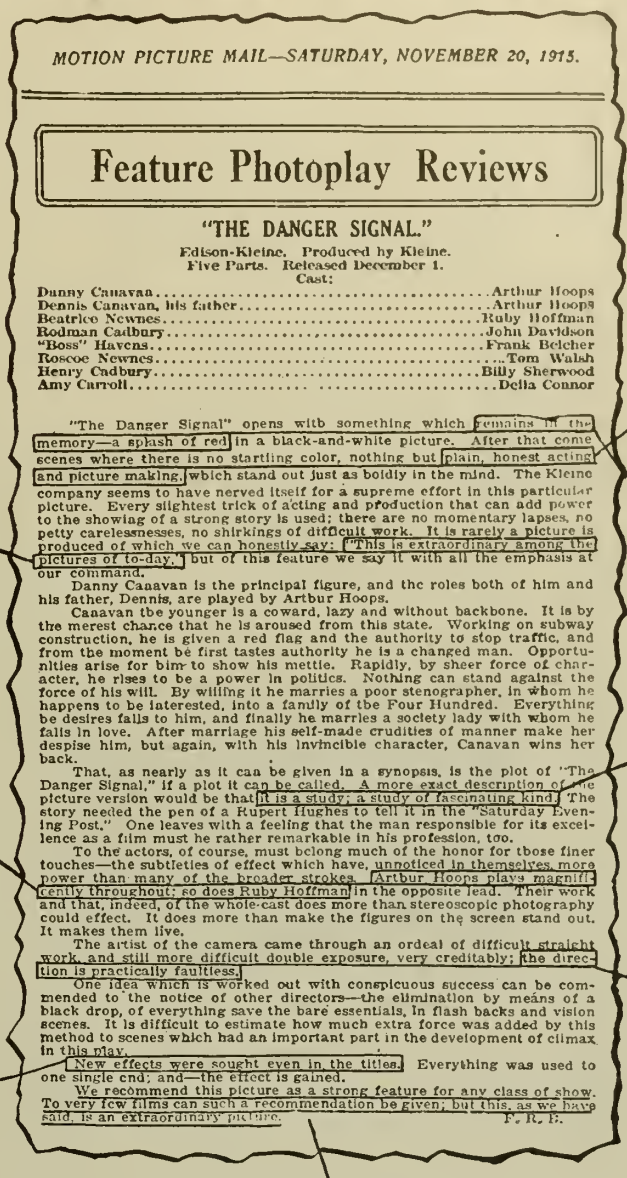

MOTION PICTURE MAIL—SATURDAY, NOVEMBER 20, 1915.

Feature Photoplay Reviews

"THE DANGER SIGNAL."

Edison-Kleine. Produced by Kleine.
Five Parts. Released December 1.
Cast:

Danny Canavan.....Arthur Hoops
Dennis Canavan, his father.....Arthur Hoops
Beatrice Newnes.....Ruby Hoffman
Rodman Cadbury.....John Davidson
"Boss" Havens.....Frank Belcher
Roscoe Newnes.....Tom Walsh
Henry Cadbury.....Billy Sherwood
Amy Carroll.....Delia Connor

"The Danger Signal" opens with something which remains in the memory—a splash of red in a black-and-white picture. After that come scenes where there is no startling color, nothing but plain, honest acting and picture making, which stand out just as boldly in the mind. The Kleine company seems to have nerved itself for a supreme effort in this particular picture. Every slightest trick of acting and production that can add power to the showing of a strong story is used; there are no momentary lapses, no petty carelessnesses, no shirkings of difficult work. It is rarely a picture is produced of which we can honestly say: "This is extraordinary among the pictures of to-day," but of this feature we say it with all the emphasis at our command.

Danny Canavan is the principal figure, and the roles both of him and his father, Dennis, are played by Arthur Hoops.

Canavan the younger is a coward, lazy and without backbone. It is by the merest chance that he is aroused from this state. Working on subway construction, he is given a red flag and the authority to stop traffic, and from the moment he first tastes authority he is a changed man. Opportunities arise for him to show his mettle. Rapidly, by sheer force of character, he rises to be a power in politics. Nothing can stand against the force of his will. By willing it he marries a poor stenographer, in whom he happens to be interested, into a family of the Four Hundred. Everything he desires falls to him, and finally he marries a society lady with whom he falls in love. After marriage his self-made crudities of manner make her despise him, but again, with his invincible character, Canavan wins her back.

That, as nearly as it can be given in a synopsis, is the plot of "The Danger Signal," if a plot it can be called. A more exact description of the picture version would be that it is a study; a study of fascinating kind. The story needed the pen of a Rupert Hughes to tell it in the "Saturday Evening Post." One leaves with a feeling that the man responsible for its excellence as a film must be rather remarkable in his profession, too.

To the actors, of course, must belong much of the honor for those finer touches—the subtleties of effect which have, unnoticed in themselves, more power than many of the broader strokes. Arthur Hoops plays magnificently throughout; so does Ruby Hoffman in the opposite lead. Their work and that, indeed, of the whole cast does more than stereoscopic photography could effect. It does more than make the figures on the screen stand out. It makes them live.

The artist of the camera came through an ordeal of difficult straight work, and still more difficult double exposure, very creditably; the direction is practically faultless.

One idea which is worked out with conspicuous success can be commended to the notice of other directors—the elimination by means of a black drop, of everything save the bare essentials, in flash backs and vision scenes. It is difficult to estimate how much extra force was added by this method to scenes which had an important part in the development of climax in this play.

New effects were sought even in the titles. Everything was used to one single end; and—the effect is gained.

We recommend this picture as a strong feature for any class of show. To very few films can such a recommendation be given; but this, as we have said, is an extraordinary picture.

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(Continued from page 1897.)

swimming pool in an abbreviated bathing suit. John comes upon her there, and, sitting himself on the bank, he wildly applauds her swimming feats. She sees him there and begs him to go away. He refuses. Finally he gathers her clothes into his arm and starts off. She swims over to the bank and calls to him, commanding him to put her apparel where it was. He sits down again and makes a bargain with her. "If you will see me tonight when I call, I will leave your things here, but if you won't——" he pretends to start off with the clothes again.

In desperation Jane gives in and off he goes. That night he calls and finds that Jane has another admirer. He gets rid of Percy, who is no favorite of Jane's, by locking him in the garage. John and Jane have a mutual understanding and become friends. Sometime later, while both are fishing, they pledge their troth.

UNIVERSAL.

ANIMATED WEEKLY NO. 195—(Dec. 1).

Tornado Wrecks Town—Thrilling view of fatal wreckage left by 70-mile "twister."—Great Bend, Kansas.

Boy Scouts in Field—America's future defenders display skill in military exercises—Jamaica, L. I. Sub-Title—Daniel C. Beard, Chief of U. S. Scouts. Bicycle ambulance.

Fighting the Flames—Novel test of fire department's efficiency—Atlanta, Ga.

Orange Day Fete—Kiddies show skill in picking fruit as whole city celebrates—New Orleans, La. Subtitle: Mayor Behrman and officials review parade.

Mine Disaster Kills 35—Wives of entombed men weep as rescuers bring victims from 1,200 feet below ground—Ravensdale, Wash. Subtitle: To the rescue.

Women Life Savers—Spectacular launching of surf boat and exhibition rescue by fair swimmers—Ocean Park, Cal.

College Rush—University of Illinois students battle fiercely in annual "sack fight"—Champaign, Ill. Subtitle: Juniors take their turn.

Navy Studies Flying—Glenn Martin, famous airman, takes naval reserve officer on first flight in "war" biplane—San Diego, Cal. Subtitle: Double-steering gear to teach beginners—Glen Martin.

Envoy Arrives from Belgium—Brand Whitlock, United States minister to war-torn country, returns here with his wife—New York City.

French War Balloon—Giant air craft carries army observers aloft to spy on enemy—On French battle line.

How a Torpedo Works—Loading and launching terrible under-sea weapon aboard U. S. destroyer "Ericsson"—Newport, R. I. Subtitles: The mechanism. Twin propellers to balance torpedo. Taking aim. Firing torpedo, most deadly weapon of present war. Recovering $1,700 projectile. Firing again.

United States Fights Haytians—Camera catches actual battle scenes as U. S. marines seize island's ports and end revolution—Port au Prince, Hayti. Subtitles: Universal cameraman risks life to picture deadly aim of Americans. Wounded bandit escapes. Bringing in U. S. wounded. Americans perforated by "snipers'" bullets. Signing peace treaty. Admiral Caperton on U. S. S. Washington.

Cartoons by Hy. Mayer, world famous caricaturist.

BIG U.

THE SACRIFICE OF JONATHAN GRAY—(Three Parts—Dec. 9).— The cast: Jonathan Gray (Murdock MacQuarrie); Helen Gray (Edna Payne); Mrs. Gray (Yona Landowska); Mr. Dillon (Mr. Noswokski); Mrs. Dillon (Mrs. Whistler); Tom Wesley (Fred Aldis); Dan (Arthur Moon).

Jonathan Gray, who operates a shoe store in a suburban town, lives happily with his wife and three-year-old child. His wife, however, has a strong desire for city life, and her longing becomes so intense that when a former suitor calls upon her and pleads his love for her, she easily agrees to elope with him. After writing a note to her husband, the wife takes the baby and leaves it with her former lover. Jonathan, returning home with happy thoughts of an evening with baby, whom he loves dearly, finds the note and is crushed. He finally sells his store and goes to the city to forget his grief.

In the meantime, Mrs. Gray, her lover and baby arrive in the city and secure lodgings in a cheap house. Later Mrs. Gray discovers that her lover is a drunkard and drug fiend, and when he attempts to strike the baby she packs their few belongings and leaves. Wandering about she finally rests on a park bench and absently watches a taxicab drive up to a handsome house and a couple alight. Unable to care for her baby she leaves it on the porch of the house, the only identifying mark being a locket around the child's neck. The young couple find the child and adopt it.

Mrs. Gray secures work in a lunch stand. Jonathan wanders around and becoming hungry seeks the lunch counter. There is a scene when husband and wife meet and he angrily demands the whereabouts of the child. She shows him where the child is living and tells of the tender care it is receiving. Jonathan hesitates to reveal his identity, but in order to be near his child secures a place in a shop near by as a cobbler. Thus he watches over the girl's childhood. His wife and her lover leave and are never heard of again.

Helen's childhood passes. She is now a young woman loved by all and principally by Tom Wesley, a handsome, worthy young man. One day they declare their love and while confessing are discovered by Mr. and Mrs. Dillon, Helen's foster parents, who tell the couple what little they know of Helen's early life. Tom refuses to let this stand in the way and accordingly preparations begin for the wedding. Old Jonathan still is in the shoe store. One day Mrs. Dillon sends for some shoes and there being no one else handy old Jonathan is sent with the packages. The ordeal of facing his own child is too much for the old man and he sinks in a chair, overcome. He is tenderly ministered to by Helen and Tom. Jonathan is outside the house the night of the wedding and gives Tom a small bouquet, requesting him to give it to the girl. Tom thanks him and Helen wears the old man's offering in her corsage on her honeymoon.

Several years pass. Helen, Tom and their baby girl are out in their auto. Tom and his wife leave the car for a moment and the baby, sitting alone in the car, decides to have the shoe of her doll fixed. She wanders out unseen and makes her way to a cobbler's shop nearby. Old Jonathan is busily engaged when a childish voice interrupts him and he looks to find the image of his baby girl talking to him. He fixes the shoe and the two are engaged in happy talk when Tom and Helen rush in after a wild search. Jonathan has offered the baby the old rag doll belonging to his girl, which he keeps with him all the time and she disdainfully casts aside the French doll for the other. When the mother sees the child with the rag doll vague memories stir within her and the old man tells her he is her father. Helen is overjoyed to find her own father at last and old Jonathan is induced to spend his declining years with them.

UNIVERSAL SPECIAL FEATURE.

THE NEW ADVENTURES OF TERENCE O'ROURKE NO. 1 ("The Palace of Dust"—Two Parts—Nov. 22).—The cast: Terence O'Rourke (J. W. Kerrigan); Danny (Ray Gallagher); Prince Vladislaus (George Periolat); Princess Constantine (Carmen Philips); Prince Aziz (Raymond Nye).

Terence O'Rourke is annoyed at the prosaic life he is leading and to vary the monotony of his existence throws a book at Danny. Danny leaves the room a half second in advance of the hook and Terence, with a smile on his face sits down to dream of an adventure of the day before. A fade-in shows Terence seated in a garden. Egyptian woman passes by and gives him a smile. Terence starts to follow her, but the fair creature disappears. The scene shifts. Prince Vladislaus Viazma, Morovian consul to

Do not fail to read Page 1893

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MINA COMEDIES
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"It made this reviewer bawl right out with laughter."—M. P. World of November 20th, 1915.

Egypt, dictates a letter to his secretary reading as follows:

"M. Stromboff, Petrov, Morovia.

"Dear Sir:—Plans perfected. Uprising takes place day after tomorrow. Deluding them with the old cry of 'Egypt for the Egyptians.' The Princess Constantine, whose father was killed in the last rebellion against the English, and her betrothed, Prince Aziz, of the Royal household, have been a great help to us. As the English Army of Occupation number but 5,100 men all told, with a skillful efficient soldier to lead Egypt's armies, we may be sure of victory.

"That man is in Cairo now and I will see him immediately. Wire in cipher authority to arrange for dual control with Slavonian Ambassador in case the revolution is a success.

"Vizma."

The Princess Constantine joins Prince Aziz, and they drive off in the royal carriage. Terence, the next day is sitting in the garden when the Princess and Prince Aziz leave their carriage. Terence is wondering who the Princess is when Prince Vladislaus and a friend pass by. Something in Terence's appearance prompts the Prince to stop and make his acquaintance. The Prince hands Terence his card and makes a proposal to him. Terence listens quietly while the Prince unfolds his plan and then rejects it indignantly. Half an hour later the Princess Constantine, the Prince and Vladislaus are sitting at a table drinking to the success of their plans. Vladislaus regrets having made his proposal to Terence and declares that O'Rourke, if he cannot be won to their cause, must be done away with. Princess Constantine then asserts that inside of two hours she will have O'Rourke in her power. The Princess then orders her carriage and leaves for the little garden where she flirted with Terence. She finds him there in evening dress, and, as he approaches her, she tells him hurriedly:

"If you would help me, follow the messenger I shall send to you."

Terence, a bit doubtful, goes to his apartments and slips his automatic miniature revolver into a pocket of his opera cloak. Later Terence is approached by the Princess's messenger. He follows the evil-looking native through the dark streets and up a narrow stairs into the dismal old palace formerly the harem of Egyptian kings. Terence is ushered into a magnificent room. A moment later the Princess enters and sits down on a divan. Overcome with passion, Terence then seizes her in his arms and kisses her.

Meanwhile, the Prince and Vladislaus are discussing matters in the dining room of the palace. The other conspirators against England are drinking and smoking while the Princess Constantine is attempting to weave her spell upon Terence. Suddenly Terence regains his composure and says:

"No; not even for your beauty will I see the streets run red with English blood!"

And then, with his eloquent Irish tongue, Terence draws a picture in fiery language of the result of a rebellion in Egypt, finally drawing tears to the eyes of the Princess. As he is about to leave the Princess takes him by the arm and ushers him into the dining room where the Prince and Vladislaus await her report. The Princess tells Vladislaus that Jack has agreed to join them. Terence sits down with the conspirators but feels that he is being drawn into a trap, and, slowly drawing his revolver, puts it against the Prince's side, intending to make his escape. A moment later Vladislaus asks for a toast to the conspiracy. Terence seeing that his bluff has been called, covers the conspirators with his revolver. The prince attempts to kill him, but Terence shoots him down.

The Princess sees Terence's danger and goes to his aid. In escaping, Terence is wounded and staggers into an alcove. The Princess draws the curtains behind him and when Vlandislaus asks her is she has seen O'Rourke she says she has not, looks behind the curtains and says he is not there. Vladislaus attempts to see for himself, and the Princess draws a long thin dagger and fatally stabs him. British soldiers outside the palace assist Terence to headquarters, where he tells them of his adventure and of the plot of the Egyptian conspirators.

Next day Terence leaves Egypt. On the way home, he reads that the Egyptian conspiracy has been nipped in the bud as the result of prompt action on the part of Lord Cromer, military governor of Egypt. Finished reading he leans back in his chair and a vision of Vera, his sweetheart, appears above him. Back in the palace the Princess Constantine dreams of Terence and looks forward to the time when his recovery from his wound will permit him to return to Egypt and to her.

WHEN A QUEEN LOVED O'ROURKE (Second Adventure of "The New Adventures of Terence O'Rourke"—Two Parts—Nov. 29).—The cast: Warren Kerrigan, Mr. Holland, Mr. Grasby, Maude George, Harry Carter, Lois Wilson and Eddie Polo.

O'Rourke and his valet, Danny, are stranded in a hotel in Bombay, India. Their funds are very low and the landlord has hinted several times that he would like a settlement. In this predicament O'Rourke thinks of a former friend, Tim Hanrahan, who is under obligations to him and remembers that the latest news from Hanrahan stated that he was interested in gold mining somewhere in India. O'Rourke wires his friend for aid, and he receives a reply to come forward. In order to raise transportation fees, O'Rourke "hocks" Danny and the former's possessions.

Near the home of his friend O'Rourke stumbles across Hicks, former foreman in Hanrahan's mine, and he tells him that things are at their worst. While they are talking Hicks is killed by one of the natives. The King of Scondia is a firm friend of the Hanrahans and the next in line of succession is his brother, Prince Rahamin Lai. The King's wife is a very ambitious woman, and is in love with the Prince. The Prince, however, finds much to desire in Hanrahan's sister, Molly, and for this reason the Queen determines to rid the kingdom of both Hanrahan and his sister. She succeeds in getting Hanrahan thrown into prison. O'Rourke arrives and Molly tells him of the danger which threatens her brother. O'Rourke determines to get word to the authorities and, despite the fact that all telegraphic messages must first be shown to the Queen, he manages to send his wire.

O'Rourke then calls upon the King to ask for his assistance and while there hears a servant telling of Molly's abduction. The Queen sees the gallant adventurer and falls in love with him. She determines to win O'Rourke for herself and sends a messenger commanding him to appear before her. The King tells O'Rourke he is powerless, but, being pressed by the latter, gives him permission to act and presents him with a royal horse as a sign of his authority. O'Rourke is then taken before the Queen. The Queen shows her love for him, but he tells her he can give her no definite answer until his friends are rescued. The Queen then releases the mine owner and his sister. The Prince has been instrumental in the abduction of Molly. He sees the Queen and O'Rourke set out for the dungeon. Calling a body of his followers, he hides in ambush with them. When the Queen sees the affectionate meeting between O'Rourke and Molly, she becomes jealous.

O'Rourke's message has been received by the English garrison and a rescue party is sent out post haste. Just as O'Rourke and his party leave the vicinity of the dungeon where Molly and Hanrahan had been imprisoned, the Prince and his followers attack them. There is a fight and the brave Englishmen are about to be overcome when the timely arrival of the soldiers swings things in their favor. The Prince is killed and the Queen begs O'Rourke to accompany her far away, but O'Rourke tells her that what she asks is impossible. Hanrahan is once more restored to his former holdings and O'Rourke bids him adieu, but not until the former has handsomely rewarded O'Rourke. Danny has bewailed his fate, when the arrival of his lord and master once more cheers him up. He is released from bondage and is told of the exciting adventures his beloved master has just gone through, and also of Molly, who, with a tear in her eye, bade him God speed and good luck.

THE ADVENTURES OF TERENCE O'ROURKE (No. 3, "The Road to Paradise"—Two Parts—Dec. 6).—The cast: Terence O'Rourke (J. Warren Kerrigan); Beatrix (Lois Wilson); Princess Karen (Maude George); Duke Victor (Harry Carter); Captain De Bressac (J. Morley); Chambret (Bertra Grossby); Danny (William Holland).

O'Rourke, who is sketching on the borders of Grandlieu, gets a message by carrier pigeon from Beatrix, who tells of her forthcoming marriage to the Duke Victor, and asks him to help her. With his valet, Danny, he starts for the capitol. In the meantime the Duke has been making love to Beatrix and tells her that he believes she is still in love with the adventurer. The ministers come on and tell them that the date for their wedding will be announced that afternoon before the populace in the chamber of state. Captain de Bressac comes to the Duke and tells him that O'Rourke is to arrive at the inn. Together they go to the inn and meet Karen, an Indian Princess, who is in search of the Pool of Flame, a jewel stolen from a temple. It is plain that the Duke is well acquainted with her, for she shows him the message.

He tells her that he believes it is in the possession of O'Rourke and outlines a plan to get it. She agrees to the plan. O'Rourke arrives at the inn and meets Chambret, an old friend. He leaves the latter in the inn office and goes upstairs to his room to change his clothes to get ready for his visit to the Princess. As he is on the stairs Karen purposely stumbles into his arms, thus making his acquaintance. O'Rourke, with Danny, enters his room to change. In the meantime Chambret is kidnapped on De Bressac's orders and is placed in an outbuilding. When O'Rourke returns De Bressac tells him that he is to conduct him to the Princess. O'Rourke leaves with him. He is taken to the Duke's castle.

In the meantime Beatrix has despaired of his coming and is ready in her robes to go to the chamber of state with the Duke, to have the marriage date set. The Duke tells her that if she will come with him he will convince her for all time that O'Rourke is unworthy of her and is at the very moment in the company of the Indian Princess, his mistress. She consents and they go to the Duke's castle.

O'Rourke is shown into the room and finds Karen waiting. She throws herself into his arms. At that moment the Duke raises a panel in the wall and Beatrix sees the affair and believes the Duke's tale. The panel drops before O'Rourke can interfere. He and De Bressac draw their swords and fight back into the secret passage. In the meantime Danny, who is following around a pretty chambermaid, finds Chambret in the shed and at once they start for the castle, commandeering an auto that Danny drives. Back at the fight De Bressac tries to kill O'Rourke, but the latter, by accident, springs the trap and De Bressac falls and is killed. O'Rourke sees his body on the rocks below. He hurries out and finds Beatrix and the Duke just leaving. He pleads with her, but she refuses to forgive him. At this moment Chambret comes on and confronts the Duke. He explains to Beatrix and drops on his knees to ask her to take O'Rourke back. She is convinced and tells him to come, that she will go where the ministers are waiting. She takes him to the chamber and starts to introduce him, but he stops her and tells her not yet—not until he has made himself her equal in every way will he consent to their marriage.

This closes the story.

Mutual Film Corp.

CENTAUR.

STANLEY IN DARKEST AFRICA (Seventh and Concluding Episode of the Stanley in Africa Series—Two Parts—Dec. 9).—The cast: Henry M. Stanley (Roy Watson); Capt. Batty (Herr Batty); Jack Wilson (Edward Roberts); Tietze (Court Tietze); Andrea (Chas. Gay); Ada, Jack's sweetheart (Mona Darkfeather); Nina, her companion (Marie Manley); Old Hag, her guide (Anna DeLisle).

Having conqured the Bungangetas and destroyed their village, Stanley and his party move onward to find Ada, who has been kidnapped by Andrea and taken through the jungle to reach Andrea's home. Jack, Ada's sweetheart, becomes impatient at the slow progress, and hurries ahead. In the jungle a tiger separates Andrea and Ada. She takes refuge in the hollow of a giant tree trunk where she finds some lion cubs. As she fondles them the lioness approaches and plunges at Ada, who drops prone to the ground. Her presence of mind has saved her for the animal, mystified, stands over her for a moment and then returns to her cubs. Ada silently rolls into a creek running close by.

Ada unsuspectingly walks into the camp of the Babusosses, a band of crocodile worshippers, while they are making the religious sacrifice of throwing their girl-babies to the crocodiles. She denounces the ceremony and as the headman tosses an infant form into the water, Ada swims after and rescues it. A giant monster of the deep makes its way toward Ada but Jack, who has just arrived on the scene, takes in the situation at a glance, and swimming to her aid brings her to the shore unharmed. The incident is witnessed from the distance by Andrea who, realizing in it an opportunity to gain possession of Ada, explains to the headman that the act is a desecration to the Babusosses idol, and incites them to punish the malefactors. Andrea holds a peculiar authority over the Babusosses. At his command they tie Jack to a stake and send for a witch-doctor to marry Andrea and Ada.

Preparations for the ceremony are well underway when native scouts report the approach of Stanley. The antive force is divided into sections to meet the invaders. A pitched battle follows, Stanley's party is compelled to retreat and Stanley is captured. Ada and Jack escape, however. Not to be thwarted Andrea, now the spokesman for the victors, sends word to Ada that he will release Stanley if she will surrender herself to him, reminding her that Stanley has done so much to help her that she should not deny him. He adds unless she consents he will kill Stanley.

The party is at its wits end at this news. Proceeding further in order to be out of the range of the Babusosses and to formulate plans for regaining Stanley, they meet Livingston. The forces of the two parties united, an attack is made upon Andrea with the result that the Babusosses are overwhelmingly defeated, Stanley and Livingston meet, Ada and Jack are united, and all the expedition turned into success.

(*Continued on page 1904.*)

Have you read Page 1893?

Triumphant Triangle Progress

Comparisons, says the prophet, are odious—and they are so far as we are concerned, for, very frankly, we do not believe comparisons are possible where Triangle Quality is concerned.

While consistency may be jewel-like, Triangle Plays are more than consistent, for they are constantly improving in quality. For verification of this statement we are privileged to refer you to newspapers and exhibitors all over the country. We've been busy for some weeks now printing these comments.

By this time everybody with a mind alert to what is going on knows that Triangle Plays are drawing $2 through box office windows. Many people know that their local theatres are offering them at a less price, but still a little above the average—and they are glad to pay the difference because of high quality. If there still exists curiosity as to how this can be, a glance across on the other page will give you the other fellow's viewpoint. If he wasn't satisfied it's logical to suppose that he'd be squealing instead of cheering.

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(*Continued from page* 1901.)

THE ARAB'S VENGEANCE (Two Parts—Dec. 16).—The cast: Captain Vincent (Roy Watsou); Lieutenant Dagwell (John Oaker); Mr. Calvin (Thos. Morrissey); Carol Calvin (Margaret Gibson); David, an Arabian (Dave Allau); Another Arabian (B. Singh).

Captain Vincent is in command of an out-post in Arabia. Mr. Calvin, a naturalist, on his way to the interior, to collect fauna, or flora, presents a letter of introduction, as he wishes to leave his daughter who accompanies him, at this post, and to await letters of importance. While there are soldiers in the post, the servants are natives. Carol is oppressed by their silent ways, and ever present watchfulness, but the young captain assures her that she will become used to it in time. As the days pass, the young people become more interested in each other. One day one of the servants steals a razor from the Captain who orders him whipped and in revenge the native conspires to kidnap Carol and sell her as a slave to a traveling band of Arabs.

The letters arriving, the naturalist escorted by the Captain, starts for the Interior. This pleases the Arab as he will now be able to carry out his plans. He sends one of his tribe to the interior to get an elephant that he may get the girl through the jungle. Carol in spite of warning, leaves the post and the Arab follows her and lifting her to a horse, rides away with her. The other native aids him. Lieutenant Dagwell, learning of the abduction, hastens in search of her father and the Captain to tell them of the girl's fate. In the meantime, the wandering tribe refuses to send back the elephant to their leader as they are terrorized by a man-eating lion in the neighborhood. When the Arab gets the girl to the hut appointed as the meeting place, he does not find the elephant. He is afraid to lose time, so leaving the girl pinioned in the hut, he starts away to find the elephant. He is caugbt by the lion and killed. A night of borror follows, in which the hunting party struggle through the jungle hoping to find the girl, while she, a prey to terror, is menaced by the animals who try to get in the hut. Just at daybreak the bunters come upon the hut, and the shot of the Captain kills the lion, who has at last broken the door and is springing within. So all ends happily.

FALSTAFF.

CHECKING CHARLIE'S CHILD (Dec. 2).—The cast: Dick (George Marlo); Dot, his wife (Isolde Illian); Baby (Kenneth Clarendon, Jr.); Porter (Glen Jones).

Charlie was devoted to his child, but his employer had no use for a howling baby at the office. Charlie's wife bad gone to a whist, and had nowhere else to leave the infant, so he was up a tree. At last he gave the baby to the office boy, and told him to check him at a nearby department store. That night the office boy lost his check. The attendant refused to accommodate him with a baby, so the office boy swiped a lusty youngster and ran back to Charlie. Charlie was in such a hurry that he didn't notice that he had somebody's else baby. Next he was arrested for kidnapping.

Charlie's wife was summoned to bail him out. The phone rang, and an officer announced that a chap in the store round the corner wanted to speak with Charlie's wife. Taking up the receiver, she was overcome to bear her baby say "Goo! Goo!" Mrs. Charlie headed a rescue party to the telephone booth, where the infant was found cooing merrily. The enthusiastic young mother kept insisting that "it was too cute for anything in baby to have called her up." But the office boy next morning had a more scientific explanation. It seemed he had found the check in his hat, and had been in the act of phoning the father at the police station when Mr. Charlie's voice over the wire had frightened him away. So he bad left the baby to do the talking.

CLARENCE CHEATS AT CROQUET (Dec. 9).—The cast: Clarence (Alfred Hickey); Alicia Barbara Gilroy); Peter, the Pitcher (Charlie Emerson); Wicked Wicket Keeper (Riley Chamberlain); His Aged Grandmother (Frances Keyes).

Clarence, the idol of his native village, is the star of the Croquet Club. He bears himself creditably until the return of Peter, the Pitcher, formerly a member of the National Baseball League. Peter, to please Alicia, the President of the Croquet Club, tries to take an interest in croquet. He arousess the animosity of Clarence. Blows follow, but the pitcher wins. Clarence withdraws, limping with pain. The wicked wicket keeper of the club fans the fuel. He induces Clarence to challenge his rival to a croquet match.

When it becomes evident to Clarence that the ex-pitcher is going to win, he yields to temptation, and cheats. The wicket keeper catches him in the act, and that night, summons him to his home, where he demands a large sum of money. The aged grandmotber of the wicket keeper lies ill. Alicia, coming with broth for the old lady, overhears the conspirators. Bursting open the door, she fearlessly denounces them. The wicket keeper makes her a prisoner. But the grandmother, rising to the emergency, summons the pitcher, who discharges the keeper, and makes Alicia bis bride. Clarence still wanders through the streets of his native town, a creature shunned and despised.

MINNIE, THE MEAN MANICURIST (Dec. 6).—The cast: Minnie (Louise Emerald Bates); Suffragette Leader (Frances Keyes); Barbers (Claude Cooper and Arthur Cunningham).

It is generally believed that barbers always talk to their customers, but once there was a shop where the two partners chiefly talked to each other. In many ways this is worse than conversing with customers, for the danger to the innocent patron is greater. Both barbers agreed on most subjects, and one upon which they were very decided, was that women should not be allowed to vote. They discussed it at great length one day, and were so unpleasant to a woman worker for the cause that it aroused the ire of a customer. He told the woman that if she could prevent the talkative barbers from voting against the suffrage amendment he would gladly contribute $500 to "The Cause."

The woman worker did not see how it was possible to win the money, but one of her colleagues, a bright young girl, named Minnie, had a plan and tried it out. The barbers wanted a manicure girl, so Minnie, applied and got the job. Within a short time the two barbers had fallen in love with her, and became bitterly jealous of each other. Despite their admiration, Minnie could not win them over to "The Cause," and they even sneered when they witnessed the great parade of the women of New York.

The manicurist fanned the jealously of her suitors, until finally they came to blows.

The barbers were arrested, and Fate so arranged things that they were brought before the judge who had offered the reward on the day before election. One barber pleaded for clemency because "I was the man who shaved you," and the judge added ten days to his sentence. The barbers spent Election Day and several later days and weary nights behind the bars, while Minnie, the mean manicurist, claimed and collected the $500 offer that the judge had made.

MUTUAL.

MUTUAL WEEKLY NO 48 (Dec. 2).

Atlanta, Ga.—Harvest Festival Celebration. Subtitle: The Queens.

San Francisco, Calif.—Liberty Bell leaves here for Philadelphia. Thousands greet the old relic en route. Subtitle: At San Diego, Calif. At San Antonio, Texas.

New York City—Navy Department presents torpedo to the American defense league.

Vallejo, Calif.—700 delegates to the American Federation of Labor convention visit Mare Island navy yard.

Swampscott, Mass.—Schooner dashed on rocks by gale. Crew saved but vessel is total loss.

Calistoga, Calif.—Rancher horing a well strikes geyser. It spouts higher than "Old Faithful" in Yellowstone Park and has temperature of 212 degrees.

San Francisco, Calif.—Thousands cheer exciting game of rugby between Stanford and Santa Clara universities.

Bingham, Maine.—Mr. and Mrs. Walter Estes live primitive life. Living like Adam and Eve, they dine on porcupine meat and fish, and use deerskin for raiment.

Latest Paris Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore (By courtesy of J. M. Gidding and Co., Fifth Avenue, New York City).

San Francisco, Calif.—A whirlwind trip of 7,000 miles. Samuel L. Rothapfel, The "Belasco of Moving Pictures," touring the U. S. for the Mutual Film Corporation, arrives here to address motion picture exhibitors.

Port Arthur, Texas.—Oil Steamer Afire at Sea. The S. S. "Livietta" loaded with oil for the allies reaches port after thrilling experience.

San Francisco, Calif.—Storm Tossed Submarines reach Golden Gate Safely. "F" boats arrive here after 2100 mile trip from Honolulu.

Delhi, India.—The Gaekwar of Broda's son weds. Marriage festivities of India's famous Prince.

New Orleans, La.—Veterans Pay Tribute to Confederate Hero. Equestrian Monument of General Beauregard is unveiled here.

New York City.—Warm Welcome for Whitlock. U. S. Minister to Belgium, Brand Whitlock, arrives here on the S. S. "Ryndam."

Latest War Pictures (By the courtesy of the French Union of Cinematographers).—King George of England visits the French armies. It was during this visit that King George was injured by falling under his horse. Subtitle: The King and President Poincare arrive at the Presidential Palace. Arriving at the reviewing field. The infantry passes in review.

Do not fail to read Page 1893

CUB.

A SHOTGUN ROMANCE (Dec. 3).—The cast: Jerry (George Ovey); Father, Jefferson Osborne); Daughter Grace (Belle Bennett); I. M. Short (George George); Minister (Bob Kenyon); First Tough (Louis FitzRoy); Second Tough (Arthur Munns); First Hunter (Joe Van Meter); Second Hunter (Harry Jackson); Butler (Gordon McGregor).

Jerry and Grace are in love but the latter's father frowns upon this match, preferring I. M. Short for a son-in-law. Grace protests strongly. Jerry writes his sweetheart a note planning an elopement but before reaching its destination it is discovered by the butler and given to the father. Grace is locked in her room and a plan of action is formulated to prevent the elopement. The elopement fails but with results not anticipated by the father.

Next morning Grace sends a note to Jerry and plans means for escape. In a very amusing manner she eludes her father and meets Jerry at the appointed place. Here unknown to the lovers two toughs spy them and hide behind them. While Jerry is preparing for a little osculatory exercise and Grace has her eyes closed in anticipation each tough steals a kiss, Grace opening her eyes sees the toughs and she and Jerry run off in a panic.

In the meanwhile the father, discovering the disappearance of his daughter, starts out after the runaway couple accompanied by Mr. Short who has come to ask for Grace's hand. While the toughs are congratulating themselves on their experience the father and Mr. Short appear. The latter are held up, forced to exchange garments and are started on their way by a couple of shots from the toughs' revolvers. These shots attract the attention of nearby hunters. The tramps plan to escape suspicion and one of them falls to the ground pretending to be hurt. When the hunters come up the other tramp informs them that his comrade has been shot by the fleeing parties and the hunters immediately give chase.

Meantime Jerry and Grace are enjoying themselves at a picnic with a great crowd of friends when into their midst rush the father and Short pursued by the hunters. One of the hunters accidently drops his gun and Jerry immediately seizes it firing it off permiscuously. Alarmed by the havoc he has wrought, Jerry rushes out to the road and here sees the tramps. Realizing the situation he marches the toughs to the picnic grounds at the point of the gun. There the father and Short are rehabilitated in their proper garments, the toughs are taken into custody and Jerry and Grace receive the parental blessing.

MUTUAL MASTERPICTURE.

THE BUZZARD'S SHADOW (American—Five Parts—Dec. 9).—The cast: Sergeant Barnes (Harold Lockwood); Alice Corbett (May Allison); Dr. Deschamps (William Stowell); Unitah, the Half-Breed (Harry Von Meter); Arreep, the Squaw (Alice Ann Rooney); Colonel Sears (Dick LaReno); Mrs. Sears (Betty Hart); Barbara Corbett (Virginia Fordyce).

Sergeant Barnes is scout and special messenger at a U. S. army post on the edge of the great American desert. Alice Corbett, a young widow, and her infant, Barbara, find difficulty in making ends meet. Between Sergeant Barnes and the young widow a warm friendship is formed, a friendship which soon develops into love. It is the birthday of Col. Sears and an army ball is planned in his honor. Sergeant Barnes discovers the Colonel's wife in loving tete-a-tete with Dr. Deschamps. A day or two later, when the Sergeant is scouting the foothills for "strays" he encounters Deschamps and the Colonel's wife riding together in a wooded path. The Sergeant incurs the enmity of Deschamps when he asserts that the latter must band in his resignation to Col. Sears or be exposed. Another enemy is made in the person of Unitah, whom the Sergeant knocks down when he discovers the half-breed maltreating a horse.

Col. Sears entrusts Sergeant Barnes with a message to be carried to another post across the desert. Deschamps plots the downfall of the young Sergeant. Taking a phial of deadly poison from his medicine kit, the post physician proceeds to saturate some lumps of sugar, which Sergeant Barnes is taking along for his horse, with the poison fluid. Unitah follows the Sergeant when he starts. While the Sergeant sleeps the half-breed empties his canteen and replaces the water with sand. In the morning Barnes' horse dies. Barnes proceeds afoot, then discovers the deadly trick that Unitah has played. The young Sergeant is alone, on foot, and without water in the middle of the desert. He sees a strange symbol—a symbol, of death—for it is the shadow of a buzzard. In a stupor the young Sergeant staggers on. He falls, his reason flees, but he has managed to reach the railroad tracks. A train passes. The Sergeant is seen. Friendly hands lift him aboard and he is plied with water. Across the desert the soldier recovers and finally his memory, which was shattered, returns and he recalls everything.

Meanwhile, at the army post, hope that Barnes still lives has been given up. Col. Sears has sent out a searching party and the squad bas returned bearing the clothes that young Barnes had worn. Alice is inconsolable, while Deschamps and the half-breed are highly satisfied. Then comes a message from the dead. Young Barnes still lives and he is returning. Terror-stricken, Descbamps plans to flee. He leaves the post as does the half-breed. Returning, Barnes encounters both his enemies. A fight ensues. They are two against one, and the young Sergeant is on the point of defeat when the soldiers at the post chance upon the struggling trio. A bullet lays the half-breed low. No hullets, however, ends the life of Deschamps. He is roughly handled and taken back to the post where, without ceremony, he is thrown into the guard-house, to be dealt with in the way the army treats a traitor. Barnes reports to his Colonel, who commends the lad for bis bravery. The young Sergeant and Alice are reunited.

AMERICAN.

THE WATER CARRIER OF SAN JUAN (Two Parts—Dec. 6).—The cast: Juanita (Winifred Greenwood); Romela (Edward Coxen); Pedro (George Field).

Juanita and Romela are sweethearts. Romela is growing rich as the proprietor of a fishing industry. Romela's boats are off the hanks and the daily catch of his men is ever growing in volume. Pedro, an itinerant musician, comes upon the scene and by his grace and his musical attainments he captivates the heart of Juanita.

Romela is forced to leave on a journey. When he returns his sweetheart has fled with the musician. Romela vows revenge and starts in pursuit of the couple. He comes upon Pedro and a pistol duel follows. Romela is shot and severely wounded and left on the plain. Three days later he is discovered, blind and half dead. Tenderly he is taken to his home. He loses his fortune and because of his infirmity is compelled to pass the remainder of his days eking out a precarious living as a water carrier.

Years pass. Pedro the musician has taken Juanita from mining camp to mining camp. At first the girlish charm of Juanita had won the miners, but as the years advance and her grace grew less, the popularity of the girl is fast waning. Her beauty gone, Pedro tires of her. She is left to cast for herself. She goes home and begs forgiveness. At length Pedro encounters Romela. The blind man senses the presence of the man he has sworn to kill and with a vengeance, the aged water carrier carries out his oath. His knife reaches Pedro's heart, and Romela is avenged. The slayer is imprisoned, but the fading days of his life are happy for he has fulfilled his solemn oath and made way with the man who had ruined his life. Juanita, forgiven, does her best to lighten the woes of the old prisoner's declining years.

A BROKEN CLOUD (Dec. 10).—The cast: Nellie Armstrong (Vivian Rich); Jo Bradley (Alfred Vosburgh); Col. Armstrong (Perry Banks); Robert Joffrey (Roy Stewart); Clara Bain (Lizette Thorne).

Jo Bradley, a young author, is in love with Nellie Armstrong, daughter of Col. Armstrong, who is affected with heart disease. The Colonel desires Nellie to marry Robert Joffrey, an unprincipled lawyer, but Nellie loves Jo. Joffrey conspires with his friend Clara, a woman of shady reputation, to ensnare Nellie in a plot in which he plans to rescue her from a threatened scandal on condition that she marry him.

Clara inveigles Nellie to her room on pretense of illness, slips a locket into Nellie's pocket and then accuses her of theft, threatening to call the police. Jo, however, comes to her rescue and takes her home. The Colonel is grateful to Jo for his act and finally concludes tbat he is the fellow for Nellie to marry. Seized with an attack of heart failure, he hastily writes a note: "Marry Jo. It is my dying wish." Then he dies. Joffrey comes in, discovers the note and changes it to read "Marry Joffrey." Nellie finds the note and decides to accede to her father's wish and marry Joffrey. Jo suspects trickery and on looking at the blotter on the Colonel's table finds proof of Joffrey's perfidy. He confronts the lawyer; a fight follows and Jo forces him to confess.

NOVELTY.

A JANITOR'S JOYFUL JOB (Dec. 6).

"Fatty," the janitor, and Count Melville de Rose both are in love with Melinda Rousseau, who lives with her aunt in Apartment 23. Melinda favors "Fatty," but Auntie butts in, inexpressibly shocked to see her niece sitting on the knee of "only a janitor." The Count gives tango lessons wbich shake the walls, and cause the hat-rack repeatedly to fall over upon the janitor. At last he drives it in place with a long spike which penetrates the partition and enters the small of Melville's back. The Count goes into spasms, and his rival is called to his rescue. Early the next morning one of the tenants, much the worse for a night out, is carried upstairs and thrust into his apartment by "Fatty." The inebriated gentleman wanders into the bathroom and hangs his hat on the lighted gas jet. In less than an hour the smell of smoke warns the terrified dwellers. Melinda wakes, tries to flee, but falls back in a faint upon the bed. "Fatty" carries her, upside down, out of the burning house. They are attacked in the hall by the jealous count, but make their escape. Alone at last, Melinda rewards her hero.

RELIANCE.

THE STAB (Two Parts—Dec. 5).—The cast: Ruth (Irene Hunt); Alice (Mabel Wiles); Pauline (Margie Wilson; George Landon (William Hinckley); Charles Clarke (George Beranger); Stone, a theatrical manager (Charles Gill).

George Landon marries the wrong woman. Ruth, his wife, craves a good time. At last her husband suggests that she go to visit Pauline, an old chum of hers. Ruth entrusts their child to Alice, a neighbor. Pauline is an actress. Ruth seems to fit perfectly into her friend's environment. Charles Clarke, a rich young good-for-nothing, falls in love with Ruth. Meanwhile Alice is making a success as substitute mother to Baby Aline. Landon's business taking him to the city where Pauline lives, he sends Ruth word to be ready to go back with him. Ruth is angry. Landon reaches Pauline's apartment to find a gay party in progress.

In the meantime Ruth has warned Clarke not to dare come near the house, and he, thinking she has jilted him, had taken many drinks. Ruth leads her husband aside into a little den. Both admire an antique dagger upon the wall. Five minutes later Landon is found, the dagger, blood-stained, in bis hand, and Ruth lying lifeless over the divan. The hushand is arrested. Pauline, who had mysteriously fainted a few minutes previous to the discovery of the tragedy, appears at court during Landon's trial. She proclaims Landon innocent. On taking up her small mirror she had seen in the reflection of a large mirror behind her, repeated in her vanity-case, the entire tragedy. Landon and Ruth stood talking in the den. Ruth made an impetuous reply, and her husband went outside on the balcony. At that instant the intoxicated Clarke entered, seized the antique dagger, stabbed Ruth, and escaped. Pauline's testimony saves Landon. He goes home to his child, and to Alice. Little Aline's substitute mother consoles the heart-broken man.

THE FRIENDS OF THE SEA (Two Parts—Nov. 28).—The cast: Monroe Salisbury, Alfred Paget, Mlle. Fovieri, Mr. Moody, Mr. Mack and Mr. Harley.

Two friends, August and Manuel, both are in love with Jeanne Cavoure, daughter of the most prosperous fisherman in Sea Cove. August learns that Manuel is going to marry Jeanne. On the day set for the wedding August disappears, leaving word that he has gone to Brenton's Reef, and shall not return until he hears that his friend is happily settled with his bride. Manuel realizes that August has gone away to heal a broken heart. He postpones the wedding until his friend, months later, ventures back to port. August again meets Jeanne. He finds that she is still unmarried. By this time tbe girl has discovered that it is August, not Manuel, who she really loves, Manuel makes the supreme sacrifice. And the lovers are happy.

THANHOUSER.

THE CRIMSON SABRE (Two Parts—Nov 30).—The cast: The Girl (Isolde Lillian); Her Sweetheart (George Marlo); His Rival (Robert Whittier); Detective (Hector Dion); Chief of Police (Dave Keleher).

Winston Holmes is decoyed to the home of Gerald Lafitte, his unsuccessful rival in love, by a promise that the latter will put him in touch with a proposition which will mean big money. Lafitte, meanwbile, robs his own safe, and sends for a detective. When Holmes arrives he finds that the "proposition" is: "Give up Hilda Brown, or go to jail." For a despairing moment the young man sinks his face in his hands. He is roused by a cry of horror. In the doorway stands tbe detective and Lafitte's valet. On the couch, his head cloven in twain, lies his enemy, a sabre, crimson with blood, at his side. A few minutes before Holmes had been absentmindedly admiring the strange weapon as it hung on the wall above the couch. He is arrested for the murder.

Rhodes, the detective, is not convinced even by apparently inclusive evidence. He finds in Lafitte's study the money and jewels cleverly removed by the dead man from his own safe, also a photograph of a beautiful girl with a theatrical signature across the corner. The detective visits a theatrical agency where he learns that the original of the picture had been Lafitte's sweetheart. Rhoades studies the mechanism by which the sabre had been so attached to the wall that it could be swung out over the head of an unconscious victim and dropped with fatal effect. A photograph of the missing actor forms another link. Rhoades proves to the detective force that Lafitte's valet is nono other than the father of the descrted actress, whose death he at last has avenged in the murder of her betrayer.. Winston Holmes is acquitted, and he and Hilda marry.

THE HOUSE PARTY AT CARSON MANOR—(Dec. 5).—The cast: Pritchard Moore (Morris Foster); Pauline, his sweetheart, (Marie Newton); Detective Oliver (Morgan Jones); Cousin Blondine (Ethel Jewett).

Pritchard Moore gives a house party at bis estate, Carson Manor. On the second day a gardener employed on the grounds is found dead. Detective Oliver is summoned. He substantiates Moore's suspicion that his hired man has been murdered. Tho detective in disguise mingles with the guests. His attention is drawn to Blondine Elliott, Pritchard's cousin. She identifies him immediately as an officer, taking pains to let Oliver know it. Several days later a tennis match is arranged by Miss Elliott, between their host, Pauline Coombs, his fiancee, Oliver and herself.

The detective sees Miss Elliott deliberately deflect a ball, which falls into a bush filled with brambles. Pritchard springs forward to recover the ball, but a warning cry from Oliver brings him to a standstill. "Who would have benefited by your death?" demands the detective. Moore hesitates, then replies, "My cousin, Miss Elliott." "That hush," says Oliver, "is covered with a deadly acid. One scratch from the poisoned brambles would have been fatal." Aides of Oliver's now bring forward a Hindu prisoner, at sight of whom Blondine Elliott turns ghastly pale. "My assistants and I have witnessed your secret meetings with this man," continues the detective coolly. "I have lost!" cries the woman. "Life is a gamble, and I am willing to pay the penalty." She presses to her mouth a strange ring upon her fore-finger and sinks back unconscious.

RIALTO.

THE SECRET AGENT (Three Parts—Dec. 15).—The cast: Wilbur Clark (Robert T. Haines); Alicia Carlton (Cathleen Butler); Mrs. Vanderlind (Flavia Arcaro); James Tawney (Henry W. Pemberton); J. P. Hayden (Charles W. Travis); Harold French (Albert Macklin); Clark's assistant (Sidney Mason); Alicia's maid (Miss Davis); Mrs. Vanderlind's maid (Marie Vaughn); Jeweler's clerk (James Davis); Jeweler (S. Wilstie).

Mrs. Vanderlind, a wealthy American widow residing in Paris, bought some unusually fine diamonds for a necklace. News of this reached the Paris hranch of the American secret service through the regular channels, the sale being reported by the jeweler. Meanwhile Wilbur Clark, a secret service agent, had met Alicia Carlton, Mrs. Vanderlind's nicce, when he saved her from a panicky horse and had felt himself attracted to the beautiful girl.

James Tawney, a crook whose gentlemanly appearance serves to give him entree to the best circles, had made Mrs. Vanderlind's acquaintance through Harold French, a society man, and had designs on the diamonds. So when Mrs. Vanderlind announced to her jeweler, in the presence of Tawney, that she intended to send the diamonds to America by her niece, Alicia Carlton, it was natural that the westbound vessel should bear Alicia, Tawncy and Wilbur Clark.

Tawney had seen Mrs. Vanderlind concealing the diamonds in a peculiar smelling-salts hottle, which Alicia often wore on a neck chain. Clark and his assistant, when entering Alicia's stateroom to search it in her absence, surprised Tawney there. But Tawney produced secret service credentials and warned Clark not to interfere in the case. Clark, however, sent a wireless message to Washington, D. C., asking if Tawncy's secret service credentials were genuine. Meanwhile Clark hated himself for pursuing the girl he loved. But, believing her a lawbreaker, he saw no other course open to him. That night he resolved to open the question with her about its contents.

When Alicia professed ignorance of the hottle's contents, Clark felt irritated. For his reply he opened the bottle. It was empty. "Your diamonds! You've been robbed, and I know who did it!" cried Clark who suspected Tawney.

Alicia's peal of laughter interrupted him. "Why the stones I am carrying to America are imitations," she said, "from which a design for a necklace will he made. Then when auntie arrives the real stones can he slipped in their settings." When word arrived that Tawney's credentials were false, Clark and Alicia were so happy in their love for each other that they only smiled when he learned that the man who had brought them together had escaped by tug.

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BEAUTY.

PRETENSES (Dec. 7).—The cast: Steve (John Sheehan); Mike Guffy (John Steppling); Mary Guffy (Carol Holloway); Mrs. Guffy (Sylvia Ashton).

It is Saturday afternoon—a half holiday—in the big city. Stovo, a bank policeman, is strolling in the park, where he meets a young lady whose namo he discovers to be Mary Guffy. Stevo tells Mary he is an officer in the bank. Mary tells Steve her father is a big engineer. The two become fast friends. Romance buds then bloom, and the two are about to be married.

Then the horrid truth leaks out. Steve is an officer in the bank—a bluecoat officer with a star—while Mary's father is none other than Mike Guffy, the 220-pound engineer, in charge of the steam roller. Romance begun under false pretenses is given an added impetus when the truth becomes known and the two are wedded and take up their abode under the Guffy roof.

All social restraint under which all parties had been laboring, owing to false pretenses, is cast aside, and it becomes a case of love in shirt sleeves in a cottage. The even tenor of the Guffy way is resumed and the son-in-law has no difficulty in making himself one of the family.

NOBODY'S HOME (Dec. 11).—The cast: Dick (Frank Borzage); Mabel (Neva Gerber); Dick's father (William Carroll); Dick's mother (Mollie Shafer); Mabel's mother (Lucille Ward); Mabel's father (Rae Berger); the agent (Dick Rosson).

Father objects to Mabel's love affair with Dick, but mother is in sympathy with the pair. Dick receives a letter from his father, telling him that when he is married and settled down father will start him in business. The letter also states that father will arrive for a visit next day. Dick proposes marriage to Mabel and insists on a wedding before his father arrives. The two elope and are married. In order to put up a prosperous appearance, Dick rents a house from a real estate agent. The lease is drawn up—for one day. Dick wires his father that he is married. The old man arrives in town intent on buying a home for his son and his bride. He makes an engagement with a real estate agent to look at a house that day.

In the meantime, Mabel's mother has brought Mabel's father around to her way of thinking, and the two conclude to show their love for their daughter by buying a house for the young folks. They make an appointment with the agent to look at a house that day. Then things come to a climax. Mabel's father and mother and Dick's parents set out to look at the house. It is the very structure in which Mabel and Dick are living on their one-day lease. For a time the fathers and mothers glare at each other. Mabel and Dick artfully negotiate peace, and both fathers conclude that Dick is so prosperous that neither must buy a home for the boy. It then becomes a question of "Nobody's Home." Dick's prosperity is feigned and the desire of the young folks to appear in financial ease has cheated them out of the gift of a home. All ends happily, however, when parental bank rolls are pooled and the ease and comfort of the young folks are assured.

CLIPPER.

CURLY (Three parts—Dec. 11).—The cast: Curly (Lottie Pickford); Arthur Brewster (William Russell); Isahel Morrisey (Charlotte Burton); Roland Morrisey (George Periolat); Tim McGraw (George Clancey); Mrs. McCarty (Eugenie Forde); Flo Murray (Lizette Thorne); Mrs. Brewster (Marie Van Tassal).

Arthur Brewster, a wealthy young man, is a worker in the slums. He has founded the Good Hope Mission when he comes upon Curly, a girl whose womanhood is budding in the mire of evil surroundings. He rescues the girl from the vileness of Mrs. McCarty, a drunken old woman with whom she lives. Curly becomes his devoted friend and repays the kindness he has shown her when she saves him from a murderous attack of a couple of thugs.

Brewster gives Curly work at the Mission and under his influence a new life is opened up for the girl. Roland and Isabel Morrisey have squandered their patrimony and have become social pirates, living by their wits. To recoup their fortune, which will enable them to continue the high social life which they have lived, Isahel sets her cap for Brewster and succeeds in becoming the young man's betrothed. Meanwhile, Roland desperately in need of money, has decided to convert some securities which he long has held for the unknown heir of Captain Harley Peters. Isahel notes with jealousy Curly's adoration for Brewster and she and her brother concoct a plot. The evil plan works out and Curly is accused of the theft of some rings belonging to Miss Morrisey. Things indeed look black for the girl, until the watchful eye of old Tim McGraw comes to her aid. He discovers circumstances which prove Curly's innocence. Then Mrs. McGraw is taken fatall· ill. On her deathbed she confesses that Curly is the rightful heiress to Capt. Peters' fortune. Peters had left the girl years ago in her care and had been lost at sea.

Brewster and Curly go to Morrisey's office. Roland and his sister are apprehended before they can flee with the Peters' securities. Brewster removes the solitaire from Isabel's hand and the diamond circlet is placed by him on the finger of Curly, the girl he has grown to love.

CASINO.

CURING CISSY (Dec. 12).—The cast: Cissy (Cissy Fitzgerald); Willie Waffles (Charles Craig); Oswald Boomer ("Budd" Ross); Cissy's father(Phin Nares).

Cissy was an athletic girl, athletic to such a degree that she annoyed her father by her sporty tendencies and caused Willie Waffles, who adored her, to pine away to a shadow while contemplating the hopelessness of his suit. But Dad resolved to cure her. Dad noticed Oswald Boomer, whom the decline of drama had left high and dry, as the latter was being ejected from a cafe. He asked Oswald to pose as the leader of the "Back to Nature" cult. A little of the axle grease of commerce sufficed to win Oswald over.

So Oswald, Cissy, Willie and Cissy's father donned primitive clothes and took up their abode in a tent. The first night they found the beds of pine boughs hard, and they were annoyed by various noises. Cissy's father went out to take a shot at some dogs barking nearby, but succeeded in killing a cow, as he learned when the farmer showed up to collect damages. The farmer became quite threatening, but the day was saved when Willie Waffles plucked up his courage and thrashed the farmer. Then it was found that Oswald had been caught in a noose trap which he had set for bear the night before. With her idol shattered and Willie elevated in her eyes by his brave conduct, Cissy fell upon the neck of her faithful sweetheart.

Pathe Exchange, Inc.

PATHE NEWS, NO. 93 (Nov. 20).

Susquehanna, N. Y.—The largest railroad engine in the world goes into service on the Erie Railroad, marking the 100th anniversary of the locomotive in America. Subtitles: 1—It has twenty-six driving wheels, draws a train of cars five miles long and converts 150 gallons of water into steam per minute. 2—The new engine and the type it has supplanted.

Philadelphia, Pa.—Monster chrysanthemums are grown by the thousands in the annual exhibit at Horticultural Hall.

Madrid, Spain.—King Alphonso XIII, one of the few European monarchs not at war, encourages preparedness among the coming generation. Subtitle: 1—King Alphonso (on left) talks with Boy Scout officials.

Walker Valley, Tenn.—Grandma Moore, who lives twenty miles from the nearest store, cards and spins her own wool into yarn and makes her own cloth.

New York City.—To trace thefts by the animals at the Bronx Zoo, the finger prints of the monkey tribe are being recorded. Subtitles: 1—Datu, the orang-outang, with a suitcase belonging to a visitor, trying to investigate the contents. 2—Datu does not appreciate civilized clothing.

San Diego, Cal.—The largest ocean-going raft ever seen on the Pacific Coast reaches port after a thousand-mile trip from the Columbian River. Subtitle: 1—One hundred and twenty tons of chains are used to bind the huge logs together.

El Monte, Cal.—A bumper crop of 150 tons of walnuts has just been gathered from the largest walnut grove in the world. Subtitle: 1—The immense quantity of nuts is washed by machinery and then spread out in the sun to dry.

North Yakima, Wash.—Undeterred hy reports of States going "dry," one of the biggest hop crops in years is gathered and prepared for making into beer.

New York City.—The shortage of ships is causing serious congestion in the sidings and piers of the metropolis, great difficulty being experienced in handling America's hooming exports.

Lawrence, Kansas.—Nebraska University rooters cheer their team to a 33-0 victory in the annual game against Kansas University. Subtitles: The Kansas team. 2—Nebraska University. 3—Captain James, of Kansas, meets Captain Rutherford of Nebraska.

Philadelphia, Pa.—The celebration of the double anniversary of the Cathedral and of Archbishop Prendergast takes place with elaborate ceremonies. Subtitle: 1—Cardinal Farley.

New York City.—Foot and vehicular traffic is impeded and in some cases completely upset, when a seventy-five-mile-an-hour gale rocks the city skyscrapers.

PATHE NEWS, NO. 94 (Nov. 24).

Missouri Valley.—Further scenes of the destruction after the tornado which swept the Central States. Subtitle: 1—The lost chord.

Jamaica, L. I.—Boy Scouts in great rally at Kings Park give demonstration of first aid methods.

Kansas City, Mo.—Christy Mathewson, the famous base ball pitcher, finds clay pigeon shooting keeps his eye in trim. Subtitle: 1—Otis Crandall and Harry Davis with "Chief" Bender and "Matty."

Chicago, Ill.—Dr. Harry J. Haiselden, who refused to operate to save the life of a mentally defective baby, records his decision in the case. Subtitle: 1—But his little patient has a chance to be President.

Bangor, Me.—Emulating Adam and Eve, Mr. and Mrs. W. F. Estes, start life anew in the Maine woods, depending on nature for food, clothing and weapons. Subtitle: 1—"Adam" lights the fire without matches and "Eve" cooks the venison without a pan.

Tuskegee, Ala.—The body of Booker T. Washington is carried to its last resting place by favorite pupils of the great negro leader. Subtitle: 1—Tuskegee Institute, which Dr. Washington founded.

Greenwich, Conn.—A mother's quarrel has arisen over the award at the Baby Show. Evelyn's mother thinks she should have won a prize, a piano. Subtitle: 1—But it was awarded to little Edith. Which do you think should have won?

Chicago, Ill.—Students enliven the football game between Chicago and Illinois by parading about the field in "land boats."

Wallasey, England.—The lads of the Lancashire Naval Training School, the future handymen of Britain's dreadnaughts, celebrate Trafalgar Day.

Swampscott, Mass.—Crew of two-masted schooner H. S. M. have narrow escape from drowning when vessel drives ashore during terrific Atlantic gale.

Atlanta, Ga.—Many picturesque floats are seen in the big parade held during the Georgia Harvest Festival Celebration.

Paris, France.—Barges on the River Seine are fitted out for Red Cross work, and wounded soldiers can now be sent home without suffering from the jolting of the trains.

Chicago, Ill.—A new giant crane, which lifts bodily a 200-ton locomotive, has been installed by the Belt Railroad to cope with Chicago's increasing freight traffic.

MARY'S LAMB (Gold Rooster—Five Parts—Nov. 19).—Leander Lamb, entomologist and matrimonial martyr, hunts the savage butterfly. He is flirtatiously inclined, but does not know "how." Leander's one solace is the "widow next door," her daily plunge in the old swimming hole interesting him unduly. This leads to a chase with Mary Miranda Lamb, his lawful wedded wife, in the role of chaser. In his effort to outdistance her, he lands in an institution for the mentally depressed, where the foes of depression wish to disfigure his none too beautiful skull.

He escapes, and falls into the clutches of the beautiful "widow next door," who, to aid her friend, Allen Townsend in marrying Phyllis Atwood, Leander's niece, wishes to compromise him. The widow, posing as "Charity giving away her clothes," starts Leander on a "butterfly" chase which is interrupted by the arrival of Mary. Leander arrayed in a night-gown, candlestick in hand, proceeds to give the most realistic "sleepy walker's escapade" that Mary ever witnessed.

A note from the widow, which Leander had forgotten on the dresser, proves the somnambulist's undoing. He evens up matters with Mary, when his old college chum, Blackwell, relates a most disgraceful story of Mary's maiden days. He sentences her to the "wrongdoers' rest"—the stocks, the fate he had often met for too ardent "butterfly" chasing. Mary in the stocks is more manageable, and matters are straightened for the best interests of all.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, "A Transaction in Summer Boarders" (Episode No. 8—Two Parts—Nov. 22).—The newly-rich and simpering Mr. Charles Algernon Swivel is fussful and flirty and a conspirator. He is a member of a clique of criminal financiers who have caused the ruin and death of the father of Violet and Fanny Warden, who, in turn, are being aided by J. Rufus Wallingford and Blackie Daw in their endeavor to regain a part of the stolen fortune.

Again Wallingford invests five thousand dollars—value received, the "Pine Lake Hotel." Aged, dilapidated, God-forsaken Pine Lake, with its oily swamp and an over-abundance of the infernal pest, mosquitoes. This was the luclous lemon into which Wallingford wanted Algernon

Kindly turn to page 1893

to bite. Bite he did—Forty thousand dollars' worth.

How the Prancing Pink Pretties, a stranded theatrical troupe, with Miss Tottie Vorhies, later Mrs. Charles Algernon Swivel, as star, gave the "Pine Lake" an air of something it wasn't, and how "Onion" Jones developed smallpox, cholera and leprosy at the one time in order that Pine Lake might be rid of its undesirable guests, is a very laughable bit of comedy.

A GENTLEMAN'S AGREEMENT Three-Part—Balboa—Nov. 22).—The cast: Ruth Nolan (Edith Reeves); Mrs. Nolan (Ruth Lackaye); Richard Folsom (William Lampe); Clara Conrad (Joyce Moore); Sidney Bowen (Thos. Allen Rector).

Ruth Nolan, employed in a broker's office, is the sole support of her aged mother. Resenting her employer's advances she is discharged. In an exhausted condition, brought on by bodily privation, she is found by Richard Folsom, director of the Star Moving Picture Company. Folsom, impressed by her beauty, offers her a position.

Sidney Bowen, Folsom's leading man, has saved his life, and Folsom in his gratitude offers Bowen anything he may possess at any time Bowen may want it. They make a gentleman's agreement to this effect and put it in writing. Little does either of them realize, when this gentleman's agreement is made, how it is to influence the greatest passion of their lives, when it shall stand a menacing spectre between Ruth Nolan and Folsom.

GREAT WHILE IT LASTED (Phunphilms—Nov. 22).—Byron Beanskin and Hugo Snubb, on the brink of despair, are threatened to put one foot over when they receive a laundry and rent bill for $20.02. Hugo Snubb having broken his last nickel for lolly-pops, they ache for eats. When lo!—glad tidings—Byron is rich; someone has died that he might live.

With a new shroud, plenty of money, and a "vally" in the person of Hugo Snubb, and with cards printed to announce his importanee, thusly: "Byron Beanskin. Worth $20,000,000.36," he sallies forth to flock with the queens and beeomes a social lion. At a garden party, a would-be pretender to Beanskin's social position, slits his trousers, forcing him to hie to a near-by body of water, where he must stand until a barrel is procured that he might proceed to home—and had news. He isn't an heir, and as he finds out from the treatment accorded him by his landlady, none of the glory of riches attaches to him.

NEAL OF THE NAVY (Panama—Two Parts—Nov. 25—"White Gods).—Through the treachery of Hernandez, the adventurer who is trying to steal her inheritance, Lost Isle, Annette Ilington and her party have been shipwrecked close to a cannibal island to which they row in safety. Neal returns to the vessel, the superstructure and wireless room being only partly submerged, and sends out a call for help. In the meantime, Hernandez and his brute man servant, have landed on another part of the island, and securing the aid of the cannibals, who see in the Brute a god risen from the sea, and respecting Hernandez for his influence over him, capture Annette and Mrs. Hardin, killing the surviving members of the crew.

How Neal again proves a deciding factor at a moment when things look blackest for Annette, Mrs. Hardin and the brute-man can best be told in the picture.

THE SULTAN'S PARADISE (Picturesque Turkey—Globe—Nov. 22).—If there be one city in the world whose site combines in absolute perfection, beauty, and utility, it is beyond a doubt Constantinople, well named the Sultan's Paradise. Just as the Bosphorus divides two continents, so does the Golden Horn separate Constantinople into two great sections, the Turkish (Stamboul) and the European (Galata and Pera). The general view of this capital of the Sultan is one of the most remarkable and beautiful that this world can offer. One looks upon a marvelous perspective of picturesque houses, marble mosques and palaces, besides numerous graceful minarets which cut their outlines into the clear sky, like columns of polished ivory.

AN INTIMATE STUDY OF BIRDS, NO. 11 (Pathe—On Same Reel as Foregoing).—These studies of our feathered friends are always welcome. The intimate peeps into the everyday life of these wonderful creatures is productive of much that is surprising and beautiful, leaving as vivid a picture in the mind as could be gotten through personal observation. The studies are complete, showing all the phases of bird life. How the nest is made, the eggs and their undescribable and peculiar markings, the young breaking through the shell, their course in flying, how they are taught to seek their food; all these remarkable pictures taken at close range.

[redacted]

THE NEW ADVENTURES OF J. RUFUS WILLINGFORD ("Detective Blackie"—Episode No. 9—Two Parts—Dec. 6).—The confidence men assume the roles of detectives and try their hand at relieving the town of Spanglerville, which was mixed up in the death and ruination of the father of the Warden girls, from some of the contents of the exchequer. This little town harbors one Henry Closby, a man of mystery, who has patented a clay image called the "Lost Dog," the royalties on which net him a handsome sum every year.

On arriving at the only hostlery in town, they register as "Mr. Scotland Yard" and "Mr. S. Holmes." They tell the inn-keeper that they are on the trail of a mysterious man, and learn of Closby. The latter aids them in their efforts to hoodwink the town. With the judicious use of the "sneakograph" and "sleuthophone," they give the rubes an exhibition of the latest devices for the detection of crime. So interested are the townspeople in the exhibition that they buy another "invention" of this Closby for the sum of $60,000, just enough to cover the sum stolen from old man Warden.

[redacted]

RAGTIME SNAP SHOTS (Phunphilms—Nov. 29).—Lucas and Larkin, his running mate, after looking for a job for some time, finally land one in a photographer's shop and immediately start to take possession of the place. They rule supreme in their own inimitable way until a be-spectacled college graduate arrives to have his diploma, and incidentally himself, photographed. He looks rather harmless with his bone-rimmed goggles, but when Lucas and Larkin attempt to take his feet off the table where he has placed them for safekeeping, he shows them a few new ones in the manly art of self-defense. Then Harry Hardguy makes his appearance. He looks more dangerous than the college boy, and makes outlaw the rule that looks are deceiving. He literally cleans out the place, and the last we see of Lucas and Larkin is when they are both making a bee-line for the street and safety.

NEAL OF THE NAVY, NO. 14 (Panama Films—"The Great Goal"—Two Parts—Last Episode—Dec. 2).—This installment tells the story of how Hernandez and Inez, having escaped from the cannibal island, reach their goal—Lost Island. They find that a crew of pirates has lived on the island for several years and have worked the rich cinnabar mines, waiting for a time when they would be rescued. The battleship with the Ilington party on board steams slowly toward Lost Island and on the way down the Brute recovers his senses, and proves to be Annette's father.

The pirates have amassed a vast amount of quicksilver and this they offer to Hernandez in exchange for Inez. He is about to agree to this when he sights Annette, her party having landed, walking about the island, determines to offer her instead. He captures her and is about to hand her over to the pirate chief, when her appearance causes the rest of the band to mutiny. The Ilington party hears the noise of her strife and rushes to the rescue. Ilington pursues Hernandez to the edge of a cliff, where the latter plunges over—to his death.

Thus with the greatest enemy removed, the Ilingtons and Hardins enjoy the fortune derived from the mines, and Inez, wishing to make reparation for her part of the conspiracy, enters a convent. This wonderful serial closes with Annette and Neal having come to a perfect understanding as to how they intend to spend the remaining years of their lives.

THE HOUSE OF FEAR (Gold Rooster—Five Parts—Dec. 3).—Ashton-Kirk is a young man of high social position and great wealth; he is a deep student and learned in the lore of ancient tablets and forgotten books. His keen mind delights in those mysteries which have proven too shadowy for the police. He finds a joy in the hunt; there is a thrill in matching his intelligence against the craft of the criminal.

His interest in the mystery of the house of fear—Cramp's house—was awakened by Pendleton, who, as a guest of Cramp, communicated to Kirk, his friend, the strange sense of mystery and fear surrounding Cramp's house. In Cramp's household lives Grace, his sister; Miss Hohenlo, his aunt; and Kretz, his servant. Kirk learns through his agent in Mexico that Cramp's father was an expert engraver in Mexico years before, and his astute mind connects this fact with the number of Mexicans in the vicinity. He also learns that, in a time of financial stress, Cramp's father forged some currency plates for one Alva, an unscrupulous Mexican, but at the last moment failed to deliver them. At the time of Kirk's visit, the plates rested securely under a great stone in the cellar of Cramp's house, and the presence of the prowling, murderous Mexicans, headed by Alva, was explained by this. The perplexing question, however, was how these intriguers managed to gain nightly entrance to the cellar in their search for the plates. It takes Ashton-Kirk to resolve the queer markings on the string of a package sent to Miss Hohenlo into the message "tonight." That night, Kirk and his aides wait in the cellar as the unsuspecting Miss Hohenlo lets in her confederates. There is a big scene in which Alva and his men are overpowered, and it is learned that Miss Hohenlo is Alva's wife. Thus does Ashton-Kirk solve the mystery of The House of Fear.

HOT HEADS AND COLD FEET (Starlight—Dec. 4).—Heinie and Louie, suffering the pangs of hunger, take to chicken-stealing to relieve said pangs. Getting a couple of fat birds, they go to the edge of a neighboring lake to pluck them, but a mysterious hand rising out of the water disconcerts them. They flee, but the hand greets them wherever they go and finally, getting all their courage together, they grab the card held in the hand. This directs them to go to a certain address, death being the penalty should they fail. They go and there find a queen of a band of rogues, who directs them to kill a rival. They leave on this errand, but when they arrive at the home of their quarry, they find her to be a much more formidable person than they had imagined her to be. She pulls a gun on them and they take to their heels. When they return to the queen, she orders them to get the third degree of those who fail to carry out her royal command, and they are pitched without ceremony into the tank reserved for such emergencies.

Triangle Film Corporation

THE LILY AND THE ROSE (Fine Arts—Dec. 12).—The cast: Lillian Gish, Lovola O'Connor, Cora Drew, Wilfred Lucas, Mary Alden, Elmer Clifton, Rozsika Dolly, William Hinckley.

Mary Randolph lives with her two aunts in an old Colonial house in the suburbs of a Southern city. There is a young author next door who is in love with her, but who has never got up his courage sufficiently to tell her about it. Mary meets Jack Van Norman, a wealthy bachelor and former football hero. She marries him. For some time they live happy together. Then he becomes infatuated with a stage dancer. His wife will hardly believe the truth when it is told her. She takes dancing lessons and at a party gives an exhibition, but Jack is unmoved. She reproaches him when he wants to leave early by himself. He gives her a short answer.

Jack takes the dancer to the seashore and they have a happy life for a while. Then Jack is called away and the fickle dancer turns to another admirer to pass the time. Jack is furious and leaves her. She promises to do better, but again he finds her with another man. He determines to leave her for good, but becomes so despondent over the thought that he shoots himself. The dancer finds him dead and carefully goes away leaving no trace. Mary hears of the tragedy and is sustained in her grief by the sympathy of her friend next door. She finally forgives her dead husband. The author gains recognition after a long struggle. He dedicates his great book to her and gets permission to dedicate all his future works to her.

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THE GREAT VACUUM ROBBERY (Dec. 12—Keystone).—The cast: Charles Murray, Slim Summerville, dime novel detectives; Ed Kennedy, Louise Fazenda, crooks; Harry Booker, landlord; Dixie Chene, his daughter; Whalen Trask, cashier in bank.

Louise Fazenda and Ed Kennedy rob a bank by means of a vacuum cleaner. They operate through the rooms of Charles Murray and Slim Summerville, a pair of dime novel detectives living over the bank. The robbers chloroform the would-be detectives and gain entrance to the cashier's room by means of a ventilator shaft. By means of the hose quantities of paper money are shot up to the detectives' rooms and gathered together in a grip. The cashier has been fooled by Kennedy, who posed as a plumber to get entrance to the money room and then hit the official on the head. A bank policeman gives the alarm, but the robbers escape.

Police are summoned and in their researches find the robbery was pulled off through the ventilator and by means of the dime novel men's rooms. The amateurs, however, are gone in disguise to the hotel rooms where the robbers have fled. Murray is disguised as a woman and Summerville contents himself with false whiskers. Murray enters into Kennedy's rooms and gets the robber's loot by an exchange of grips. Kennedy finds a grip containing woman's apparel and fights with Louise. Then he finds Kennedy carrying his grip and takes it away by force. Summerville calls the police. They chase the robbers over the roof. It gives away under their feet and they fall through three stories. Cashier Trask is in his glory and knocks 'em cold with an axe and exits with his coin.

ALOHA OE (Kay-Bee—Dec. 12).—Cast: Willard Mack, Enid Markey, Margaret Thompson, Frank Borzage, J. Frank Burke and J. Barney Sperry.

David Harmon, a brilliant but dissipated lawyer, wins a verdict for a client in a big criminal case. He disappears and his fiancee, Doris Keith, gets two of his old friends to find the missing man. He is discovered in an insensible condition in a cheap waterfront lodging house. For his own good his friends ship him on a voyage across the Pacific Ocean. The ship is driven ashore. Harmon is rescued and becomes a derelict. He fights with the natives and is driven away. He rescues the daughter of a chieftain, who had been tied to a post and left to be destroyed by hot lava flowing from a nearby crater. The natives thought by the sacrifice of the maiden that they would prevent their own destruction by the eruption of the mountain. He takes the girl as his bride and lives idyllically with her until he is seized with dissatisfaction and the wanderlust.

He steals away and regains the city where he had been a shining legal light. Disgusted at seeing the girl he had been betrothed to married to his best friend, he goes on a spree with his companions on the ship. Suddenly he remembers his clean happy life with Alohoa Oe. He goes back to the islands. Again he finds the girl tied to the post. This time she is expecting his coming. The villagers see him rescue the girl, who has a little child, his own son, in her arms. They hail him as a god and there is great rejoicing as he is reunited with his bride.

Miscellaneous Feature Film

WORLD FILM CORP.

BODY AND SOUL (Frohman—Nov. —).—Florence Rockwell, Kenneth Hunter, Robert Whitworth, Jack Sherrill, Mrs. Cecil Raleigh, Frazier Coulter, George Irving.

Claire Martin, niece of the wealthy Mrs. Taylor, suffers from loss of memory. Under the effect of this, Claire acts as an entirely different person. She wanders through the woods seeking shelter and food, and finally reaches a cabin temporarily occupied by a New York sportsman, who is fishing and hunting in the woods. For a week, Claire accepts the shelter from this sportsman whose love grows with each day's stay. Finally a strange rider passing the cabin asks for a drink, and Claire in her innocence shows her admiration for the new man, making him finally accept the temptation of her eyes to kiss her. At this moment Houghton, the sportsman, returns and bursts into the cabin. He drives out the stranger and then takes a knife and marks the woman so that she will always remember that her love must be for him alone.

Houghton returns to New York. While walking down Fifth avenue he sees in a photographer's show case a picture which closely resembles the girl he thinks he lived with in the woods. He finds out who she is and decides to visit Great Neck and see if it is the same girl. Returning to his boat, Houghton looks at some pictures which he had taken of the girl and decides it must be she. He returns to the grounds of Mrs. Taylor's home and meeting Claire declares she is the woman who was with him at the cabin. Pushing back the dress from her shoulders, he points to the scar. She begs him to tell her what he knows about the scar, and he thinking she is bluffing, tells her to come to the houseboat and he will tell her.

There Houghton proves that she must have been with him at the cabin and when he demands that she love him now as she did then and attempts to take her, she picks up a knife from the table and kills him. Kent, who has been over to the Yacht Club to a committee meeting, sees this when returning to his launch. He rushes to the boat and carries the fainting body of Claire home, gets her to her room and calls the doctor to see if he can help her. The doctor declares that the girl is guiltless of the crime, having gone back to her old personality, and they decide to make the case appear as one of suicide.

When Kent is returning to the boat the following morning he finds there some pictures of her and her scarf, but when he himself is charged with the murder by the man who heard the quarrel, he is made to believe that Claire is innocent by Kent and the doctor, who point out to him the terrible weakness of circumstantial evidence. After Charlie goes, the doctor tells Kent that Claire needs care and attention and must be protected, and Kent in his great love takes her to his heart.

THE SINS OF SOCIETY (Brady—Nov. 29).—The cast: Captain Dorian March (Robert Warwick); Noel Ferrers (Alec B. Francis); Robert Morris (Ralph Delmore); Henry Hogg (Royal Byron); Parker, detective (George Ingleton); Jim Baines (Robert B. Mantell, Jr.); Colonel Gretton (Harry Weir); Marion Beaumont (Dorothy Fairchild); Gwendolin Beaumont (Frances Nelson); Madame D'Orville (Lila Hayward Chester); Mary (Mildred Havens).

Marion Beaumont and her younger sister, Gwendolin, are orphans, inheriting from their father a mortgaged estate, gambling instincts and a social position to uphold. Through gambling and card debts they become deeply involved. Marion gets into the hands of Noel Ferrers, who, under the pretense of helping her, is gradually drawing her into a web of serious trouble, so that he can compel her younger sister, Gwen, to become his wife. Ferrers persuades Marion, in a fit of desperation, to show a magnificent tiara of precious stones lent to her by Madame D'Orville, to Morris, a society pawnbroker.

The clever strategy suggested by Ferrers to raise money on the tiara, is to change the box containing the jewel for one which only holds a paper weight. With the money obtained on this, Ferrers tells her her fortune is certain by backing his horse for a race the next day. The horse loses, as Ferrers intends, and Marion is distracted. One night Morris sees Madame D'Orville wearing the tiara which is supposed to be locked in his safe. As the tiara is far too uncommon to be duplicated, Morris sends for Marion and insists upon having the box, supposed to contain the tiara, opened before his attorney the next day. To prevent Morris finding out her deception, Marion drugs and robs him of the fraudulent box. Captain Dorian March, an officer of the United States Army and sweetheart of Gwen's, comes to her rescue. While the police are pursuing Marion, Dorian, although he has no knowledge of what it contains, takes the box and the suspicion with him. After eluding the police by jumping into the river, Dorian enlists as a private soldier in a Canadian regiment. The troopship on which he leaves for the front is torpedoed and sinks with all on board.

Gwen is being forced into a marriage with Ferrers, who threatens to expose her sister. She believes Dorian is drowned. The situation is saved by Dorian, who is rescued by a tramp steamer and returns in the nick of time. Also Madame D'Orville learns the true state of affairs, she returns her tiara to the pawnbroker as if from a repentant crook. She is aided in this by a faithful friend of Dorian's and sweetheart of her own, called Hogg, who, in Marion's name, redeems the tiara from Morris. Ferrers' attempt to force Gwen into immediate marriage, to save Marion from the police, is frustrated by Dorian's arrival and the coming of the detective, who tells of the restoration of the tiara to Morris. Dorian is cleared. Marion's honor is saved and Gwen and Dorian are united.

THE GRAY MASK (Shubert—Dec. 13).—The cast: Jim Garth (Edwin Arden); Nora (Barbara Tennant).

The Hennion gang of crooks having killed Joe Kridel, a police inspector, and, fearing discovery, accept the aid of Simmons, who wears a gray mask that covers wounds caused by an explosion. Jim Garth, another inspector, is placed on the trail of the gang of which he becomes a member. Nora, the daughter of Garth's inspector, is beloved by Garth. She appears to be one of the gang. Although Jim loves her deeply, she is cold to him. She has sworn to avenge the murder of Kridel, and believes the murderer to be one of the gang.

The Hennions attempt to steal a valuable explosive and penetrate to a steel room in which the chemical is placed. Nora learns the name of Kridel's murderer. When the gang has gathered in the steel room, Garth reveals himself and calls in the aid of the police.

The gang is arrested; the murderer secured, and out of gratitude, Nora accepts Jim Garth as her lover.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 29—"A Deal With Destiny"—Two Parts—Nov. 15).—Blair and Vivian are happy because Arthur Stanley is dead in the person of "John Powell," and Blair and Vivian prosper in their wickedness. They have achieved all. Blair has the Stanley earldom in England and Vivian has, or is to have, the diamond from the sky. Clad in the robes of peer and peeress, they are to attend the Coronation of a King.

But happier than these, are Esther and Arthur. Living with the gypsies, happy in each other's love, for love the world and wealth and ambition is forgotten! And yet fate beckons to them. Blair is struck down and despoiled of the diamond and stayed and defeated in the hour of his wicked triumph. Who got the diamond? What will happen next? How will it all come out? are the questions a thrilled and enthralled audience will ask in every theater where this chapter of the Diamond from the Sky is shown.

THE DIAMOND FROM THE SKY, Chapter 30, "The American Earl" (Two Parts—Nov. 22).—In this, the last chapter, the diamond "fans" will learn who was the real heir after all, and why; and what great influence on the fortunes of the lovers, the eccentric lawyer Smythe and his strange fondness for his deer head trophy, had on the romantic destinies of the hero and heroine. They will see how and why Quabba became King of the Gypsies—and how and why, after all the harm it did and woe it brought—that the diamond from the sky, in the rightful possession of a rightful Stanley, was indeed a true "charm against harm." Everybody will be anxious to see who rightfully gained the Stanley Earldom and who is to rightfully hold the diamond from the sky. All these things and many more are interestingly and convincingly shown in the last chapter of the Diamond from the sky. All ends happily for Esther and Arthur, who rose from his dead self to higher things, worthy at least of the devotion of Esther's constant heart. All ends happily—and yet somewhere in the world Blair and Vivian, desiring the diamond from the sky, lurk, waiting to strike—

Who will make the suggestion for a sequel, the suggestion in 1,000 words or less, that will gain the prize of $10,000.

EQUITABLE MOTION PICTURES CORP.

(Releasing Through World Film.)

NOT GUILTY (Triumph—Five Parts—Nov. 29).—The cast: Cyril Scott, Catherine Proctor, Ada Boshell, Mark Ellison and Chas. Hutchison.

Ed Andrews, a young shipping clerk, is in love with Dora Birch, and has as rival Tom Matthews, but wins the girl, much to his mother's satisfaction. A raise in salary hastens their marriage and two years later their baby arrives. Andrews, celebrating the event, goes to the corner bar with George Gardner, his chum, and, after several drinks, Gardner gets into a fight with Jim Matthews, Tom's brother, knocking him down with a blow, Matthew's head striking the pavement, causing his death. George runs away, and Ed bends over Matthews, trying to raise him. The crowd threatens him and he starts to run, but is soon caught. In the morning he is fined for disorderly conduct, and is near freedom when word comes that Matthews is dead, and he is held for murder.

Tom is a ward detective, and four months after the arrest, swears that Jim was killed while resisting highway robbery. Ed is sentenced to death, and the shock kills his wife, his mother taking the child and rearing her. She pleads with the Governor, and in view of the evidence he commutes Ed's sentence to imprisonment for life. His mother tells him of his wife's death, and, with his nerve crushed, he begins his prison life.

Nineteen years later his daughter falls in love with Paul Matthews, son of the man who had sworn away his life. Ed's mother continues her efforts in his behalf, and Gardner, dying in a distant city, tells the truth about the assault. Ed is pardoned and meets his daughter for the

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first time in the warden's office. Ed and his daughter are having luncheon on the beach when he sees a man fall from a boat, swims out to save him and brings him to shore, but the man is dead and Ed recognized the body as that of Tom Matthews, the brother of the man his friend had killed, and on whose evidence he had spent twenty years in prison. Then he feels that while nothing can give him back his lost youth, his wasted life and the wife he loved, justice has overtaken the man who was responsible for his troubles.

METRO PICTURES CORPORATION.

A YELLOW STREAK (Columbia—Five parts—Dec. 6).—The cast: Lionel Barrymore, Irene Howley, Dorothy Gwynne, J. H. Goldsworthy, Niles Welch, R. A. Bresee, William Cowper, William Davidson, Martin J. Faust, John J. Donough.

"Barry" Dale, the atom, a Wall Street broker, is financially ruined by his perfidious and faithless wife, and her companion, Richard Marvin, another broker, who has posed as Dale's best friend. Disheartened and depressed, Dale goes to his apartment expecting comfort and solace from his wife. Instead he finds her there in the embraces of Marvin. They laugh at him, and Marvin, the stronger of the two men, literally throws Dale out of his own home. He gives him a pistol and tells him the whole affair can best be settled, to every one's satisfaction, if Dale will kill himself.

Dale walks aimlessly through the streets with this end in view. Long after midnight he finds himself on the Brooklyn Bridge, where he observes a girl about to leap into the river. A shout from Dale causes her to turn back and flee. They are mere silhouettes in the dim light, and do not see each other's faces. The girl, another atom in the swirl of human life, is Mary Austin, a child of the tenements, who had planned suicide to escape marrying "Jack" Rader, a gambler, to satisfy a debt her father owed to Rader. After the incident on the bridge "Barry" indifferently wanders to a railroad station and buys a ticket west, as far as his money will carry him. In the far west "Barry" brings up in a little mining town. There he falls in with an outlaw, who is being sought by a sheriff's posse. A few days later, in a lonely mountain trail, the posse closes in on the outlaw. He directs "Barry" to safety, but is killed by the sheriff. A sky-pilot, who had joined them a few hours before, is likewise killed by the posse's bullets. "Barry" hurries them both, and decides to impersonate first one and then the other.

Tom Austin, Mary's brother, is addicted to drink, and Mary succeeds in inducing his employers in New York to send him west. Subsequently, arrangements are made for Mary and her father to join Tom in the west. Disguised as the outlaw, "Barry" holds up the coach that Mary and her father are riding in. Struck by the girl's beauty, and her plea not to rob them, "Barry" grants the request for a kiss. Afterward, as the sky-pilot, "Barry" and Mary become well acquainted in the mining town, where she and her father have taken over a small hotel. "Jack" Rader, the gambler, turns up and compromises Tom Austin in a hold-up. He offers to clear him if Mary will consent to marry him. Mary tells the sky-pilot of her predicament. "Barry," disguised as the outlaw, saves Tom and shoots the gambler in a pistol battle. When the sheriff's posse arrives he is disguised as the minister.

With renewed strength and ample funds, "Barry" returns to New York and seeks out Marvin and his wife. He throws Marvin into the street and returns the revolver to him, with the same advice he received a year before. Back west Mary waits for the sky-pilot's return, standing every night on a little bridge that spans a mountain stream. She is about to despair of his return, when she hears his voice. She turns and sees the same silhouette she saw on the Brooklyn Bridge, and for the first time both know they met that night.

THE HOUSE OF TEARS (5 parts—Dec. 13).—The cast: Mrs. Alice Collingwood and Gail Collingwood, her daughter (Emily Stevens); Robert W. Collingwood (Henry Bergman); Henry Thoms (co-respondent, alias Edward North (Walter Hitchcock); Anna Gail's nurse (Madge Tyrone); John, a butler in the Collingwood home (George Brennan).

In The House of Tears, there lived Robert Collingwood, his wife, Alice Collingwood, and their baby girl, Gail. In the courts Robert has been granted a decree of divorce and the custody of little Gail, upon evidence that Mrs. Collingwood has been found in a compromising situation with Henry Thorne, and her subsequent admissions. Once free, Mrs. Collingwood openly accepts the attention of Thorne, and they soon marry and go west to live. Thorne takes up the life of a prospector in a mining community, and his consistent failure proves a source of discouragement to him and unhappiness to the woman. Collingwood, his mind upset by domestic troubles, loses his fortune in Wall street manipulation, and becomes a raving maniac. He drives his employees out of the office, and then goes to his home intending to kill his little daughter. In a chase up a staircase, he falls and is killed. An annuity he had settled on the baby when she was born, and which has been saved from the financial wreck, is the means of her education.

Fifteen years later Thorne, who has been plodding along in the west, meeting with little success, wins $15,000 at faro in a desperate plunge one night. He has become tired of the woman he won by intrigue and his sudden prosperity turns his head. He arranges to go back to Wall street to flirt with fortune, and he tells his wife he will not take her along, but will leave enough money for her to live on. She is horrified at the prospects of his desertion, and at the point of a revolver, demands his money. In a struggle which ensues, she is seriously wounded. Thorne leaves, believing his wife dead by the shot from her own hand.

Back in Wall street, Thorne electrifies other operators by his phenomenal rise to affluence, and he becomes the elegant man of wealth he aspired to be. Gail Collingwood, who has now grown to womanhood, is known under the name of Alice Gail, and employed as a reporter on the Evening News. She is sent to interview Thorne, who is now known as "Edward North." They become very friendly and their acquaintance soon ripens into love. In due time their betrothal is announced. Out in the mining town Thorne's wife has recovered, and she resolves to come back to the scenes of her youth. She is seeking Thorne in the great city, when Gail, who is riding in an automobile loaned her by her fiancee, runs down her mother, a poor, ill-clad, wandering woman. The mother is slightly injured, and she recognizes her daughter. They plan to make "North" face his past. Gail sends word for "North" to come to her home, as she is in trouble. When he arrives he is brought face to face with his wife, whom he believed to be dead. "North" becomes frenzied from fear, as he thinks the sad faced woman is an apparition, and he flees from the house. The apparition continues to haunt him, and in a half-crazed mood he drives his automobile blindly through the streets, ending by running off a bridge when he is hurled to death.

Mother and daughter, re-united, then seek a happier existence.

ASSOCIATED FILM SALES CORP.

THE PARSON SLIPS A COG (Atla—Rel. Wk. of Nov. 22).—Rev. I. O. You and two of the female congregation of his church have been attending a convention in a certain town, at the conclusion of which they start for home on the boat. On the same boat is a female vaudeville company which is accompanied by a few college boys bent on a good time. The parson becomes interested in the youngsters, much to the astonishment and indignation of the two Deaconesses. The parson sneaks away from the women and goes to the upper deck of the boat, where the youngsters are dancing and having the time of their lives.

Upon his approach the girls get him mixed in the festivities, and he, being missed by the women of his party, is immediately sought by them, but is hidden by the girls until the women get out of the way. The boat stops at Ocean Grove for two hours and everybody goes ashore for recreation. The parson gets into the merry company again, but is soon missed and the women find him on a bench in the grove with one of the girls and sneak him on board the boat. After he has been knocked over by swings, merry-go-rounds, etc., the parson is about all in when the boat reaches its destination. The college boys bid goodby to the girls, as they are going back on the boat's return trip. The parson is seen at home, swearing "Never Again."

PICTURE PLAYHOUSE FILM CO., INC.

THE GRANDEE'S RING (Five parts).—The cast: Earl Beebe, Helene Wallace, A. Sears Pruden, H. Tudor Morsell, Kenneth MacDougall.

David Saunders and his daughter Shirley in company with Prof. Sinclair of Watson College are staying at the Saunders' ranch on the Mexican border. Shirley, despite a warning to keep away from the Rio Grande, insists on riding in that direction and is captured by some marauding Mexican bandits. She is rescued in thrilling manner by Carlos DeLaBarra, scion of an old Castilian family and a strange attachment springs up between them.

Later Shirley and her father return to the East and through the kindness of Saunders, Carlos is entered in Watson College, where he and his room mate, Jack Foster, proceed to make reputations on the baseball field. Four years have passed and both Jack and Carlos are deeply in love with Shirley, who in turn is in love with them.

Finally after a series of exciting incidents in which a championship baseball game plays an important part, Shirley is brought to the realization of true love and is won by Carlos through the medium of a dream in which she finds the true character of both boys.

V-L-S-E., INC.

THE ALSTER CASE (Essanay)—5 Parts—Dec. 6).—The cast: Bryant Washburn, John H. Cossar, Ruth Stonehouse, Anne Leigh, Louise Crolius, Betty Scott, Arthur W. Bates, Roderick LaRoque.

Miss Cornelia Alster, a wealthy spinster, secretly makes George Swan, a poor lawyer's clerk, executor of her estate. That night, she goes to a theatre and returns home unexpectedly, discovers her two wards, Beatrice and Linda, in, what she thinks, is an affair with two men.

As a matter of fact, Linda is fighting Keith, the butler, who is using some knowledge of her to force her to give him money. Beatrice is entertaining her sweetheart, Allen Longstreet, a young inventor.

Miss Alster waits in her room, determined to see who the men are. The next day she is found murdered. Trask, a noted detective, is put on the trail. He runs down five clues, the last leading to the criminal. It is a baffling story and an unexpected denouement. The criminal is in the cast. Which one do you think committed the crime?

CIRCLE FILM CORPORATION.

THOU SHALT NOT KILL (Five-parts, Dec. 13.—The cast: Rose Coghlan, Chas. Coghlan and others.

Judge Meredith, of Lexington, Kentucky, has two sons, Harry and Douglas, Harry, the younger, being a Civil Engineer, and Douglas, the elder, an Attorney-at-law.

At the opening of the story, Judge Meredith returns home in the evening, after having sentenced to death James Wilmot, who has been found guilty. Shortly afterwards, Harry, the younger son, goes to the mountains of Kentucky on his first job, to survey a branch railroad. He falls in love with a mountain girl and is secretly married to her. He continues his habit of drinking, which causes much friction with Zeke, the father of the girl. A tramp visits the mountains and is arrested for trespassing upon the neighborhood. Out of revenge, he sets fire to the neighbor's place. Meantime, the little mountain girl wife has written to Judge Meredith that his son is drinking and not attending to his work, which causes the Judge to send his son, Douglas, to the mountain to correct the younger brother.

Harry has an altercation with his wife's father in the presence of the Sheriff and Deputy, and threatens to "get even," with his father-in-law. At this time, the Sheriff appoints Zeke, and his son Jack, deputies to assist him in tracking and arresting the tramp for his crime. A little later, Harry Meredith returns to the cabin in hopes of seeing his young wife and sets his shot gun, which was presented him by his brother. Harry bears his father-in-law approaching and conceals himself. Zeke coming upon the tramp attempts to arrest him and is fatally shot. The tramp escapes through the under-brush. Harry goes to the assistance of his father-in-law who dies in his arms. In this position, his own shot-gun still hot from the discharge of its load, Harry is found by the Sheriff, and is taken into custody on the charge of murder. The young wife also witnesses the incriminating scene, and suffers the agonies of torment between her love for her reckless young husband and her duty as a Kentucky mountain girl to avenge her father's death.

Meantime, Harry's mother, while attending a social function, has a premonition that her boy is in danger, and goes to the mountains to see him. She learns that he is accused of murder and telegraphs her husband, the Judge, to come at once. That same night the Judge has read in the newspaper that the man, James Wilmont, has been found to be absolutely innocent by the death-bed confession of the real murderer and immediately upon the head of this he receives his wife's telegram that his own son is accused of murder. He leaves at once to join her. Harry Meredith is tried and convicted upon circumstantial evidence, which apparently leaves no room for doubt that he committed the crime, is sentenced to death and is executed. The tramp having been crushed between freight cars, sends for the Priest, on the night of the day of the execution, confesses the crime, thus proving Harry Meredith innocent.

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(*Continued on page* 1915.)

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Width of house.....Length of throw.....

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1880, 1882.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).

BIG U.

Nov. 18—No release this week.
Nov. 24—The Trap that Failed (Drama).
Nov. 25—No release this day.
Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).

BISON.

Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).

GOLD SEAL.

Nov. 16—Manna (Two parts—Drama).
Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).

IMP.

Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).

JOKER.

Nov. 13—Subject not yet announced.
Nov. 20—Chilis and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—Title not decided.

LAEMMLE.

Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.
Nov. 25—The Mayor's Decision (Three parts—Modern Political—Drama).
Nov. 28—Inside Facts (Drama).
Dec. 2—Gilded Youth (Three parts—Drama).
Dec. 3—The Devil and Idle Hands (Drama).
Dec. 5—Does it End Right? (Drama).
Dec. 9—No release this week.
Dec. 12—No release this week.
Dec. 16—The Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 19—No release this day.

L-KO.

Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).

NESTOR.

Nov. 13—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).
Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).
Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.
Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).
Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).

POWERS.

Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.
Nov. 25—Lady Baffles and Detective Duck in "Kidnapping the King's Kids"—Comedy).
Nov. 27—The Mirror of Justice (Drama).
Dec. 2—The Three Jeanettes (Vaudeville Act).
—The Life of the Salamander (Ditmar's Educational).
Dec. 3—His good Name (Two parts—Heart-Interest—Drama).
Des. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature's Monstrosities (Ditmars Educational).
Dec. 11—No release this day.
Dec. 16—No release this day.

REX.

Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 23—No release this day.
Nov. 28—The Kingdom of Nosey Land (Three parts—Fairy Story).
Nov. 30—No release this day.
Dec. 5—Under a Shadow (Two parts—Mystery—Drama).
Dec. 7—No release this day.
Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).
Dec. 14—No release this day.
Dec. 19—The Bachelor's Christmas (Three parts—Drama).

VICTOR.

Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.

UNIVERSAL SPECIAL FEATURE.

Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.). Last Instaliment.
Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama).
Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Two parts—Drama).
Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 22—The Key to the Past (Two parts—Drama).
Nov. 26—The Bluffers (Drama).
Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).
Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).
Dec. 13—The Solution of Society (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).

BEAUTY.

Nov. 27—Cupid Beats Father (Comedy).
Nov. 30—Billy Van Deusen and the Merry Widow (Comedy).
Dec. 4—Making Over Father (Comedy).
Dec. 7—Pretenses (Comedy—Drama).
Dec. 11—Nobody's Home (Comedy).
Dec. 14—A Girl, a Guard, and a Garret (Comedy—Drama).
Dec. 18—Two Hearts and a Thief (Comedy).

CASINO.

Nov. 28—Widow Wins (Comedy).
Dec. 5—A Tangle in Hearts (Comedy).
Dec. 12—Curing Cissy (Comedy).
Dec. 19—Cissy's Innocent Wink (Comedy).

CENTAUR.

Nov. 25—Stanley and the Slave Traders (Two parts—Drama).
Dec. 2—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama).
Dec. 9—Stanley in Darkest Africa (Two parts—Animal—Drama).
Dec. 16—The Arab's Vengeance (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)
Dec. 11—Curly (Three parts—Drama).

CUB.

Nov. 26—A Deal in Indians (Comedy).
Dec. 3—A Shot Gun Romance (Comedy).
Dec. 10—Doctor Jerry (Comedy).
Dec. 17—(Title later).

FALSTAFF.

Nov. 22—The Postmaster of Pineapple Plains (Comedy).
Nov. 25—The Villainous Vegetable Vender (Comedy).
Nov. 29—Foiling Father's Foes (Comedy).
Dec. 2—Checking Charlie's Child (Comedy).
Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 9—Clarence Cheats at Croquet (Comedy).
Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).

GAUMONT.

Nov. 23—See America First (No. 11—New Haven, Hartford, Conn—Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Nov. 30—See America First (No. 12—Lake Mohonk, N. Y.—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 7—See America First (No. 13) (Scenic).
—Keeping Up With the Joneses (Cartoon).
Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1920.)

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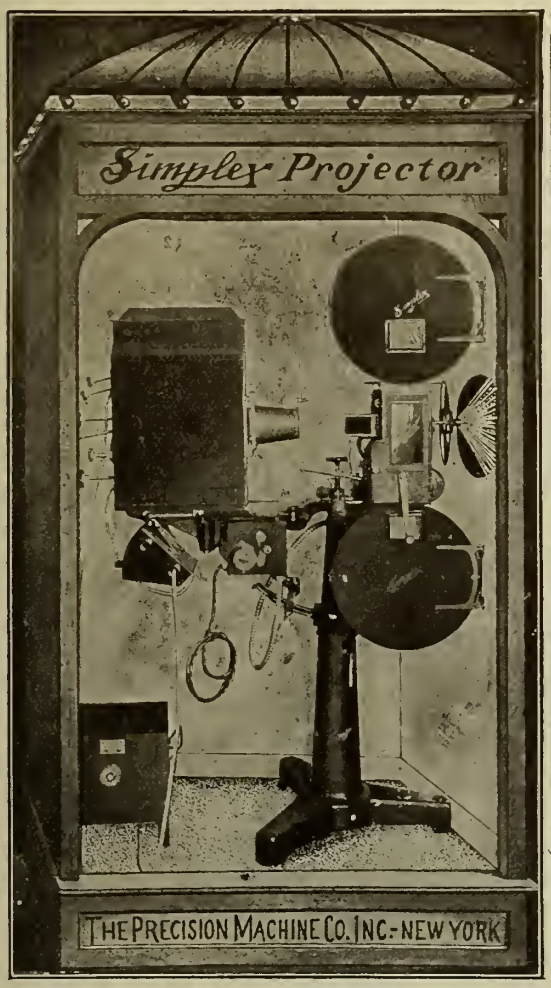

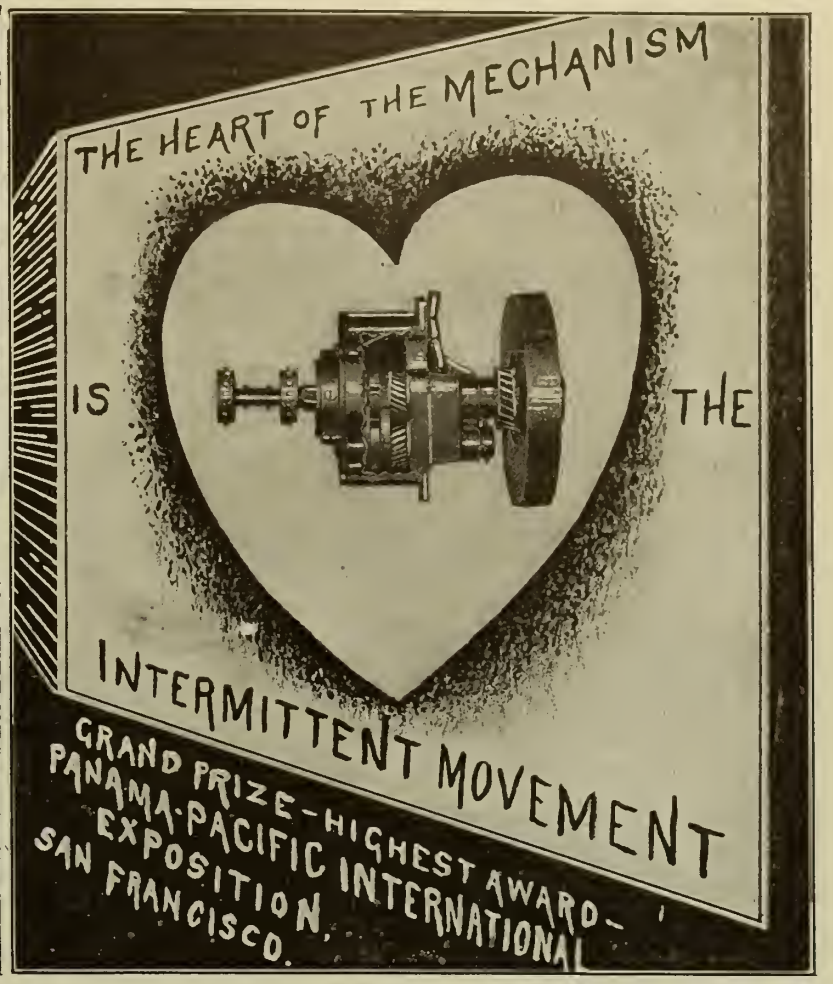

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1880, 1882.)

(*Mutual Releases continued from page* 1918.)

MUSTANG.
Dec. 3—Broadcloth and Buckskin (Two parts Comedy—Drama).
Dec. 4—Film Tempo (Three parts—Comedy—Drama).
Dec. 10—There's Good in the Worst of Us (Two parts—Western—Drama).
Dec. 17—In the Sunset Country (Two parts—Western—Drama).

MUTUAL WEEKLY.
Dec. 2—Number 48, 1915 (Topical).
Dec. 9—Number 49, 1915 (Topical).
Dec. 16—Number 50, 1915 (Topical).

NOVELTY.
Dec. 1—Betty Burton, M. D. (Comedy).
Dec. 6—A Janitor's Joyful Job (Comedy).
Dec. 8—Army and Navy Football Game of 1915 (Sports).
Dec. 13—The Book Agent (Comedy).
Dec. 15—A Musical Mix-up (Comedy).

RELIANCE.
Dec. 5—The Stab (Two parts—Drama).
Dec. 8—Her Mother's Daughter (Three parts—Drama).
Dec. 12—The Wayward Son (Two parts—Dr.).
Dec. 19—The Opal Pin (Two parts—Detective—Drama).

RIALTO.
Dec. 1—Lessons in Love (Three parts—Comedy—Drama).
Dec. 15—The Secret Agent (Three parts—Drama).

THANHOUSER.
Nov. 28—All Aboard (Comedy).
Nov. 30—The Crimson Sabre (Two Parts—Dr.).
Dec. 5—The House Party at Carson Manor (Drama).
Dec. 7—His Vocation (Two parts—Circus—Drama).
Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).

THAN-O-PLAY.
Nov. 27—The Valkyrie (Three parts—Drama).
Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.
Dec. 2—The Forbidden Adventure (Five parts—Drama) (No. 49).
Dec. 9—The Buzzard's Shadow (American—Five parts—Drama) (No. 50).
Dec. 16—The Mill on the Floss (Thanhouser—Five parts—Drama) (No. 51).

NORTH AMERICAN FILM CORPORATION.
Nov. 1—The Diamond from the Sky, No. 27, "Mine Own People" (Two parts—Drama).
Nov. 8—The Diamond from the Sky, No. 28, "On the Wings of the Morning" (Two parts—Drama).
Nov. 15—The Diamond from the Sky (No. 29, "A Deal with Destiny"—Two parts Drama).
Nov. 22—The Diamond from the Sky (No. 30, An American Earl) (Two parts—Drama).

SIGNAL FILM CORPORATION.
Dec. 13—The Girl and the Game (No. 1) (Two parts—Drama).

Associated Film Sales Corp.

Releases for week of Nov. 22:
The Fighting Minister (Santa Barbara—Two parts—Drama).
The Bitter Cup (Ramona—Two parts—Drama).
A Friend in Need (Alhambra—Two parts—Drama).
The Goat (Empire—Two parts—Drama).
The Parson Slips a Cog (Atla—Comedy).
Ike Goes to the Front (Federal—Comedy).
Sammy, the Cub Reporter (Banner—Com.).
The Courting of Miss Fortune (Deer—Comedy).

Releases for week of Nov. 29:
The Yellow Streak (Santa Barbara—Two parts—Drama).
The Comeback (Ramona—Two parts—Drama).
The Bitter Dregs (Alhambra—Two parts—Drama).
The Rescue (Empire—Two parts—Drama).
Ike With the German Army (Alta—Comedy).
Elsie's Ambition (Federal—Comedy).
Aunt Tillie's Elopement (Banner—Comedy).
Rube's Delirium (Deer—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.
Nov. 15—His Conquered Self (Three parts—Drama).
Nov. 22—A Gentleman's Agreement (Three parts—Drama).

GLOBE.
Nov. 22—The Sultan's Paradise (Picturesque Turkey (Scenic).
Dec. 6—Sugar Cane Growing (Mascarent Islands—Industry).

GOLD ROOSTER PLAYS.
Nov. 19—Mary's Lamb (Five parts—Comedy).
Nov. 26—At Bay (Five parts—Drama).
Dec. 3—The House of Fear (Five parts—Dr.).
Dec. 10—The Greater Will (Five parts—Drama).

PANAMA FILMS.
Nov. 18—Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts—Drama).
Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14 (Two parts—Drama).

PATHE.
Nov. 15—New Adventures of Wallingford, No. 7, "The Bang Sun Engine" (Two parts—Drama).
Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders")(Two parts—Comedy).
Nov. 22—An Intimate Study of Birds, No. 11 (Educational).
Nov. 29—New Adventures of Wallingford, No. 9 (Two parts—Comedy).
Dec. 6—New Adventures of Wallingford (No. 10—Two parts—Comedy).

PATHE NEWS.
Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).
Nov. 17—Number 92, 1915 (Topical).
Nov. 20—Number 93, 1915 (Topical).
Nov. 24—Number 94, 1915 (Topical).
Nov. 27—Number 95, 1915 (Topical).
Dec. 1—Number 96, 1915 (Topical).
Dec. 4—Number 97, 1915 (Topical).

PATHECOLOR.
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).
Dec. 8—A Rose Among the Briers (Colored—Three parts—Drama).

PHOTOCOLOR.
Nov. 21—Bamboo and Its Uses (Industrial—Colored).
Dec. 12—Picturesque Hanoi (French Ind-China—Colored—Scenic).

PHUNPHILMS.
Nov. 15—Tinkering with Trouble (Comedy).
Nov. 22—Great While It Lasted (Comedy).
Nov. 29—Ragtime Snap Shots (Comedy).
Dec. 6—A Foozle at a Tea Party (Comedy).

PUNCH.
Nov. 17—Whiffles' Busted Date (Comedy).
Dec. 12—Max Hits the High Spots (Two parts—Comedy).

STARLIGHT.
Nov. 13—Bungling Burglars Burgle (Comedy).
Nov. 20—All Dolled Up (Comedy).
Nov. 27—A Squabble for a Squab (Comedy).
Dec. 4—Hot Heads and Cold Feet (Comedy).
Dec. 11—Deep Dyed Dubs (Comedy).

VICTORY.
Dec. 1—The Gold Cobra (Three parts—Dr.).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.
Dec.—The Warring Millions (Topical).

CIRCLE FILM CORPORATION.
Nov. 13—Thou Shalt Not Kill (Five parts—Drama).

CORT FILM CORPORATION.
Dec.—Whirl of Life (Drama).

EQUITABLE FILM CORPORATION.
Nov. 15—The Cowardly Way (Drama).
Nov. 22—A Daughter of the Sea (Five parts—(Drama).
Nov. 29—Not Guilty (Triumph—Five parts—Drama).
Dec. 6—The Warning (Triumph—Drama).

FOX FILM CORPORATION.
Nov. 1—Carmen (Six parts—Drama).
Nov. 8—The Blindness of Devotion (Five parts—Drama).
Nov. 15—A Woman's Past (Five parts—Dr.).

GREAT NORTHERN FILM CO.
Nov.—For Her Son (Four parts—Drama).

IDEAL FILM SERVICE.
Nov.—Florence Nightingale (Four parts—Dr.).

INDIAN FILM CO.
Nov.—Russian Battlefields (Four parts—Topical).

IVAN FILM PRODUCTIONS, INC.
Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.
Nov. 22—One Million Dollars (Rolfe—Five parts—Drama).
Nov. 29—Barbara Frietchie (Popular Plays & Players—Five parts—Drama).
Dec. 6—A Yellow Stream (Columbia—Five parts—Drama).

OCEAN FILM CORPORATION.
Nov.—Life Without Soul (Five parts—Dr.).

PARAMOUNT PICTURES CORPORATION.
Nov. 22—Chimmie Fadden Out West (Lasky—Four parts—Comedy).
Nov. 25—A Gentleman from Indiana (Pallas—Five parts—Drama).
Nov. 29—The Prince and the Pauper (Famous Players—Five parts—Drama).
Dec. 2—Mr. Grex of Monte Carlo (Lasky—Five parts—Drama).
Dec. 6—"Jane" (Morosco—Five parts—Com.).
Dec. 9—The Unknown (Lasky—Five parts—Drama).
Dec. 13—The Cheat (Lasky—Five parts—Drama).
Dec. 16—The Reform Candidate (Pallas—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.
November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.
November—The Other Girl (Comedy—Drama).

THE ADRIATIC FILM CO.
Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.
Releases for week of Nov. 28:
Matrimony (Kay-Bee—Drama).
The Sable Lorcha (Fine Arts—Drama).
Stolen Magic (Keystone—Comedy).
His Father's Footsteps (Keystone—Com.).
Releases for week of Dec. 5:
Double Trouble (Fine Arts—Drama).
The Golden Claw (Kay-Bee—Drama).
The Best of Enemies (Keystone—Comedy).
A Janitor's Wife's Temptation (Keystone—Comedy).

WORLD FILM CORPORATION.
Nov. 22—Body and Soul (Frohman—Drama).
Nov. 29—The Sins of Society (Brady—Drama).
Dec. 6—The Gray Mask (Shubert—Drama).
Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Camille (Shubert—Drama).
Dec. 27—Over Night (Brady—Drama).

V-L-S-E, INC.
Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).
Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).
Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.
Nov. 17—The Politicians (Kleine—Drama).
Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).
Dec. 15—Bondwomen (Kleine—Five parts—Drama).

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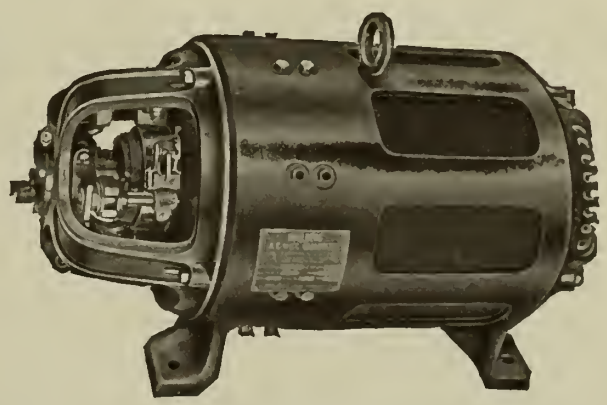

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1880, 1882.)

General Film Company

RELEASE DAYS.

Monday—Essanay, Kalem, Lubiin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vim, Vitagraph.

Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).
Nov. 23—Love's Enduring Flame (Special—Two parts—Drama).
Nov. 24—The Reproach of Annesley (Special—Three parts—Drama).
Nov. 25—The Man from Town (Drama).
Nov. 26—Two Daughters of Eve (Drama) (Biograph Rissue No. 25).
Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nabob (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dec. 8—A Poor Relation (Special—Three parts—Drama).
Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).

EDISON.

Dec. 4—Microscopic Pond Life (Educational).
—The Sufferin' Baby (Comedy).
Dec. 8—Mary (Drama).
Dec. 10—Faith and Fortune (Special—Three parts—Drama).
Dec. 11—The Lone Game (Drama).
Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).

ESSANAY.

Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).
Nov. 22—The Law's Decree (Special—Three parts—Drama).
Nov. 23—The Papered Door (Special—Three parts—Drama).
Nov. 24—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 26—Broncho Billy's Love Affair (W-Dr.).
Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).
Dec. 7—The Power of Publicity (Special—Two parts—Drama).
Dec. 8—Dreamy Dud in Love (Cartoon—Comedy).
—A Scenic Subject on same reel.
Dec. 9—The Merry Models (Comedy).
Dec. 10—The Escape of Broncho Billy (Western—Drama).
Dec. 11—Blind Justice (Special—Three parts—Drama).

KALEM.

Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 22—The Model's Adventure (Special—Three parts—Drama).
Nov. 23—Oh, Doctor! (Burlesque-Comedy).
Nov. 24—An Enemy of Mankind (No. 1 of the "Stingaree" Series) (Special—Three parts—Drama).
Nov. 26—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Dr.).
Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 29—The Luring Lights (Special—Four parts—Drama).
Nov. 30—Only a Country Girl (Comedy).
Dec. 1—A Voice in the Wilderness (No. 2 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).
Dec. 6—The Money Gulf (Special—Three parts—Modern—Drama).
Dec. 7—Minnie the Tiger (Burlesque—Comedy).
Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 13—The Glory of Youth (Special—Four parts—Drama).
Dec. 14—Almost a King (Burlesque—Comedy).
Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).
Nov. 29—The Legend of the Poisoned Pool (Drama).
Nov. 30—Which is Which? (Comedy).
Dec. 1—The Taint (Special—Three parts—Drama).
Dec. 2—The Silent Man (Special—Two parts—Drama).
Dec. 3—With Stolen Money (Drama).
Dec. 4—And the Parrot Said—? (Comedy).
Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).
Dec. 13—The Moment Before Death (Drama).
Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).

MINA.

Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).

SELIG.

Nov. 29—Just As I Am (Special—Two parts—Drama).
Nov. 29—Hearst-Selig News Pictorial No. 95, 1915 (Topical).
Nov. 30—Bad Man Bobbs (Western—Drama).
Dec. 2—The Love of Loti San (Special—Three parts—Drama).
Dec. 2—Hearst-Selig News Pictorial No. 96, 1915 (Topical).
Dec. 4—A Jungle Revenge (Jungle Zoo Animal—Drama).
Dec. 6—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Drama).
Dec. 6—Hearst-Selig News Pictorial No. 97 1915 (Topical).
Dec. 7—Orders (Drama).
Dec. 9—Hearst-Selig News Pictorial No. 98, 1915 (Topical).
Dec. 11—The Baby and the Leopard (Jungle-Zoo Animal—Drama).
Dec. 13—The Coquette's Awakening (Special—Two parts—Drama).
Dec. 13—Hearst-Selig News Pictorial No. 99, 1915 (Topical).
Dec. 14—On the Eagle Trail (Drama).
Dec. 16—The Making of Crooks (Special—Three parts—Drama).
Dec. 16—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
Dec. 18—Jungle Justice (Jungle Zoo—Animal—Drama).

VIM.

Nov. 26—Pressing Business (Comedy).
Dec. 3—Love, Pepper and Sweets (Comedy).
Dec. 10—Strangled Harmony (Comedy).
Dec. 17—Speed Kings (Comedy).

VITAGRAPH.

Nov. 29—One Plus One Equals One (Comedy).
Nov. 30—The Mystery of the Empty Room (Special—Two parts—Drama).
Dec. 1—A Scandal in Hickville (Comedy).
Dec. 2—The Conquest of Constantia (Comedy—Drama).
Dec. 3—The Home Cure (Comedy).
Dec. 4—Cal Marvin's Wife (Broadway Star Feature—Special—Three parts—Drama).
Dec. 6—Her Last Flirtation (Comedy).
Dec. 7—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama).
Dec. 8—Sonny Jim's First Love Affair (Comedy-Drama).
Dec. 9—Sam's Sweetheart (Drama).
Dec. 10—Rooney's Sad Case (Comedy).
Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).
Dec. 13—Benjamin Bunter, Book Agent (Comedy—Drama).
Dec. 14—A Question of Right or Wrong (Special—Two parts—Drama).
Dec. 15—The Faith of Sonny Jim (Comedy—Drama).
Dec. 16—The Flower of the Hills (Drama).
Dec. 17—The Deceivers (Comedy).
Dec. 18—A Man's Sacrifice (Broadway Star Feature—Special—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 23—Saints and Sinners (Special—Three parts—Drama).
Dec. 4—Cal Marvin's Wife (Special—Three parts—Drama).
Dec. 7—Wasted Lives (Special—Three parts—Drama).
Dec. 18—A Man's Sacrifice (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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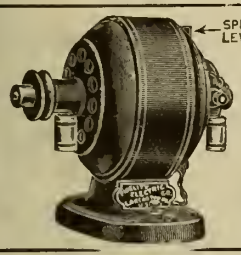

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A Selig drama released Monday, December 13th, in two heart-stirring reels. Features KATHLYN WILLIAMS, supported by a carefully selected company of players. "ON THE EAGLE TRAIL," a Selig one-reel Western drama with Tom Mix, released Tuesday, December 14th. "THE GOLDEN SPURS," a Selig two-reel drama, presenting British army life in India. With BESSIE EYTON and WHEELER OAKMAN, and released Thursday, December 16th. "JUNGLE JUSTICE," a Selig one-reel wild animal drama with Fritzi Brunette, Earle Foxe and Al Filson. Released Saturday, December 18th. Hearst-Selig News Pictorial every Monday and Thursday.

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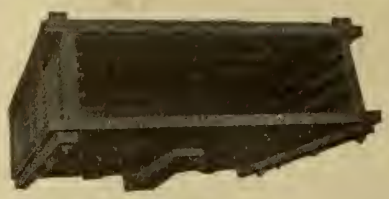

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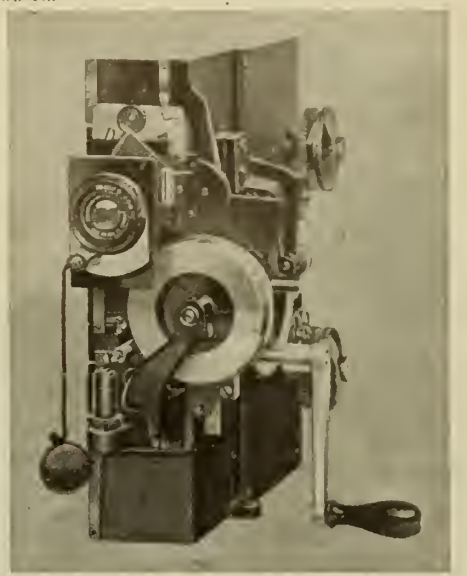

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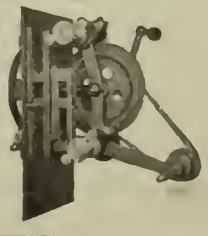

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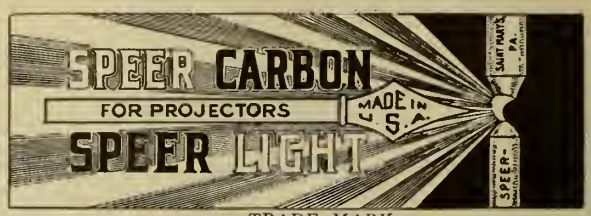

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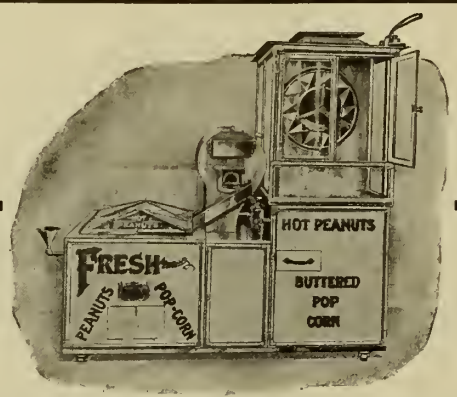

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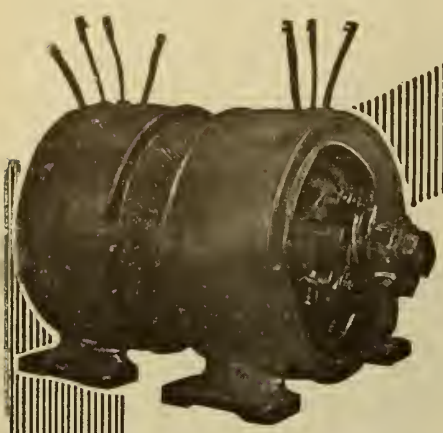

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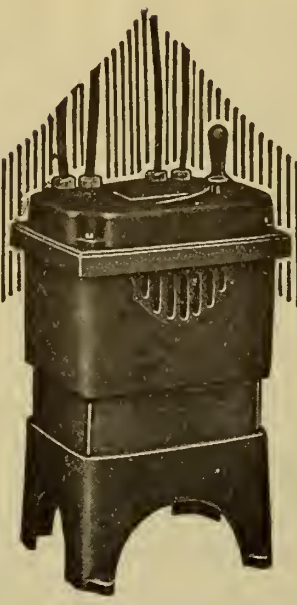

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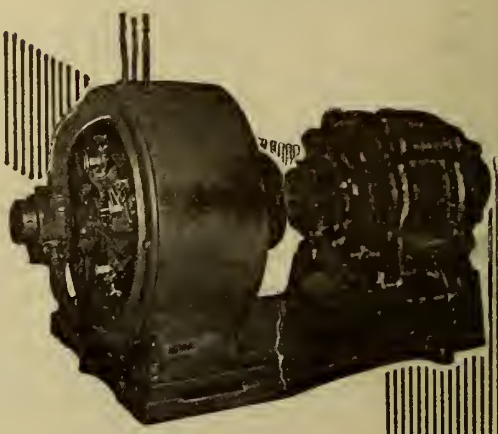

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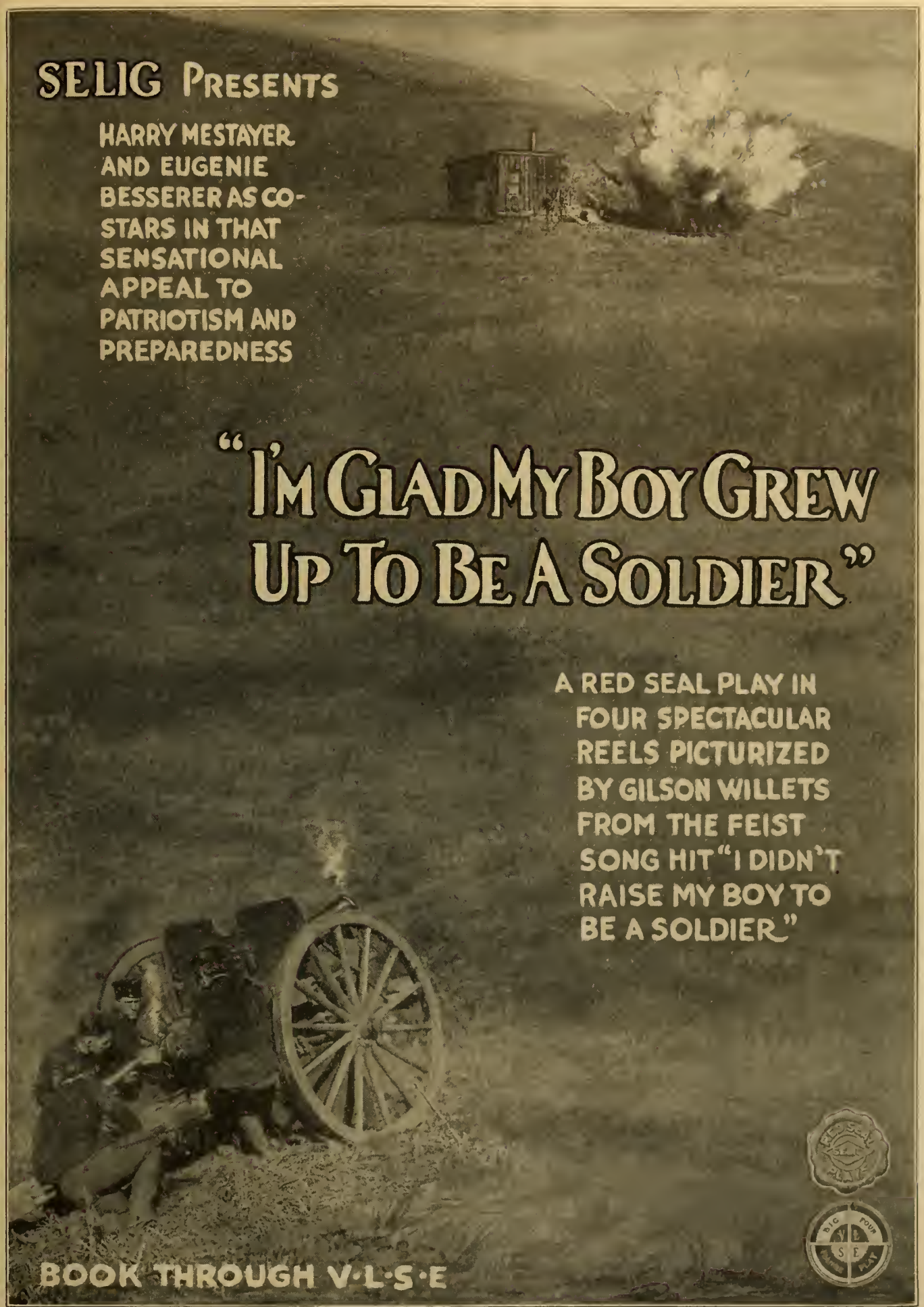
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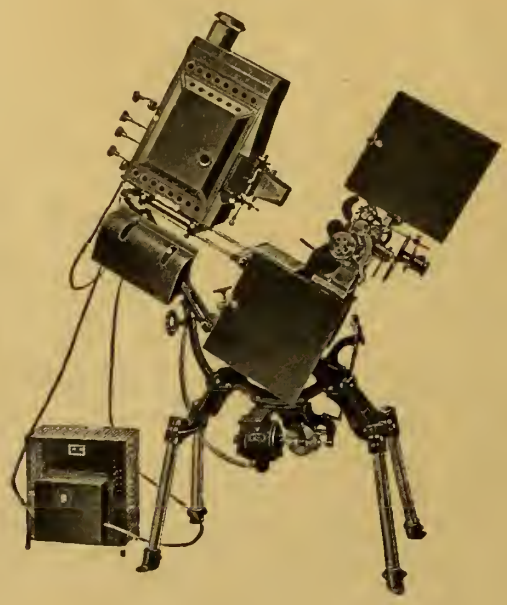

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THE FILM INDEX

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He kidnaps the girl, takes her to a mountain lodge, chains her to the floor.

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She hates him, but is awed by his overpowering mastery.

His reckless daring, his brute force win her admiration, but pride will not let her yield.

One day, goaded by his deliberate taunts, she fells him with a blow.

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The mothering love for the helpless comes to play.

The man child is hers to care for.

And a great love is born.

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1600 BROADWAY, - NEW YORK

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THE UNIVERSAL FILM MANUFACTURING COMPANY desires to secure immediately, the very best name for a new brand of feature film plays, these plays to be the very finest of their kind ever filmed, and to the person who sends in the most appropriate name on or before MIDNIGHT OF DECEMBER 10th, the UNIVERSAL will PAY ONE HUNDRED DOLLARS ($100) IN SPOT CASH. The UNIVERSAL FILM MANUFACTURING COMPANY will release this new brand of features under the brand name that is chosen from the names sent in.

SHOULD MORE THAN ONE PERSON SEND IN THE EXACT SAME NAME CHOSEN BY THE UNIVERSAL FILM MFG. CO. EACH PERSON WILL RECEIVE $100.

In sending in your name suggestion for this new brand, bear in mind these several important points: first: this new brand will be of a class and character which will be adequately described as distinctive moving picture achievements. The name MUST BE SHORT and names composed of a single syllable will be given preference over names containing more than the one syllable. The name must lend itself to several things, i. e., the adaptability in trade mark designing—to psychological advertising possibilities and most of all, IT MUST BE SIMPLE AND EASILY PRONOUNCED so as to be EASILY REMEMBERED.

The name must carry a certain punch to it—must personify CLASS AND QUALITY in its very highest form and must have something about it that will clearly distinguish this new brand from the ordinary brand names. The title, after it has been chosen by the officials of the UNIVERSAL, will be announced in all the leading moving picture trade-papers, together with the name of the person who suggested it. You may send in one name or a hundred names. The number of names you suggest makes no difference—but, KEEP IN MIND, WHAT IS WANTED, from the above description. Your suggestions for brand names MUST REACH THIS OFFICE NO LATER THAN MIDNIGHT OF DECEMBER 10th.

ADDRESS YOUR REPLIES TO THE BRAND NAME EDITOR OF THE

UNIVERSAL
FILM MANUFACTURING CO.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

Announces for its next Release

The talented young stage favorite

MISS ALICE BRADY

In a drama of sustained interest

"The Woman in 47"

Miss Brady's services have been secured for this part by special arrangement with Mr. Lewis J. Selznick

A satisfactory termination of its agreement with the Pathé Exchange, Inc., having been secured, a new and advantageous contract has been entered into for having all pictures

Released through the World Film Corporation

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL President

EIGHTEEN EAST FORTY-FIRST STREET , , , , NEW YORK

Food for Thought

Paramount Pictures

bring a large clientele to your theatre.

PARAMOUNT SERVICE helps you to increase the patronage and to keep the public pleased.

This is because PARAMOUNT has been thought out step by step—first the best program obtainable, then an abundant variety of advertising for the exhibitor's use, backed up by a national advertising campaign.

All of this has been done with the one purpose of enabling the exhibitor to give a consistently high class performance and to draw the better class of patrons to his theatre—*a large per cent. of whom have not yet begun to attend motion picture shows.*

Every successful business in the world has been established by systematic, persistent, upbuilding work. That is the way the PARAMOUNT exhibitor is building his business.

You can do the same thing.

Ask our nearest exchange to tell you more about it.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

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PARAMOUNT

DANIEL FROHMAN

PRESENTS

A FAITHFUL PICTURIZATION OF

DENMAN THOMPSON'S

IMMORTAL RURAL CLASSIC,

DREAMING OF SON AND LOVER, FAR AWAY.

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER. Treasurer and General Manager

48 FAMOUS FEATURES A YEAR

PROGRAM

"THE OLD HOMESTEAD"

UNCLE JOSH FINDS HIS WANDERING BOY AT LAST.

UNCLE JOSH REUNITES THE LOVERS

The greatest single triumph of the American Stage.

In Five Parts

Released December 23rd.

THE FOLKS AT THE OLD HOMESTEAD LONG FOR REUBEN'S RETURN

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Canadian Distributors—
Famous Players
Film Service, Ltd., Calgary—
Montreal—Toronto

48 FAMOUS FEATURES A YEAR

PARAMOUNT

Jesse L. Lasky

announces for DECEMBER on the

PARAMOUNT PROGRAM

Dec. 2nd

Theodore Roberts in "Mr. Grex of Monte Carlo,"

a picturization of E. Phillips Oppenheim's widely read novel which appeared in the Saturday Evening Post.

Dec. 9th

Lou-Tellegen in "The Unknown,"

Based on I.A.R. Wylie's novel "The Red Mirage" by arrangement with Bobbs-Merrill Co.

Dec. 13th

Fanny Ward in "The Cheat,"

by Hector Turnbull, Produced by Cecil B. DeMille.

Dec. 20th

Valeska Suratt in "The Immigrant,"

by Marion Fairfax.

LASKY

JESSE L. LASKY

120 West 41st Street,

Jesse L. Lasky *President* Samuel Goldfish

PROGRAM

It's just as easy to be a
Lasky exhibitor as it is
to be just an exhibitor.

—and you make more money at it!

If you exhibit photoplays

—why not exhibit the best photoplays?

The public knows

—that the name of Lasky displayed outside your theatre and on your screen means that you are giving the best in photoplays.

In the United States

—Lasky productions are released exclusively through Paramount Pictures Corporation, and

In Canada

—through Famous Players Film Service, Ltd.

LASKY

FEATURE PLAY Co *Inc.*
New York City
Treasurer Cecil B. DeMille *Director General*

Paramount Pictures

Oliver Morosco

PRESENTS

CHARLOTTE GREENWOOD

AND

SYDNEY GRANT

IN

"JANE"

THE INTERNATIONALLY FAMOUS CHAS. FROHMAN COMEDY

PRODUCED BY

The Oliver Morosco Photoplay Co.

SPECIAL MUSIC CAN BE OBTAINED FOR THIS PRODUCTION FROM YOUR PARAMOUNT EXCHANGE.

RELEASED DEC. 6th ON THE PARAMOUNT PROGRAM

PUBLICITY OFFICE
222 W. 42nd STREET
NEW YORK, N.Y.

CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE LTD.
MONTREAL, TORONTO, CALGARY.

STUDIOS
201 NORTH OCCIDENTAL B'V'D.
LOS ANGELES, CALIF.

THE LITTLE GIRL IN THE BIG MOON

She sat all alone in the big moon and she was very, very lonely.
Her mother had forbidden her to see the only playmate she had.
She looked at the blinking lights of the far away city where her mother promised her some day she would find wealth and position.
But her heart was sad, for it was cold in the moon and she longed for the warmth of love.
Then the rich man her mother was seeking asked her to come and play.
She didn't know he wouldn't play fair, but her playmate did. He was watching and when the rich man hurt her so that she cried out with pain, he came and drove him away.
Then he whispered:
"I love you."
And she was very happy at last.
This beautiful story of a girl's love, so nearly wrecked by a vampire of society, is found in Essanay's five act photoplay —
"A DAUGHTER OF THE CITY"

Featuring
MARGUERITE CLAYTON
and E.H. CALVERT
Directed by E.H. Calvert
Written by H.S. Sheldon

Trademark Reg. U. S. Pat. Off.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago
George K. Spoor, President

BIG FOUR FEATURE PLAY V L S E

YOU CAN BOOK THEM WITHOUT LOOKING AT THEM

Why? Ask the exhibitor who knows Essanay. He will tell you all Essanay photoplays reach the highest standard of excellence. They are all clean and interesting. No other kind is released.

★★★★★★

Every spectator will hold his sides when he sees the next

LAUGH AND LIVE LONG

ESSANAY-CHAPLIN

2-act fun maker

"CHARLIE CHAPLIN'S BURLESQUE ON CARMEN"

★★★

"THE FABLE OF SISTER MAE WHO DID AS WELL AS COULD BE EXPECTED"
By George Ade — Dec. 15

"SNAKEVILLE'S CHAMPION"
A rollicking western comedy
Dec. 16

MIRTH IS THE BEST MEDICINE

★★★★★★

"RECKONING DAY"

A powerful and fascinating drama featuring
E. H. CALVERT and ELIZABETH BURBRIDGE
3 Acts — Dec. 14

G. M. ANDERSON

is presented in the thrilling western dramas
"BRONCHO BILLY'S MARRIAGE"
1 Act — Dec. 17
"A CHRISTMAS REVENGE"
2 Acts — Dec. 18

Book Through the General Film Co.

Trademark Reg U. S. Pat. 1907

Essanay

1333 ARGYLE ST., CHICAGO

George K. Spoor, President

WHO KILLED CORNELIA ALSTER

This is the fascinating problem
in Essanay's five-act feature

"The Alster Case"

Featuring

BRYANT WASHBURN, JOHN COSSAR
RUTH STONEHOUSE, ANNE LEIGH

Directed by J. Charles Haydon

Everyone loves a mystery. This drama contains the most puzzling problem and thrilling plot to be found on the screen.

"THE CRIMSON WING"

(In 6 acts)

By H. C. Chatfield-Taylor. Directed by E. H. Calvert.

Featuring E. H. CALVERT and RUTH STONEHOUSE

"IN THE PALACE OF THE KING"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring RICHARD C. TRAVERS and JUNE KEITH

"A BUNCH OF KEYS"

(In 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE RAVEN"

(In 6 acts)

A romance of the life of Edgar Allan Poe, founded on George C. Hazelton's play. Directed by Charles J. Brabin.

Featuring HENRY B. WALTHALL and WARDA HOWARD

"THE BLINDNESS OF VIRTUE"

(In 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten.

Featuring EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS"

(In 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring RUTH STONEHOUSE

"GRAUSTARK"

(In 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright.

Trademark Reg. U. S. Pat. Off.

Book through the V. L. S. E., Inc.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

BIG FOUR FEATURE PLAY V L S E

States already bought.

NEW YORK, including GREATER NEW YORK

PENNSYLVANIA	MAINE	ALABAMA
NEW JERSEY	RHODE ISLAND	VERMONT
MICHIGAN	VIRGINIA	NEW HAMPSHIRE
OHIO	NORTH CAROLINA	ILLINOIS
CONNECTICUT	SOUTH CAROLINA	WISCONSIN
MASSACHUSETTS	GEORGIA	

States Still Open

ARIZONA	OREGON	MARYLAND
ARKANSAS	OKLAHOMA	MISSOURI
CALIFORNIA	UTAH	MONTANA
COLORADO	WEST VIRGINIA	NEW MEXICO
DELAWARE	ALASKA	NORTH DAKOTA
DIST. of COLUMBIA	IDAHO	SOUTH DAKOTA
FLORIDA	INDIANA	TENNESSEE
MINNESOTA	KANSAS	TEXAS
MISSISSIPPI	IOWA	WASHINGTON
NEBRASKA	KENTUCKY	WYOMING
NEVADA	LOUISIANA	

WIRE for your territory quick—all of the states sold were taken up in **three weeks.**

Note: Fonda Bros., Stock Exchange, N. Y., bought all New England at a startling figure.

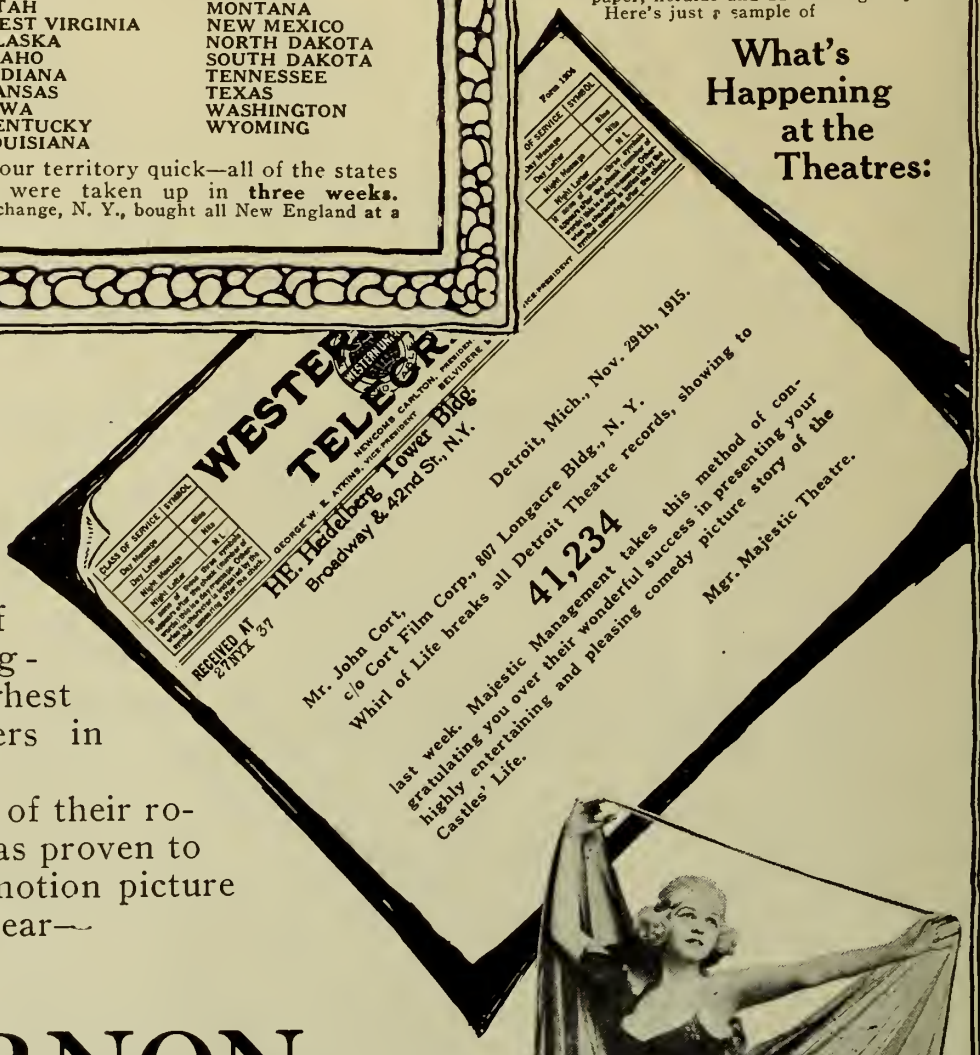
Mr. State Right Buyer

If you want a feature that every exhibitor is bound to want—that the public is crazy to see, get the rights on this Castle hit. Think: Producers of pictures have been after Vernon and Irene Castle every day, and we signed them up—only when we paid their price and promised the right sort of advertising.

Mr. Exhibitor

All you care about is the box office receipts. Well, read this telegram from a man who has tried it out—along with our paper, heralds and advertising helps. Here's just a sample of

What's Happening at the Theatres:


WESTERN UNION TELEGRAM
GEORGE W. E. ATKINS, VICE PRESIDENT
NEWCOMB CARLTON, PRESIDENT
CLASS OF SERVICE | SYMBOL
Day Message | Blue
Day Letter | Night
Night Message | N L
Night Letter
RECEIVED AT
Detroit, Mich., Nov. 29th, 1915.
Mr. John Cort,
c/o Cort Film Corp., 807 Longacre Bldg., N. Y.
Whirl of Life breaks all Detroit Theatre records, showing to
41,234
last week. Majestic Management takes this method of congratulating you over their wonderful success in presenting your highly entertaining and pleasing comedy picture story of the Castles' Life.
Mgr. Majestic Theatre.
HE. Hadelberg Tower Bldg.
Broadway & 42nd St., N.Y.

The most popular couple in the world: The Castles. The idols of the dancing world, the stars of Broadway's biggest hits, the highest priced performers in history.

This, the story of their romantic career, has proven to be the biggest motion picture surprise of the year—

Mr. and Mrs.

VERNON CASTLE

IN

"The Whirl of Life"

Story by Vernon Castle Adapted for screen by Catherine Carr

Directed by Oliver Bailey

All inquiries for territory or bookings are directed to

CORT FILM CORPORATION

John Cort, President. Longacre Building, New York

THE BIG "A" STANDS FOR QUALITY

"A"

HIS TURNING POINT

FIVE PARTS

Featuring

LEATRICE JOY and ANDREW A. ROGERS

A plot that grips. Climaxes that thrill. Actually bristling with unlooked for situations

Write, wire or phone for details of our "A B C" Plan for Exchanges

"A"

Associated Releases, Week of Dec. 13, 1915

2 reel Drama	Empire	"The Blight of Greed"
2 reel Drama	Ramona	"Your Only Friend"
2 reel Drama	Santa Barbara	"The Spectre"
2 reel Drama	Alhambra	"The Man In Him"
1 reel Comedy	Federal	"Ike Stops a Battle"
1 reel Comedy	Atla	"Going—Going—Gone"
1 reel Comedy	Banner	"The Spooners"
1 reel Comedy	Deer	"Taking Chances"

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. - 110-112 West 40th Street, New York

MUTUAL PROGRAM

MUTUAL FILM CORPORATION *Announces*

A CENTAUR STAR FEATURE

THE MYSTERY OF CARTER BREENE

Featuring

Crane Wilbur

A REMARKABLE DETECTIVE DRAMA
IN THREE REELS OF "BIG SCENES"

RELEASED DEC. 22nd
ON THE REGULAR MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL FILM CORPORATION *Announces*

A MUSTANG STAR FEATURE

AUTHOR! AUTHOR!

ONE OF THE FAMOUS
BUCK PARVIN SERIES *by*
C.E. VAN LOAN *featuring* ART ACORD

THREE REELS. RELEASED DEC. 25th
ON THE REGULAR MUTUAL PROGRAM

MUTUAL SPECIAL FEATURE

A MIND IN THE PAST

Go to your nearest Mutual Exchange. Ask to see "A Mind in the Past." Its amazing thrills will hold you spellbound. "A Mind in the Past" is, in itself, a powerful two-reel release, yet it is only one chapter—chapter eight—of the greatest continued photoplay ever produced—

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

Pile Up Big Profits!

Now you can obtain this big, magnificent production at surprisingly low cost. Exhibitors have piled up tremendous profits with "The Diamond From the Sky." Write in to the main office for full particulars. You can't afford to wait. Here is a real opportunity to get big crowds—to make big money. Write now and clinch "The Diamond From the Sky" for your theatre.

NORTH AMERICAN FILM CORPORATION
JOHN R. FREULER, President
71 West 23rd Street, NEW YORK CITY
North American Representatives at Every Mutual Exchange in America

69

MUTUAL SPECIAL FEATURE

WARNING

To Exhibitors and Imitators Of DAMAGED GOODS

Every person who exhibits or advertises for exhibition any motion picture which purports to be based upon Damaged Goods or in any way related to Damaged Goods, or uses in the advertising of any other film, any reference to or colorable imitation of the advertising and publicity matter circulated on Damaged Goods is liable to suit for damages and prosecution for copyright infringement.

The photoplay version of Damaged Goods is owned under copyright by the American Film Company, Inc., and it is released only through the Mutual Film Corporation as a Mutual Special Feature.

Legal remedy has been obtained against persons offering for rental to exhibitors imitations and infringements. Legal action will be instituted against any exhibitor exhibiting or advertising any such imitation or infringement.

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Ill.

MUTUAL PROGRAM

THE CLEAN UP

A two-part "Flying A" production—an intense sociological drama portraying activities of gamblers in society's lowest and highest strata, as exposed by a powerful newspaper.

Winifred Greenwood
and **Frank Borzage**
are presented in the leading roles.

Director—Charles Bartlett

Released December 20th

Yes Or No?

Here is a fanciful and pretty single-reel "Flying A" drama with
Alfred Vosburgh and Nell Franzen

Director—Reaves Eason

Released December 24th

Making a Man of Johnny

An American "Beauty" comedy with
Carol Holloway and John Sheehan

Director—James Douglass

Released December 21st

That Country Gal

If you're looking for a good laugh-getter, book this "Beauty" comedy
Neva Gerber and Lucille Warde

Director—James Douglass

Released December 25th

"Flying A" and "Beauty" Productions are distributed throughout the United States and Canada Exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL PROGRAM

Author! Author!

And still they come! "Author! Author!" is another of those side-splitting "Mustang" comedies that has jumped from "The Saturday Evening Post" into moving pictures. One of the "Buck Parvin and the Movies" series by Charles E. Van Loan, king of the modern humorists. Book published by George H. Doran Co., publishers.

The Special Cast

ART ACORD

Larry Peyton **Rea Berger**

and a host of other stars

Directed by William Bertram

"Author! Author!" is a scream. Acord does some marvelous roping and riding—and by superhuman strength, he actually throws a steer! Book it! It's a wonder!

Release Date December 25th

Two-Reel "Mustang" Subjects

In the Sunset Country

It's a wonderful Western drama, with

E. Forrest Taylor and Lizette Thorne

Directed by Frank Cooley **Release Date Dec. 17th**

The Pitch of Chance

A vivid, vigorous Western drama with

Helene Rosson and Jack Richardson

Directed by Frank Borzage

Release Date Dec. 24

All "Mustang" flims are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON
President

CHICAGO
ILLINOIS

MUTUAL SP

THE GIRL AND THE GAME

The New Stupendous Railroad Film Novel

featuring

Helen Holmes

The Fearless Film Star

Here you have the biggest, the most stupendous profit-pulling production, that ever has been presented.

"The Girl and The Game" tops them all and stands supreme — the pinnacle of motion picture achievement. Fifteen amazing two-act chapters—one chapter released each week beginning Dec. 27th. Drive home this point: "The Girl and The Game" means fifteen consecutive weeks of crowded houses—fifteen consecutive weeks of big box-office success.

Thrill After Thrill at Lightning Speed

Each chapter of this huge production is fairly alive with thrills—the big, red-blood thrills and the dare-devil action for which fearless Helen Holmes is famous. No man on earth is so capable of directing a thrill production as J. P. McGowan, who directs "The Girl and The Game." No living author is so capable of writing thrills as Frank H. Spearman, the great railroad author who wrote "The Girl and The Game." Each chapter is a distinct production—a distinct triumph in itself. The chapters are bound together by a strong skein of romance, love and suspense which carries over from chapter one to the last scene of chapter fifteen.

SPECIAL FEATURE

First Release Dec. 27th!

Sixty-eight Mutual Exchanges will release Chapter I, "Helen's Race With Death," on Monday, Dec. 27th. Make your bookings now!

Never Before Such Tremendous Publicity!

No film production has ever been given the vast publicity help that is now ready for exhibitors on "The Girl and The Game." Wonderful 1, 3 and 6 sheet posters by Palenske, the foremost poster artist of the world, heralds, banners, window-cards—everything! Big papers everywhere will print "The Girl and The Game" advertising, and the great story itself will be printed by leading papers, including:

New York World	*San Francisco Chronicle*
Pittsburgh Press	*St. Louis Globe-Democrat*
Atlanta Constitution	*Cleveland Leader*
Omaha Bee	*Philadelphia North American*
Buffalo Courier	*Memphis Commercial Appeal*
Indianapolis Star	*Milwaukee Sentinel*
Chicago Evening Post	*New Orleans Times-Picayune*
Detroit Journal	*Los Angeles Tribune*
Baltimore American	*Dallas Journal*
Boston Globe	*Seattle Post Intelligencer*

and a thousand other big American Newspapers.

You Must Act at Once—Now!

Now seize this opportunity! Wire, write or see at once "The Girl and The Game" department of your nearest Mutual exchange. Hurry! We must protect customers. That's why we say—Hurry!

Get in touch with your nearest Mutual exchange—or wire or write the home office, 71 West 23rd Street, New York. Hurry! Act quickly! *NOW!*

Signal Film Corporation

SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 So. State Street
CHICAGO, ILL.

MUTUAL PROGRAM

MUTUAL MASTERPICTURE

EDWIN THANHOUSER

Presents

THE MILL ON THE FLOSS

(In 5 Acts)

with

MIGNON ANDERSON

and a specially selected cast, notably

Harris Gordon and W. Eugene Moore

A spectacular and faithful adaptation of George Eliot's novel of the sublime devotion of a sister and brother.

Staged by W. Eugene Moore

THANHOUSER FILM CORP. New Rochelle N. Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

MUTUAL PROGRAM

They've Stood the Acid Test

of popular approval — these David Horsley productions

CUB COMEDIES
CENTAUR FEATURES
CENTAUR STAR FEATURES

They embrace subjects of interest in one, two and three reels, enacted respectively by these big drawing cards

GEORGE OVEY
BOSTOCK ANIMALS
CRANE WILBUR

They'll stand the test of *YOUR* patrons, too.

Book through your Mutual exchange.

In answering advertisements, please mention The Moving Picture World

Did the Doctor Do Right

In Chicago a physician, to save the and defective, refuses to prolong an

THE RED

Traces the life history of a girl born into she rid herself of the hereditary cur

Everyone will enjoy these

RUTH ROLAND

Produced by Balboa; Scenarios by Will M. Ritchey; Newspaper Stories by Al

Released De

The PATHE EXC

To Let the Baby Die?

world from a useless dependant infant's life. The new Pathe Serial

CIRCLE

a family with an ancestral taint. "Can se?" will soon be a universal question.

fascinating pictures, featuring

and FRANK MAYO

bert Payson Terhune. Complete in Fourteen Episodes of Two Parts Each

cember 18th

HANGE, Inc.

EXECUTIVE OFFICES:
25 W. 45th STREET
NEW YORK

Pathé

CYRIL

The most eminent of English actors

Supported by LOIS MEREDITH

in the 5 part GOLD ROOSTER play

The GREATER WILL

Scenario and direction by Harley Knoles
Produced by the Premo Film Co.

A story of pronounced heart interest
splendidly acted

RELEASED DECEMBER 10th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Proffers

MAUDE

Lois Meredith

Cyril Maude

EXCHANGE inc.

OFFICES
NEW YORK

Quality
Pictures Corporation
presents

Marguerite Snow
and Paul Gilmore in

ROSEMARY

That's for remembrance

A Metro wonderplay
in Five Acts

Produced from John Drew's notable
success by William Bowman and
Fred J. Balshofer

METRO PICTURES

Released
on the
METRO
Program
Dec. 20th

COMING METRO EVENTS

METRO PICTURES

George T. Pardy, in the Morning Telegraph, says:

"'Barbara Frietchie' is a tender romance of considerable power, permeated with the glamor of olden-time courtesy and pretty sentiment. A better role for the enhancement of the charms of little Mary Miles Minter, who plays the heroine, could not have been selected. Her piquant, girlish beauty is seen to the best advantage and she stands revealed as an actress of no small ability. * * * The piece is well-directed throughout, the skirmishing between the troops and the spectacular views of the marching soldiers being faultlessly handled. Accuracy of detail is manifested in the picture, and the photography leaves nothing to be desired. 'Barbara Frietchie' is a notable addition to the Metro programme and promises to record a well-deserved success."

Metro Consistency Wins Continually

"VIM" COMEDIES

Filmland's
Funniest
Fellows—

Burns and Stull

as

Pokes & Jabbs

in

"Mixed and Fixed"

(Release of December 24th)

Love is blind in "Mixed and Fixed"

Vim Releases are the Cream of Comedy Output

Because the producers spare no expense in making Vim Comedies. They realize that a high class comedy demands a big expenditure.

Released Every Friday

Book them from the nearest exchange of the

General Film Company

EQUITABLE

Presents
The Exquisite Stage and Screen Star

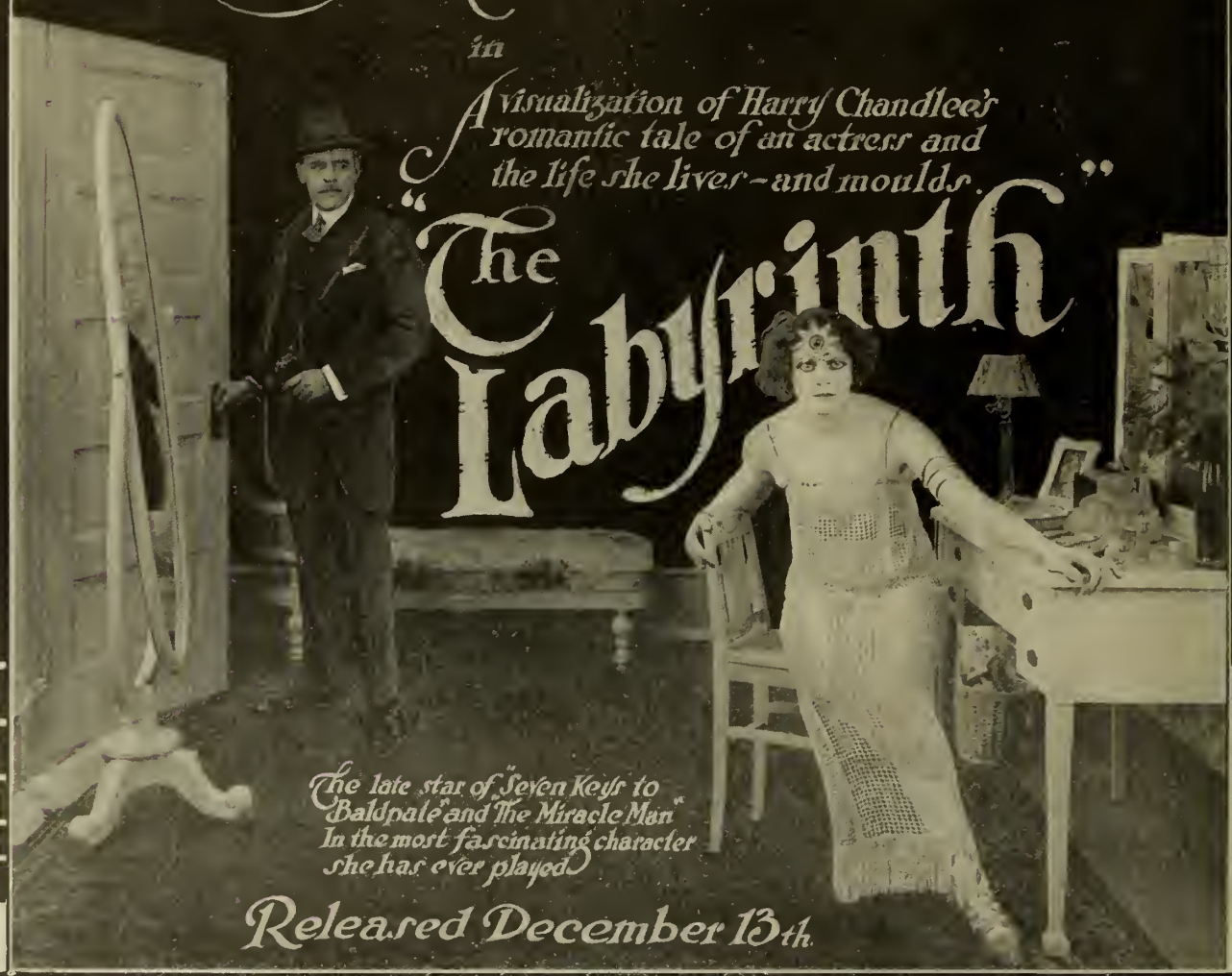
Gail Kane

(The Equitable Girl)

in

A visualization of Harry Chandlee's romantic tale of an actress and the life she lives—and moulds.

"The Labyrinth"



The late star of "Seven Keys to Baldpate" and "The Miracle Man" In the most fascinating character she has ever played

Released December 13th.

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

EDWIN ARDEN

IN

THE GRAY MASK

portrays to the critical motion picture public a play of universal appeal. It is as tense as "Jimmy Valentine." You'll gasp at the terrible dash of the loaded auto into the river, or the horrifying explosion in the chemical laboratory. You'll thrill with the young lovers and above all you'll grasp eagerly at each succeeding reel to find out how it's going to end. It's a

SHUBERT FEATURE

carrying a strong supporting cast, including Barbara Tennant and Johnny Hines. Story by Charles Wadsworth Camp.

Released through

WORLD FILM CORPORATION

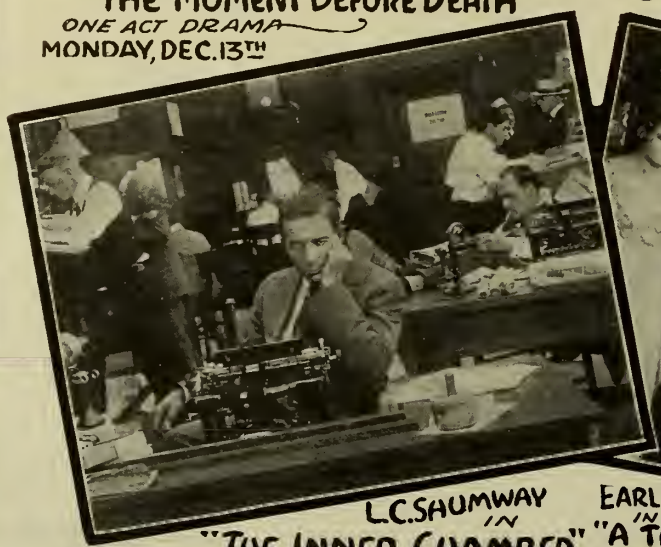
LEWIS J. SELZNICK VICE-PRES. & GENL MGR.

130 WEST 46TH ST NEW YORK CITY *BRANCHES EVERYWHERE* CANADIAN DISTRIBUTERS WORLD FEATURES LIMITED

LUBIN

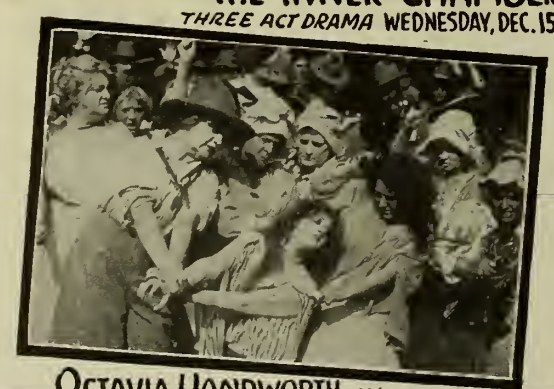
"THE MOMENT BEFORE DEATH"
ONE ACT DRAMA
MONDAY, DEC. 13TH

D. L. DON COMEDY—ONE ACT—
"THE GREAT DETECTIVE"
TUESDAY, DEC. 14TH



L. C. SHUMWAY IN
"THE INNER CHAMBER"
THREE ACT DRAMA WEDNESDAY, DEC. 15TH

EARL METCALFE IN
"A THIEF IN THE NIGHT"
TWO ACT DRAMA by ALBERT PAYSON TERHUNE
THURSDAY DEC. 16TH



OCTAVIA HANDWORTH IN
"SWEETER THAN REVENGE"
ONE ACT DRAMA
FRIDAY, DEC. 17TH

BILLIE REEVES IN
"AN UNWILLING BURGLAR"
ONE ACT COMEDY
SATURDAY, DEC. 18TH

GENERAL FILM
LUBIN
RELEASES

E for Edison Excellence E

Leonie Flugrath

The Charming Child Star

and

Pat O'Malley

in

The 3-act feature

"Blade o' Grass"

A Love Idyl of a Wood Nymph Child

A FATHER embittered of man and woman and the world which has treated him cruelly, takes his beautiful daughter to secluded woods and there the wood nymph grows up pure, innocent, and as sweetly refreshing as its own pine breezes. Then comes to her, life and love.

Leonie Flugrath, favored by nature with a charming sweetness and talented to a pre-eminent degree, draws hearts to her in this appealing well-fitting role. This little girl is causing the sensational heart landslide that she made when she swung from Broadway to coast in featured roles on the stage. Friday, December 24. Direction, Burton George. Scenario by William Addison Lathrop.

Thomas A Edison

INC. ORANGE, N. J.

General Film Company's

Regular Service

E for Edison Excellence E

KLEINE-EDISON FEATURE SERVICE

MAUDE FEALY

In George Kleine's BONDWOMEN →

KLEINE-EDISON FEATURE SERVICE

MAUDE FEALY

in

George Kleine's

Bondwomen

Five Parts

An especially written starring vehicle for America's greatest Emotional Actress

BONDWOMEN deals fairly, forcefully, clearly, with a problem vital to every home and one that every married pair has solved either to its weal or woe—a wife's independence of her husband in the management of family bills—

About this responsive theme has been builded a drama of surpassing power!

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December 15th!

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405 Railroad Bldg.

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MINNEAPOLIS
708 First Ave., N.
BOSTON
14 Piedmont St.
MONTREAL
204 St. Catherine St., W.

SEATTLE
204 Orpheum Theatre Bldg.
CINCINNATI
138 W. 7th St.
DALLAS
1812½ Commerce St.

TORONTO
96 Bay Street
KANSAS CITY
209 Ozark Bldg.
CHICAGO
166 N. State St.
SAN FRANCISCO
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"A MAN'S SACRIFICE",
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Features
EDITH STOREY
NED FINLEY
EVART OVERTON
And other Vitagraph stars
It is directed by George Baker.
The story deals with
The great God Gold—
A romance—
And the inconsistency of human nature.
It tells how a great love overcomes enormous obstacles.

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Stories of this type,
Featuring stars of this calibre,
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RELEASES

"Benjamin Bunter, Book-Agent"

Comedy-Drama .....MONDAY, DEC. 13

In a fight for a girl and her fortune, the book-agent proves more than a match for old Dan White and the family lawyer. An all-star cast.

"A Question of Right or Wrong"

Two-Part Drama .....TUESDAY, DEC. 14

A girl marries a man she dislikes to save her father financial disgrace after receiving news of her lover's death. The climax is a thrilling surprise. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE.

"The Faith of Sonny Jim"

Comedy-Drama .....WEDNESDAY, DEC. 15

Sonny's faith in Santa Claus is destroyed, but an awful dream restores it and on Christmas morn everyone is glad. BOBBY CONNELLY as Sonny Jim.

"The Flower of the Hills"

Drama .....THURSDAY, DEC. 16

Jane, known as "The Flower of the Hills," falls in love with a city man. An honest country lad is in love with her. A remarkable denouement follows and the girl chooses between them. Presenting an all-star cast.

"The Deceivers"

Comedy .....FRIDAY, DEC. 17

Timpkins thinks he is fooling his wife by "holding out" a ten-spot on his salary, but finds she has also been fooling him. They're both a pair of deceivers. Featuring MR. and MRS. SIDNEY DREW.

"A Man's Sacrifice"

Three-Part Drama. Broadway Star Feature, SATURDAY, DEC. 18

A girl rejects a worthy young fellow for a rascal. Unhappiness follows, and her former lover proves to be her unknown benefactor. EDITH STOREY, EVART OVERTON, THOMAS MILLS, NED FINLEY and GEO. STEVENS.

Vitagraph Policy

Today the wise exhibitor buys in the open market.

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We want every exhibitor to see every picture that he books.

It is the day of the open market.

If you take as much pains with your REGULAR PROGRAM as you do in the selection of your features, you will always be sure of capacity crowds.

Vitagraph insists that you see every picture it releases on the screen.

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From the Manger to the Cross

Greatest of All Holiday Attractions

The Adoration of the Shepherds

KALEM'S WONDERFUL MASTERPIECE stands unrivalled as the supreme holiday attraction. Every scene in this magnificent five-part production was filmed in the Holy Land and Egypt. Clergy and laity have united in its praise. Lift your theater above the others by showing this feature so appropriate for the holiday season.

BOOK DIRECT!

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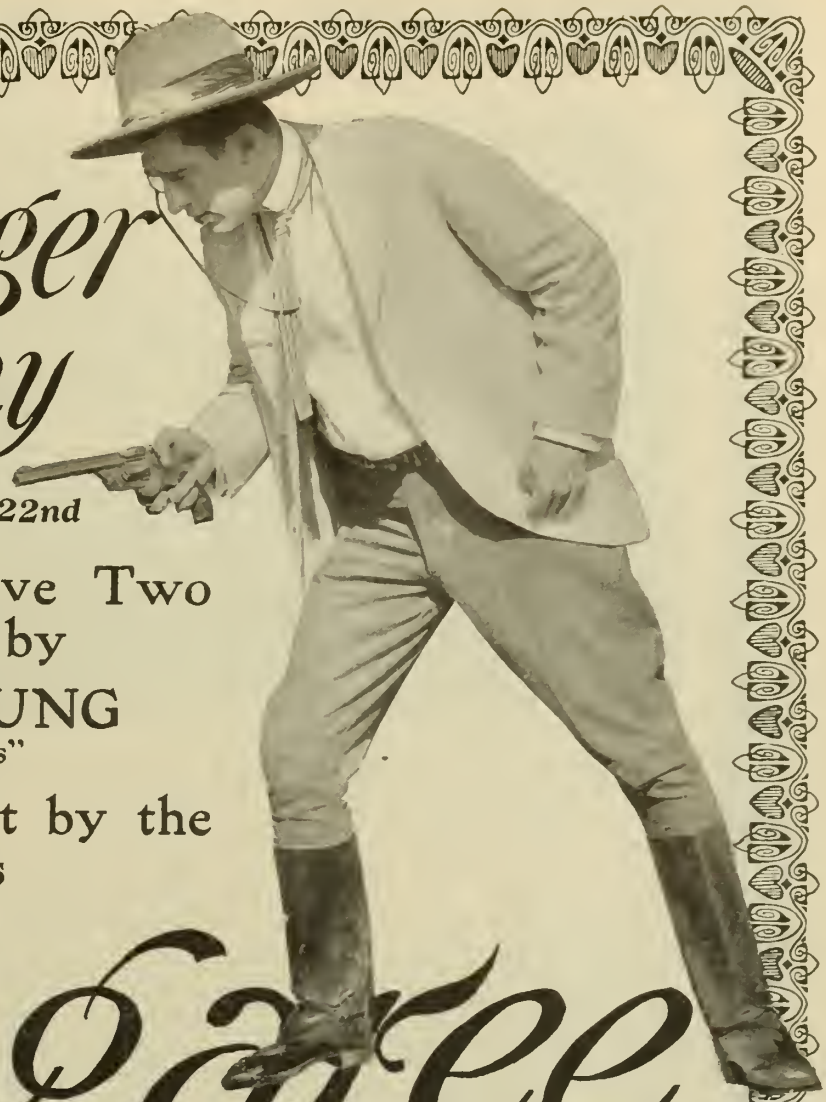


A Bushranger at Bay

Released Wednesday, Dec. 22nd

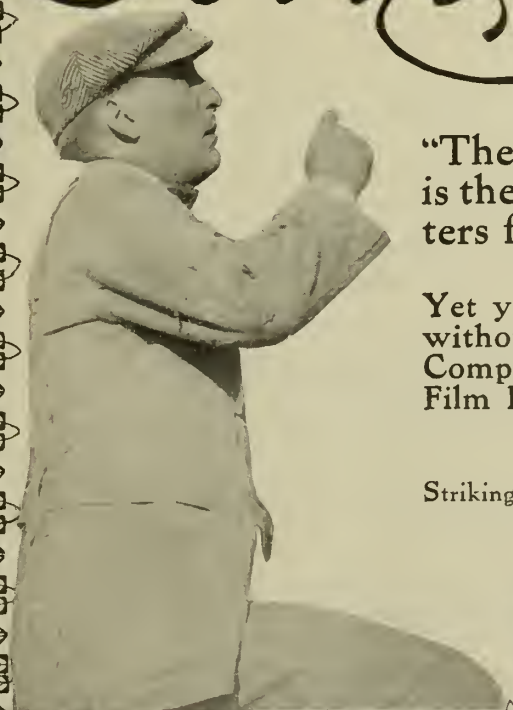
Fifth of the Twelve Two Act Episodes by

E. W. HORNUNG
Creator of "Raffles"

Keeps the Pace Set by the Early Issues

Stingaree

EACH EPISODE COMPLETE IN ITSELF



"The Series Hit of the Year!"--That is the Verdict of the Trade Papers, Letters from Exhibitors *and the Bookings.*

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THE TAKING OF STINGAREE

Sixth Episode in the "STINGAREE" Series from the Novel

By E. W. Hornung

Creator of "Raffles"

If "Stingaree" has been shown in your town you already know the big hit it has scored. If your competitor hasn't beat you to it book "Stingaree" quickly, and cash in your share of the profits of the biggest series winner of the year. Remember, Kalem doesn't ask a boosted rental price—you can get "Stingaree" in you regular service—at the cost of an ordinary release. "The Taking of Stingaree" shows E. W. Hornung's unique character at his best. There is a brisk rapid-fire of dramatic action, blended with humorous touches, as Stingaree is captured only to escape and make prisoners of his captors.

Released Wednesday, December 29. You'll like the 1, 3, and 6-sheet, 4-color lithographs

THE SPY'S RUSE

An Episode of "The Ventures of Marguerite"

International spies and a novel invention for use in war furnish the complications that involve Marguerite. With it all she continues to wear those stunning Russek creations that repeat Dame Fashion's last word.

Released Friday, December 31. Striking 1, 3 and 6-sheet, 4-color lithographs.

AT THE RISK OF HER LIFE

An Episode in the "Hazards of Helen"

Helen will surprise you in this picture. Not only does she perform her usual thrilling railroad feats, but she does some horseback riding that the average mortal would not care to tackle. A double-action punch.

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THE CARETAKER'S DILEMMA

Bud Duncan and Ethel Teare in a Burlesque Comedy

Can you see the fun that is bound to happen when Bud and his pal Mac are appointed caretakers? Especially when pretty Ethel arrives to visit the cousins she has never met and mistakes Mac for the relative. Bud is appointed chauffeur and the wild ride that follows is a heartbreaker, but there are even more laughs before the culprits are unmasked. It's sure fire comedy with never a let-up.

Released Tuesday, December 28. Posters of the Katchy Kalem Kind in 1 and 3-sheet, 4-color lithographs.

These pictures obtainable at all General Film Company branch offices and the Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

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DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 2096*)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, December 11, 1915

Facts and Comments

FROM data furnished to us by our friends and readers and from our own personal knowledge, there appears to be about half a dozen cities in the United States in which the exhibitors are strongly organized. In these cities they enjoy to the fullest the immense benefits of organization. In the rest of the country conditions are simply deplorable. Never was the need of an exhibitors' organization greater than today. The influence of the exhibitors upon the industry ought to be about a hundred times greater than it is. We believe that a powerful exhibitors' organization is absolutely needed, not alone for the exhibitors, but for the benefit of the industry as a whole. Keeping everlastingly at it brings success.

OH, THE vagaries of censorship. Now Dallas, Texas, steps into the ring with a wonderful censorship ordinance allowing the censoring of pictures on their "general reputation." How simple are the statesmen of Dallas and how thorough their methods. The mail used to bring us a lot of news about freak censorship, but lately there has been a little improvement. On no great question has public sentiment veered around to sound sense as it has on the problem of official and legalized censorship. We have a profound faith in the essential common sense of our great democracy. Censorship is always galvanized into life by reformers working for uplift and incidental personal profit; it has no genuine life and it will never again have a place in a country which trusts itself to the power of public opinion.

* * *

EVERY day we receive sample programs from exhibitors who have practically demonstrated the value of a well-printed and well-edited program. The value of such a program was often pointed out and emphasized in our department, "Advertising for Exhibitors," and it is gratifying to know that the department is so carefully and profitably read by the exhibitors. One thing is well worth bearing in mind: The more originality there is in your program the better. The "stock-program" with your own announcement in the middle may be all right enough, but it is not an ideal arrangement. In these days of close competition it is entirely possible that the detail of the best program may win out.

* * *

THE MOVING PICTURE WORLD will publish a Spanish edition, the first issue of which will be ready for mailing on the twentieth of this month. This Spanish edition will be published once a month. The final forms will close on the 15th day of each month preceding the date of publication. All advertising copy should be in the New York office on the tenth of the month to allow for proper translation.

The primary object in issuing the Spanish edition of THE MOVING PICTURE WORLD is to facilitate in every possible way our business relations with the sister republics of South America. The film and supply men of this country are interested in the vast field which is opening for them in South America. To make this field more accessible, to promote a better understanding between the peoples of the two great continents of our hemisphere, will be the guiding motives of our Spanish publication. We earnestly invite the co-operation of all film men who are interested in the great South American market. A complete summary of the purposes and the departments of our Spanish edition will appear in our next issue.

* * *

WE surely do not want to mention any names, but on behalf of the readers of THE MOVING PICTURE WORLD we want to urge producers not to give us any pictures in which some woman star of a past generation is made to take the part of a young heroine or ingenue. The motion picture camera is pitiless and abhors misrepresentation. To see a woman long past the heyday of her youth and beauty go through a process of passionate courtship is, to say the very least, painful to the audience. No reputation can outlive time—not on the living stage for a certainty. No art can replace the charm and fire of youth, and to see an old lady simpering or cavorting about the stage or screen will tempt the gentler sex to pity and the stronger sex to profanity.

Soul Drama*

By Louis Reeves Harrison.

A LITTLE moving-picture show itself is the human brain. The sensitive film is that part of it constantly receiving and developing impressions from without. When these impressions become fixed in our dark room, the cranial laboratory, they are canned and put away for future use. They can be taken out of the storehouses of memory and projected before the mind when needed, and on very short notice. We can even run two shows at the same time by recalling two different lines of events and thus put them in what might be called juxtaposition. This helps us in making comparisons and contrasts, so that we arrive at conclusions from past experience.

We are really at a little private exhibition of this kind when we do our THINKING. The experiences we have passed through are not there, only the impressions made by those experiences, and we review them in a critical sort of a way, even to the sensations we have felt under certain circumstances. We often review these educational releases, and we have acquired the habit of studying them carefully in order to use them to some individual or general advantage.

There is nothing particularly unselfish about our employing all that we know for common benefit. We have long ago found that we must cooperate to exist under favorable conditions. We cannot very well do without one another. To preserve the unit, we must preserve the community. Most of us have enough intelligence to know this, and that is why we insist on our rights and feel a contempt for the man who wants to take all the benefits without assuming a just share of mutual responsibility. Therein lies the secret of SOCIAL INSTINCT.

We feel that we have lost something contained in the sum of common benefit and we suffer because we are deprived of what we crave, or what we consider our due, and this pain starts a disturbance within us, often a secret one, which we recognize as one kind of emotion, usually manifested by a greater or less degree of excitement. Another kind of emotion is that which looks forward with pleasurable anticipation, the hope which may sustain us in our darkest hours. We can actually enjoy imaginary gratifications, hence the well-known saying that anticipation is usually better than realization.

Out of these emotions, quite as well as from animal instincts, grow the powerful desires which may sway our lives at times, even cause us to break the social compact. The half-blind desire to attain an ideal love, the absorbing desire to accumulate wealth and power, these constitute tremendous forces within the individual, forces which may desperately conflict with the social and moral part of our natures, battling throughout the whole course of life against reason, sympathy and affection. This is the soul drama, none the less intense that it is hidden.

One great drama of the soul, if not the greatest, is that of a strong general, a conqueror of men, unable to conquer himself, Othello. A man of lofty pride and high sentiments, he is hated by Iago because of his unconscious assumption of superiority, and led on by "trifles light as air" to a state of emotional weakness where those trifles become "confirmations strong as holy writ." He becomes racked with doubt, distraught with jealousy, maddened with passion, over a handkerchief, raging like an imbecile against all the world, a caricature of himself when "his occupation's gone."

Another great soul drama, possibly the most profound ever written, is that of the incomparable Hamlet. Probably more has been written about the man who deemed it wise to "know thyself" than of any other fictional character, maybe because many brilliant men feel like Coleridge —"I have a smack of Hamlet myself, if I may say so." It is claimed that Shakespeare depicted himself in this wondrous soul revelation. He depicted a man much like the rest of us in one seldom-confessed respect—we are creatures of two opposing wills struggling for mastery.

There is in the commonplace hero of fiction an almost constant exercise of the will on the side of higher sentiments as against the lower impulse or desire. In real life the impulse which prevails is not always the best one, and from obedience to the prevailing desire we fall into errors of judgment and conduct. Knowing the right course to pursue, why do we ever do wrong? From a comprehensive viewpoint it looks very much as though habits judiciously formed in youth prompt us to do right spontaneously, without any effort of that doubtful force known as "will," for it is easy to become the slave of a habit.

Othello's criminal act was not that of a great mind, but of a mind so weak that it permitted another to completely misdirect it. Yielding constantly to the promptings of Iago and to his own base suspicions, a mad desire to kill acquired dominence of his soul. Hence the criminal action of murdering an innocent and loving wife can only be regarded as the expression of a protracted course of criminal thought. A man is held responsible for such acts by society, though he may have temporarily lost the power of self-control, because he is a dangerous weakling unable to resist his worst impulses.

The character of Hamlet is a nobler one because of, rather than in spite of, its vacillation. Nursing a deep sense of injury, with a father's murder to avenge, he falters because he recognizes a Higher Will than his own as the source of power he can exert. His clear measurement of himself stirs within him a loftier measure of his Creator. A sweet moral purity within him, combined with a strong sense of eternal justice, brings about a terrible soul struggle, now one desire, now another, prevailing in his mind. The ideas he derives from reflection, however, gradually yield to his passion for revenge until he becomes the sport of intellectual vagaries and the ultimate slave of a murderous impulse.

It will appear that the soul drama, while confined to an individual field, is very largely a matter of external influence. Each of us has a volitional power, it is true, but it may be turned into bad channels quite as well as to good account. A great deal depends upon the direction in which it is employed. We may be inclined to benevolence; we may be aware of a conscience; we may respond nobly to the suggestions of affection; yet our attention may be so habitually fixed on the gratification of selfish propensities, such as making money, that our powers of mind may be used only for hypocrisy and dissimulation.

In depicting the human soul, it might as well be assumed at the outset that there is an *abuse* as well as *use* for its gifts and acquirements. It will *not* do to assume that our propensities and passions are evil in themselves, but only so in misdirection and excessive gratification. Strong emotions may easily give force to a character of high ideals.

*Copyright, 1915, Louis Reeves Harrison.

At It Again

By W. Stephen Bush.

A PROFESSIONAL reformer, who no doubt is yearning to see his name mentioned here, is circularizing the press of the country on the question of federal censorship. Our friend needs something like a profitable agitation to keep him going and to advertise himself.

In his latest effusion our reformer, whose name we will once more carefully avoid mentioning, points to an alleged utterance or rather to a series of alleged utterances attributed to a prominent and reputable film producer. This producer had contemplated with some indignation what he believed to be the success of "risque" pictures. Hence, in his house organ, he remonstrated with the exhibitors who read his paper. He intimated rather strongly that the majority (60 per cent., to be exact) of the exhibitors whom he had reached favored "risque" pictures.

To do justice to the situation let us consider two things: In the first place, our producer spoke rhetorically rather than accurately when he stated that "he had asked the exhibitors of America" about their preferences. The circulation of his house organ does not reach all "the exhibitors of America." A majority of his readers do not by any manner of means constitute a majority of the exhibitors of America. Our reforming friend in Washington (name omitted purposely) of course never stopped to consider this fact, and, as we know him, he would have been quite capable of suppressing the fact even if he knew it. If a majority of the readers of The Moving Picture World had voted in favor of other than clean pictures the result might well have given cause for serious alarm. Happily, we have overwhelming evidence right here in this office that the vast majority of motion picture exhibitors want none but clean pictures and that the vast majority of producers want to make none but clean pictures. No small measure of the pervasive influence of The Moving Picture World and no small measure of the general confidence it enjoys are due to its championship of clean pictures. The columns of The Moving Picture World reflect the life, the standards and the ethics of the industry, and this applies to the advertising sections no less than to the editorial portion.

The producer who, in this trenchant and rather reckless way, berated the exhibitor who was blinded by the temporary success of a competitor showing "risque" pictures has been one of the pioneers in the industry. He has achieved an enviable success in every branch of the industry and he has an enviable reputation as a friend of clean pictures. Indeed, he has lately gone on record as saying that he would sooner earn his daily bread as a lowly whitewing than as a maker of immoral pictures. Did our reforming friend in Washington know all this? He either did or he did not. If he did, he should have judged the producer's words in the light of his reputation and in the light of his past performances. If he did not: he was ignorant of that which he should have known. In either event he should have been fair and honest.

The producer has since the publication of the article in the house organ received a large number of letters which have convinced him that the majority of his readers want clean pictures. I saw some of these letters myself and found them to be but an echo of the hundreds that are on file in the office of The Moving Picture World. Mr. Laemmle says his purpose was to wake up the readers of his house organ, and there is not the slightest reason to doubt his sincerity.

The whole affair shows how important a part the publicity department is in a big film corporation. The enemies of the picture are constantly on the alert and we should not put any weapons in their hand. Vigorous and unconventional advertising is all right, but let us cut the recklessness out.

Prosecute the Panders

By W. Stephen Bush.

WE HAVE heard of an organized effort within the ranks of the industry to prosecute to the full limit of the law every man or group of men who try to use the screen for immoral purposes. We earnestly hope that something will come of this effort. It is needed. This does not mean that the motion picture producers need looking after by the police. The fact is that all but a most insignificant number are far above reproach and are turning out pictures which are entirely free from moral objections.

The trouble lies in this: No matter how insignificant the number of these producers, they cannot be considered negligible. Their power of evil is great and must be taken seriously. We do not believe that censorship is the right remedy. It is unfair and unreasonable to inflict disgrace, hardship and monetary loss upon the great body of reputable producers because there are two or three men without conscience and without regard for law following the same business. The publishers have some disreputable men in their ranks, so have other professions. These elements are, of course, constantly being weeded out.

The objectionable and unscrupulous producers who do not hesitate to pollute the screen and corrupt the minds of the young can be weeded out in only one way: The law now on the statute books must be invoked to prosecute them. The Moving Picture World has recently refused an advertisement of a "feature" the producers and promoters of which openly and brazenly advertise it as an appeal to indecency. We cannot soil the pages of this paper with anything like a description of this production. Suffice it to say that the style of advertising used in connection with the picture plainly indicates its revolting and offensive character. It is altogether likely that the advertisement if brought to the attention of the proper authorities would bring about prompt action.

The decent producers ought to combine at once and start a criminal prosecution of the offensive feature. The men who were convicted of maintaining an indecent show on Broadway because they showed a so-called "white-slave" film are in about the same class as the promoters of this film of filth. The entire industry is attacked by such shameless productions. The industry as such must defend itself against such attacks. Without loss of time the decent elements in the motion picture field ought to get in touch with the authorities for the suppression of these immoral films. It is not only necessary to suppress such films and have the law confiscate them; it is equally necessary to prosecute the men who were connected with producing, distributing, advertising or exhibiting them.

It seems to us that the newspaper, and especially the trade paper, which advertises such filth is equally guilty with the producers, and a prosecution ought to include the publications which for a few dollars are willing to prostitute their columns for the benefit of the panders.

The prosecution and conviction of the promoters and advertisers of films which are evidently intended to appeal to indecency would do more to stop the evil than a thousand sermons and editorials. It is the duty of the decent elements in the ranks of the industry to take action and to make a drastic example of the panders who would not care a rap if they ruined the industry provided they succeeded in getting away with a little dirty money.

Horsley's Animal Features

The Ambitious Producer Tells of His Jungle on the Coast—What Animals Can Do Before the Camera—Denial of Foolish Rumors.

By W. Stephen Bush.

ESSENTIALLY a mobilizer—that's what I would call David Horsley. What other name is more suitable for a man who is in perpetual transit between the Atlantic Coast and the Pacific Coast, who is oscillating in contented energy between two such antipodal centers as Bayonne, N. J., and Los Angeles, Cal. David mobilizes himself and then reaches everybody who is within an orbit of ten miles. As a transmitter of working waves David is 'way up in G.

David Horsley.

Mr. Horsley has written his share of moving picture history; he has had his share of adventure and experience; he is right in among the vanguard of the progressives today, and he is chock full of human interest all the time. Horsley, therefore, is a very tempting target for the interviewer. At the Astor the other day David talked most entertainingly of his acting animals, his talented bears, his refined jaguars, his mimicking elephants, his unsophisticated kangaroos, his plaintive but intelligent pumas, and above all things of his performing lions and their patient and daring trainers.

The School in the Jungle.

"The old plant here in Bayonne is running itself pretty well, but the new venture out on the coast, like all new ventures with a little ambition in them, requires constant care and intimate supervision. Why, even now question comes to me after question by way of telegrams from Los Angeles. You know I have five acres right in the heart of Los Angeles and my jungle is located there. Now, about my jungle. It's a wonderful thing. For one thing I am able to keep the animals within the proper focus any time I want them. The jungle is divided into six sections with the eye of the camera in the center. The jungle, of course, provides the proper background for each animal scene and no picture you know requires more of a real and correct atmosphere than an animal picture. Of course I am now speaking of the animal scene in a drama. The jungle was built after a design of my own and includes a moat among other things. This moat keeps the animals handy and provides a protection for the players in case of emergency. Oh, yes, it has proved its practical value. A short time ago Frank Montgomery temporarily forgot the warning signs that are posted up about the jungle and found himself face to face with our most ferocious leopard. Mr. Montgomery assured us after the meeting that he had none but the kindliest feelings toward the leopard, but unfortunately the leopard took a very suspicious view of Frank and without waiting for further developments Frank jumped into the moat. We soon answered his cry for help and rescued him. The incident gave rise to a lot of foolish and exaggerated rumors. People began to say that I was feeding my animals on actors. Please deny these rumors and make the denial as strong as you want to."

What Animals Will Do if Cleverly Trained.

"It will probably please and interest the readers of The Moving Picture World to know that we have developed a set of animals who work wonderfully before the camera. You understand, of course, that not every wild animal makes a good picture actor. There are in every group of lions or bears or jaguars or elephants certain individuals who show an unusual degree of intelligence. These we select and put through a collegiate course and many of them earn their degree I assure you. Take our elephants, for example. They are canny beasts. They will feign being shot in the right fore leg or in the left hind leg or any other portion of their huge anatomy and then limp off with every visible sign of intense suffering. They will charge a man and bear him to the ground, and hearing a shot will stagger, and after a few more shots topple over and play dead. They will pretend killing a man, either with their legs or their trunks or their tusks, and then they will appear to crush the villain in a manner to make the gallery howl with delight, and all

"Fitz," the Boxing Kangaroo of the Bostock Collection.

Panoramic View of David Horsley's

the time the supposed victim is as safe as if he were in bed Nor are the elephants alone in this display of animal sagacity. Take our leopards and jaguars for another example. We have two or three now that will stand crouching on the branch of a tree and wait for a horse and rider to get near enough and then spring upon them in such a way that no one will ever believe it's only acting. In this same school we have trained bears to do tricks before the camera that I thought utterly impossible. They will hug and crush a man slowly, and with an appearance of the most intense and terrifying realism. Then they will strike a man dead and walk around him smelling and sniffing, finally dragging the man off to their lair. They will receive a cut with a big hunting knife, just as if it were real, and slowly release their hold on the dead man and turn with savage fury upon their new enemy. Highest, however, in the line of intelligence, I think, we must class the lions. I saw the rehearsal of a scene which I will not likely forget in a hurry. A trainer taking part in a big animal feature is attacked first by one lion and then by two others. He has just succeeded

Antony and Cleopatra, Two of the Bostock Elephant Actors.

in putting the first animal hors de combat when he is attacked by two other lions and a blood-curdling struggle takes place. I could not believe that it was other than real; the huge cats went for the man first from one side and then from another and one of them actually got his jaws upon the head and shoulders of the trainer. The beasts looked so angry and acted with such fearful fury that I could hardly trust my eyes when a short while afterwards I saw them on the most cordial terms with the man whom they had all but devoured before. Bonavita is my principal lion-trainer, but he has many capable assistants who have been with him for some time. We have reached the acme of realism in campfire scenes where we show the lions prowling around the tents and making off with their prey. I could tell you a most entertaining story about one of our polar bears, who actually disarms a man who attacks him and then breaks in pieces the gun taken from the man. The same bear will allow the hunter to choke a gun down his mouth and then he will give an imitation of a bear gradually losing his strength through the painful process of suffocation.

Comedians Are Not Lacking.

"Yes, we have our comedians, too. Take our cinnamon bear. He is a natural born comedian and fun-maker. I could not begin to describe all the laughable tricks he can do. Whether he understands the purposes of the scenario of which he is part I am not prepared to say, but it almost seems as if he did. Aside from the comedy with animal features we will release some comedies which I believe will mark a new departure in laugh-producing. In our George Ovey comedies the comic star will be the only burlesque character, the rest of the people will all appear normal and ordinary. I think that will really heighten the comedy effect and make the cleverness and the oddities of the comedian stand out in bolder relief. The result, I hope, will be more fun and more laughs. One thing, too, we have learned in comedy producing. It does not pay to get sympathy for anybody in a comedy. The moment you touch the chord of sympathy the source of laughter dries up and you don't need more than a mere drop of sympathy to produce this laughter-killing effect."

Capt. Jack Bonavita.

MISS NESBIT HONORED.

Miriam Nesbitt, Edison star, was tendered a dinner Sunday night by Mary Rider, who has written a number of Edison successes, and Kate Jordan. It was a sort of welcome home dinner as Miss Nesbitt but shortly returned from the West after a prolonged stay. Other guests were Hamilton Revel, Fuller Mellish of the Vitagraph, Russell Smith of the Equitable scenario department, and John Rumsey, well known play broker.

Plant in Los Angeles, California.

Massachusetts Ball a Record Breaker

Sale of Seats for Successful Third Annual Function of Bay State Exhibitors Stops Ten Hours Before Opening of Doors—Many Film Stars Attend—New York Manufacturers Well Represented—Governor Walsh of Massachusetts Leads Grand March with Clara Kimball Young, and Gets Ovation

THE third annual ball of the Motion Picture Exhibitors' League of Massachusetts was held in the Arena in Boston on the evening of Wednesday, December 1. In the preliminary interest aroused, in attendance, in enthusiasm and in financial as well as social success, it reached high water mark of exhibitors functions. Sharing the honors with as well as extending them to the screen stars was the Governor of the old Bay State, David I. Walsh, who came early, and with his staff remained to the close of the post-terpsichorean banquet in Horticultural Hall. And that hour was at least 4 A. M. The Governor hardly could have received more attention had the whole affair been arranged in his honor. Mayor Curley and a large number of Boston's official representatives also were present.

Nine thousand persons filled the great auditorium. Many of these were from out of town. From Brockton, over thirty miles out, came 250. Lynn, to the north, sent 500. The wide interest was due largely to the popularity contest for the selection of the leaders of the grand march. Altogether it was a great night for the film men and picture public of New England. Incidentally it was an unusual occasion for several score New Yorkers—manufacturers and players—who made the journey on Wednesday, most of them returning the day following. Among the former of these and their representatives were Ad Kessel, Jr., Carl Laemmle, making his first visit to the Hub; William Wright, J. C. Graham, Richard A. Rowland, Lewis J. Selznick, Arthur H. Spiegel, Joe Engel, Samuel Spedon, Arthur James, Harry Reichenbach, James Slevin, L. J. Rubinstein, J. C. Martin, Allen Crossland, Louis Levin, Fred Swett, H. Grossman, and Edward Farrell, formerly of Boston, but just named as district manager of the General Film for the South.

Of popular players there was the largest delegation that ever left New York for a function in a distant city. The very numbers constituted a tribute to the standing of the Massachusetts league among the New York manufacturers. Presented to the enthusiastic picturegoers who crowded the great amphitheater were Clara Kimball Young of the World Film; Francis X. Bushman, Beverly Bayne, Mary Miles Minter, Valli Valli, Edmund Breese, Grace Valentine, Peggy Hopkins and Jeannette Horton, of Metro; Edwin August, of George Kleine; King Baggot, Ben Wilson, Paul Panzer, Dorothy Phillips and Violet Mersereau of the Universal; Earle Williams, Wally Van, Edith Storey and Mrs. Storey, Virginia Pearson, Grace Cure, Mary Maurice and Hughie Mack of the Vitagraph; Cissy Fitzgerald, Hal Forde, and the Mutual Traveler, Gaumont; Marc MacDermott, Mabel Trunnelle, Edward Earle, and Viola Dana of the Edison; Christine Mayo of the United Film Service; Marguerite Courtot and Mrs. Courtot of the Kalem; Gail Kane of the Equitable; Harris Gordon, Ethyle Cooke, Flo La Badie, Mignon Anderson, Gladys Hulette, Louise Emerald Bates and Morris Foster, of Thanhouser. In Mr. Kessel's party were Mr. and Mrs. C. A. Willat, Mrs. Ferdinand Singhi, Rose La Harte, Harry Palmer, Phil. Klein, May Kenney and Ada Bachrach.

The majority of the New Yorkers went out on the 1 o'clock train under the guidance of Captain Charles E. Kimball of the Hanover Film Company. At Providence a reception committee of six, consisting of President E. H. Horstmann, Glover Ware, George Balsdon, A. E. Lord, Frank Vine and Sam Moscow, met the travelers.

There was much "visiting" back and forth during a trip without special feature until an attempt was made to get from the train to the automobiles the committee had provided. The crowds had been permitted to enter upon the platform. So densely massed were the welcoming "fans" that progress became not only difficult but dangerous. Many of the party had trouble in getting down from the cars. The jam on the platform was mild in comparison with the near riot that ensued when the members of the party tried to board the machines in the somewhat narrow driveway in the station. Groups were separated. One woman in the throng was run down but not seriously hurt. Another fainted and was carried by King Baggot and Ben Wilson through the throng to the waiting room. Many of the women members of the contingent had narrow escapes. All were finally got into the cars, many minus their baggage, but all suitcases eventually reached headquarters.

It was close to 10 o'clock before the visitors arrived at the Arena. The Metro delegation, which had left New York on a morning train, had had an elaborate dinner at one large table in the hotel at 7 o'clock. New England's largest auditorium was filled early. There had been no seats on sale after 10 o'clock in the morning. The crowd was impatient to see the players and in spite of the efforts of the committee to stimulate the dancing spirit the waiting thousands would have little of it. There was a burst of applause when "Mother" Mary Maurice of the Vitagraph company was escorted to the elevated platform, the first of the players to receive the greetings of the assemblage. All the others followed in turn. Two powerful lamps and reflectors furnished light for the taking of motion pictures by the Dadmun Company.

The Governor of Massachusetts, David I. Walsh, arrived at the hall before 11 o'clock and was given an ovation. The popular executive had attended two functions before coming to the ball of the picture men. Shortly after midnight he departed for a half hour to keep his fourth engagement of the evening, but returned to lead the grand march. Among the players to be introduced to the Governor was King Baggot. There has been in circulation in Boston a fairly well authenticated story that the governor, as he was presented to the pupils of a certain school, heard this colloquy:

Teacher—Now who will tell me who this gentleman is?
Little Boy—King Baggot.

There was a mutual "sizing up" between the Executive and the player. Each appeared to be satisfied. Later in the evening when the two again met the governor jokingly remarked they should work together in a production and enact a supposedly dual role.

The selection of the leaders of the grand march was the result of a spirited contest of six weeks. The committee left the matter in the hands of the readers of the Boston American. Over two million votes were turned in. They came from all over New England. For the honor of walking with the governor, Clara Kimball Young received 378,933 votes. Mary Pickford had more than a quarter of a million. The other players chosen were Francis X. Bushman, Christine Mayo, Theda Bara, Anita Stewart, Mary Miles Minter, Earle Williams, King Baggot, William Farnum and Crane Wilbur. In the majority of instances the efforts of the accelerators seemed to be centered on the women rather than on the men.

After the floor had been cleared the march proceeded. As the different players passed around the hall they were the recipients of applause from their admirers. Dadmun took pictures of the evolutions. At the conclusion of the march there was a contest conducted by the Thanhouser company, the winner to be given a tryout at the New Rochelle studio. Singularly enough the girl who was later declared the winner was "spotted" by J. A. Eslow, the manager of the Universal exchange. He had never before seen the young woman, but he was impelled to remark to the Thanhouser publicity man: "Here, Rubinstein, you're overlooking a big bet. Get that girl up in front." The choice of the committee, who will be known on the screen—if she reaches it—as Doris Gray, looks like a winner. Although very youthful, she has poise and intelligence as well as good looks.

The success of the ball was due to the skillful work of Samuel Grant, chairman of the committee of arrangements, who was aided by President E. H. Horstmann, and R. W. Drown, secretary, and G. M. Clark, treasurer, of the executive committee. The police detail was the largest for an indoor affair of which there is any record at police headquarters. At and around the Arena there were more than fifty patrolmen and officers.

On the executive and reception committee were H. L. Asher, George Balsdon, W. V. H. Barhydt, S. Bernfield, L. M. Boas, W. H. Bradley, N. N. Brooks, J. C. Butner, J. J. Cahill, H. F. Campbell, V. J. Cohee, L. Dadmun, E. R. Daniels, W. E. Dowling, J. A. Eslow, E. J Farrell, John Gartland, H. A. Gilman, E. R. Gregory, E. W. Helley, H. Hirsch, F. J. Howard, R. M. Kane, Colonel Kincaide, A. E. Lord, J. Lourie, P. F. Lydon, M. J. Lydon, A. H. Mailey, R. D. Marson, Louis Mayer, E. H. McCloskey, E. L. McEvoy, Sam Moscow, F. B. Murphy, J. F. Patton, George Ramsdell, J. W. Raymond, Herman Rifkin, W. E. Spragg, T. Spry, H. G. Segal, H. A. Sivovlos, F. H. Vine, Glover Ware, A. F. Washburn and H. I. Wasserman.

The women's reception committee were Mrs. F. L. P. Brackett, Miss M. H. Brazier, Mrs. A. R. Carroll, Mrs. R. W. Drown, Mrs. J. A. Eslow, Mrs. E. H. Horstmann, Mrs. F. J. Howard, Mrs. A. E. Lord, Mrs. F. B. Murphy and Mrs. E. M. Young.

The trade was represented in the boxes by the Paramount, who occupied four; Union Features (two), Universal (four), Picture Playhouse (two), Photoplay, Eastern Feature Film (two), Pathe (two), Metro (four), Phoenix, Kriterion, Mutual (four), Triangle (four), Kalem, Hearst-Vitagraph News, Nicholas Power (two), Precision (two), Kleine-Edison (two), General Film (four), V-L-S-E (six), United (four), Fox (four), World (four), Mirror (two), American Seating Company, Dadmun, Wurlitzer, Movie Operators' Local 182, and the Boston American (six).

The Banquet.

Two hundred and fifty covers were laid in Horticultural Hall for the entertainment of the guests of the Massachusetts exhibitors. The guest of honor was Governor Walsh, and by his side was Clara Kimball Young, who with the chief executive had led the grand march. During the course of the speaking, a goodly part of which contained complimentary reference to the governor, President Kessel of the New York Motion Picture Corporation casually remarked that next year he expected to be accompanied by a delegation of players, as his firm was bringing east six or eight companies, which would include Roscoe Arbuckle and Mabel Normand, as well as Charlie Chaplin, "who will be with us soon," said Mr. Kessel.

Mr. Selznick aroused interest when he alluded to the close of the term of Governor Walsh. "I don't know what the governor's salary is," he said, "but I will be very glad to double the amount if he will come with us as a leading man." The governor's companion in the march caused a hearty laugh as she naively remarked to the executive: "You know I'd just like to have you for a leading man."

President Horstmann introduced Frank J. Howard as toastmaster. Among those who responded to Mr. Howard's calls were the governor, Clara Kimball Young, Mr. Eslow, Ad. Kessel, Carl Laemmle, Paul Panzer, Christine Mayo, L. J. Rubinstein, King Baggot, C. A. Willat, Earle Williams, Sam Spedon, Mr. Selznick, George Blaisdell, Edwin August, Rose Dugan, Fred Gunning, John Casey, ex-Senator Garland, Marc MacDermott, Samuel Grant and J. C. Graham. Marion Howard Brazier for the Film Club invited the visitors to attend a breakfast that had been arranged in their honor. When a standing toast had been given to the governor he jumped to his feet and responded:

"I want to propose a toast to the largest and greatest business in the world—a toast to the business that does more for the pleasure and happiness of all the people than does any other—the moving picture business [applause]; a toast to the moving picture exhibitors of Boston and Massachusetts, who tonight have given us the best and largest ball we have ever had in Massachusetts."

Three cheers for the governor followed.

New Edison Release Programs

Beginning December 20, One-Reel Subjects Will Be Dropped—Only One Three-Reel on General Film Program.

UNDER the new reorganization plan of the General Film Company, the weekly Edison program will be the release of one three-reel feature put through the regular service of that company, Manager Leonard W. McChesney has just announced. This is contrary to the recently made announcement of the General Film Company which stated that Edison would release a one-reeler on Tuesday and Wednesday of each week and a three-reeler on Friday. Edison's regular program, until this change, was the release of a one-reeler on Wednesday and Saturday, and a three-reel on Friday. The latest and permanent program will release a three-reeler on Friday each week.

Manager McChesney feels that the elimination of the one-reel will allow more time and concentration of effort on a three-reel feature which will, as a result, reflect the best in that length of feature.

This change dates from the week of December 20, and the first release under this plan will be "Blade o' Grass" on Friday, December 24, featuring Leonie Flugrath and Pat O'Malley. Next will be "The Matchmakers," on Friday, the 31st, featuring Sally Crute and William Wadsworth.

In addition the Edison studios will continue to release two five-reelers each month, put through the Kleine-Edison Feature Service. In this service Miriam Nesbitt and Marc MacDermott will once again be seen playing together in "The Catspaw," by William Hamilton Osborne, on Wednesday, January 12; Viola Dana and Edward Earle, a new combination, in "The Innocence of Ruth," on Wednesday, January 26; Mabel Trunnelle and Robert Conness in "The Crucifixion of Philip Strong," on Wednesday, February 19.

Manager McChesney welcomes the new order of things and is enthusiastic about what the open market will do for film betterment and the elimination of the unworthy picture.

Mae Marsh at Work

"Birth of a Nation" Star Will Shortly Present Her First Triangle Picture.

THERE have been more inquiries as to the date of Mae Marsh's first Triangle picture than those for any other star, with the exception of W. S. Hart, Billie Burke, Lillian Gish and DeWolf Hopper, thereby indicating that Miss Marsh is one of the first most popular Triangle players. When she was East about six weeks ago she looked badly and her friends feared she could not play during the early part of the season.

Mae Marsh.

Encouraging news has arrived from the Pacific Coast that Miss Marsh has quite recovered from her indisposition. Consequently she is now hard at work on her first Triangle play, "Hoodoo Ann." Robert Harron is in the leading male role, and others in the cast include Mildred Harris, Pearl Elmore, Lyola O'Connor, Charles Lee, Wilbur Higby, William H. Brown and Elmo Lincoln. The title role is that of a little orphan asylum girl who is adopted into a wealthy family and becomes a sort of modern Cindereila, winning the affections of Jimmy Vance, the son and heir. Granville Warwick is the author of the extremely interesting scenario, and Lloyd Ingraham is making the picture under the supervision of D. W. Griffith. "Hoodoo Ann" will probably be presented at the Knickerbocker theater during the holidays, with release to the country late in January.

PREMIER SCENARIO DEPARTMENT.

C. Edgar Burton has been placed in charge of the scenario department of the Premier program. All scripts, books, plays, etc., must pass his careful scrutiny before receiving consideration.

Mr. Burton brings to this work several years of literary experience, some of it in newspaper and some of it in magazine work, and the last two years have been more closely identified with the motion picture industry.

Premier Program will produce only stories by famous authors and picturizations of novels or famous plays, no original scripts being available at the present time. It is possible that at some future date this policy may be varied, but for the present stories are being selected only from well known works, and only such stories are picturized as are crowded with action, have deep dramatic interest, pictorial beauty and are especially suitable for picturization.

CASTING EFFICIENCY.

Modern business efficiency is beginning to take root in the motion picture industry and Premier program following the lines of greatest efficiency have selected John W. Mitchell, the theatrical agent, to carefully tabulate all valuable data with regard to types suitable for use in motion pictures.

LEVY PREMIER'S PUBLICITY MAN.

Premier program publicity department is under the direction of E. A. Levy, whose previous connection with Favorite Players Film Co., Excelsior Film Co., has introduced him to motion picture circles in the past.

The "Black Crook" Ready

Kalem's Production of Famous Extravaganza a General Film Release on January 10.

"THE BLACK CROOK," famed for two generations, will be given to the followers of motion pictures on January 10. Kalem announced early this week that the finishing touches had been put to its spectacular adaptation of the extravaganza and that the early date in the New Year has been chosen for its release. "The Black Crook,"

Scene from "The Black Crook" (Kalem).

therefore, will mark the first release by Kalem on the new plan for General Film features.

Many weeks have been spent on "The Black Crook" since the director and players took the last scene, in pruning it to five reels, at which length it will be released. The story, of course, is told in the footage required, but care has been taken that only the pick of the spectacular scenes and ballet features was retained for use. The best technical men procurable have been at work on the tinting and toning, which so greatly enhance the spectacle features. Hand coloring was even called into play, for Kalem was determined to leave no stone unturned to assure "The Black Crook" a screen production worthy of its memorable stage career.

The cast of the production was largely recruited from the stage, a careful selection of types being sought. It includes one player, E. P. Sullivan, who has played over five hundred times in the stage production of "The Black Crook." On the screen he is seen in his familiar role of Hertzog, the Black Crook, and those who have been given an advance look at the picture are enthusiastic over his work. Charles De Forrest is seen as Greppo, the Black Crook's drudge, and Count Wolfenstein, the villain, is played by Henry Hallem. Pretty Gladys Coburn contributes some of her most charming work to the leading female role, that of Amina, while her lover is played in true courtly style by Roland Bottomley, a Broadway favorite who has already secured considerable of a screen following in Kalem productions. Frank Leonard and Helen Lindroth are others in the strong support, while Mae Thompson, the well known dancer, is Stalacta, the fairy queen. Close to two hundred prominent dancers and many solo artists were secured for the production and special numbers suitable to screen reproduction were arranged.

It will be a surprise to many to learn that "The Black Crook" has a really dramatic story interwoven with the spectacular features. In the stage production the story was cut and slashed to make room for the musical features, but with the unlimited possibilities of the motion picture it has been possible in Kalem's production to combine the strength of the story with the beauty of the spectacle. The screen adaptation was prepared by Phil Lang, who spent many months collecting from various old sources the real story of "The Black Crook" so that the screen is able to boast of telling the story for the first time. As originally written "The Black Crook" was a tragedy, and Manager Wheatley, owner of the rights, hesitated before offering it to a fickle public. Messrs. Jarrot and Palmer, names well remembered in stage history, had just imported a number of famous Parisian ballet dancers and when fire destroyed Whitney's Opera House, their theater, they found themselves with a number of costly contracts and no way of securing a profitable return. It was then decided to introduce the ballet and musical features into "The Black Crook," and the production opened at Niblo's Garden, startling New York audiences with a new form of entertainment which Leslie's Weekly of that time characterized as a "gay gift from naughty Paris." The initial production ran over four hundred times and frequent revivals have brought its record of performances over the two thousand mark.

The Black Crook, also known as Hertzog, is a character who, because of wrongs committed on him, makes a compact with Satan by which he agrees to win over to perdition one human soul each year, or himself pay the penalty. Amina, the pretty ward of Count Wolfenstein, refuses to accede to the latter's proposal of marriage, so the feudal baron conspires so that Rudolph, her lover, is first banished from his domains and later, when he dares to return, cast into a dungeon. Hertzog, in search of a soul, and with but twenty-four hours in which to make good his compact, turns his crafty eyes on Rudolph and Amina, who are in despair. How Hertzog is frustrated, Rudolph and Amina united, and the Black Crook himself consigned to the care of Satan and his imps, is told in spectacular fashion in the Kalem production. It is promised that many of the double exposures and other camera artifices will furnish photoplay fans with a surprise.

"How Molly Made Good" in Washington

WASHINGTON is to see "How Molly Made Good," the novel feature film of the Kulee Features, Inc. The picture is invading diplomatic circles this week and is finding many admirers in the National Capitol. There are many theater lovers in Washington, and "How Molly Made Good" offers exceptional attraction, inasmuch as the cast includes twelve of America's theatrical favorites, each one of these a tremendous drawing card in his own right.

Miss Marguerite Gale makes her initial debut as a screen star in this interesting feature film. But although she is a newcomer to the field of moving pictures. Miss Gale is already a "distinguished personage" in the National Capitol, where she began her public career in January of last year. This occasion was the start-off made by the young girl on a cross-country motor tour made in the dead of winter. The point of departure for the expedition was the old Willard House in Washington, the Exposition grounds at San Francisco was the finish. Needless to say the occasion was as dramatic, if not more so, than any stage debut could ever be.

Marguerite Gale.

There was plenty of audience to watch Miss Gale's departure. No lesser personage than Vice-President Marshall started the little explorist off with a gracious speech and a large American flag to honor the occasion. The Chamber of Commerce also turned out to pay Miss Gale tribute and presented her with a floral horse-shoe nine feet high. So Miss Gale is by no means a newcomer to Washington, where she already has many friends and admirers. "How Molly Made Good" is winning her many more "followers" each day, for Washington is most enthusiastic over the little screen star, and is once again turning out most generously to pay tribute to Miss Marguerite Gale.

THE SPECIFIC AUTHORSHIP.

In recent issues of several publications was published a resume of the career of George Brackett Seitz, scenario editor of the Pathe organization, in which an error of omission was made. In specifying that Mr. Seitz "wrote" "The Perils of Pauline," and "The Exploits of Elaine," it was meant that he wrote the working scenarios, a number of the story synopses having been written by Charles W. Goddard. The stories written from these scenarios were published by the Star Syndicate, a William R. Hearst organization, and were the work of Arthur B. Reeve.

Coming World Film Productions

Kitty Gordon, Famous Beauty, to Be Seen in "As in a Looking-Glass." Other Stars of Note.

THE coming releases of the World Film Corporation are the most ambitious ever attempted by this producing firm, to be released on the regular program.

In the coming productions, the beautiful Kitty Gordon, who makes her initial appearance on the screen, and has been placed under a long term contract by Lewis J. Selznick, vice-president and general manager of the World Film Corporation, first production will be "As in a Looking-Glass," Robert Warwick in "The Ambition of Mark Truitt," Holbrook Blinn in "McTeague of San Francisco," Catherine Calvert in "The Heart of a Thief," Alice Brady in "The Rack" and George Beban in "The Genius."

A story based on "As in a Looking-Glass," one of the best-known novels of recent years and which became so popular in London that when it was dramatized, it was played at two different theaters simultaneously, was written by F. C. Phillips, and is considered the best vehicle procurable for the charming and talented Kitty Gordon. Miss Gordon, who is now appearing in "A World of Pleasure" at the Winter Garden, has been spending her spare moments at the World Film studio familiarizing herself with the work, under the tutorage of Frank Crane, who will direct Miss Gordon in "As in a Looking-Glass," has been rehearsing the production which will be most pretentious. Mr. Selznick feels confident that in the engagement of Miss Gordon, he has a star that will jump into immediate prominence and favoritism.

Another book of great prominence which is now working for a moving picture is "The Ambition of Mark Truitt." There are few people who don't remember the thrilling story of how poor Mark Truitt plodded his way from poverty to a position of wealth, power and respect.

Robert Warwick, who plays the title role, has been spending the past few weeks in a steel mill with his company. In order to obtain permission to take the pictures it was necessary to promise the utmost secrecy. To do so, Director Oscar Eagle and his company had to be at the mills every morning at seven and stay until six, so that they would not arouse the fear of the mill workers that they were conspirators from another country.

The famous Death Valley Jim Scott has volunteered to act as guide to Holbrook Blinn, Fania Marinoff and company during their travels through this interesting country while they are working on the story of "McTeague of San Francisco," by Frank Norris, author of "The Pit," who is the creator of "McTeague," and has told of his many adventures in the Saturday Evening Post, has granted permission to the World Film Corporation to picturize this story, providing the scenes were taken in the real Death Valley, and not "faked." He also stipulated that Holbrook Blinn play the title role. Barry O'Neill, the director of the picture, is most enthusiastic and feels that he will be able to look upon this picture as his masterpiece.

Miss Catherine Calvert, who in private life is the wife of the late Paul Armstrong, author of "Alias Jimmy Valentine" and "The Deep Purple," the screen versions of which were produced by the World Film Corporation, has been signed up to play the stellar part in the screen version of "The Heart of a Thief," another work of Mr. Armstrong's which was written especially to fit Miss Calvert's personality. Miss Calvert is well known on the speaking stage as one of the younger emotional actresses, and great things are expected from her in the very near future.

Alice Brady, who needs no introduction to moving picture fans, is completing "The Rack" under the directorship of Emile Chautard. The scenes in "The Rack" are most realistic and Miss Brady has taken the advantage of the opportunity to bring forth the wonderful acting ability which she possesses.

George Beban, who made his initial appearance in pictures in "An Alien," and perhaps scored the biggest success of any performer upon their first introduction on the screen, is again hard at work on another intensely interesting story, the title of which has not been selected. Mr. Beban and his company, under the direction of Maurice Tourneur, have just returned from Alabama where they enjoyed life on a ranch while taking the scenes for his new production. Mr. Beban is also the author of the scenario, and in conjunction with M. Tourneur selected the type pictured in his mind's eye for each character.

Looking over recent captures of the World Film of both stars and scenarios, Mr. Selznick feels confident that the exhibitors playing these pictures will be proud that they play World Film features as well as financially enhanced.

Assistant General Manager Goff

Former Coast Division Head Given Second Big Promotion by the V-L-S-E.

AN important change was made in the executive staff of the V-L-S-E. this week when General Manager Walter W. Irwin announced the appointment of A. W. Goff for the past three months in charge of the Coast Division of this organization, as the assistant general manager of the company. Mr. Goff is now on his way east, and will assume his new duties on Monday, December 13.

His elevation to the direction of the V-L-S-E. sales force, which comprises the principal function of the position of assistant general manager of the V-L-S-E.—is the recognition of the splendid work which Mr. Goff has done for the Big Four in the West, and of his noteworthy capacity to secure unusual results. It is the second appreciation of his capacity made within six months, Mr. Goff having been transferred from Cleveland where he was branch manager for the V-L-S-E. to San Francisco as coast division manager last July. In both Cleveland and along the coast, Mr. Goff made an enviable reputation for both himself and his company.

A. W. Goff.

Mr. Goff holds with General Manager Irwin, who is responsible for the emphasis which the V-L-S-E. gives to the "open booking" policy, that there has never been a feature—a strong feature — exhibited long enough to give everybody interested an opportunity to see it. He has won hundreds of theater managers to this viewpoint. The appointment of Mr. Goff as assistant general manager will simply be another evidence of the sincerity of V-L-S-E.'s square deal policy to its employees and the exhibitors. This policy is one which combines the division of profits and the encouragement of every member of the force, to work for promotion to the highest positions in the organization. Mr. Goff has always found time to help his assistants grow. Two of them are now occupying positions as branch managers with the V-L-S-E.

In the appointment it is understood also that General Manager Irwin desires more time for creative work, and therefore sought a lieutenant upon whom he might depend to take care of the great deal of executive detail in connection with the V-L-S-E. service to the exhibitor through its various branch offices.

Universal Complies With Postal Regulations

In the issue of the Moving Picture World dated Dec. 4 was published an advertisement in behalf of the Universal Film Manufacturing Company to the effect that it would pay $100 for the best name for a new brand of film which it was about to release.

When the issue of the World containing this advertisement was offered at the postoffice in New York for transmission through the mail exception was taken to the wording on the ground that the advertisement in question did not comply with the postal laws governing such matters. It was stipulated that the Universal Film Manufacturing Company should repeat the advertisement with such amendment as would bring its offer to pay $100 for a brand name into conformity with the law.

Accordingly, on page 1939 of this issue the aforesaid advertisement is repeated with the added paragraph which states that, "Should more than one person send in the exact same name chosen by the Universal Film Manufacturing Company, each person will receive $100."

Cartoonist Bray With Paramount

Inventor of Animated Motion Picture Drawing Talks of Promising Future—Prominent Artists in His Studio.

By Lynde Denig.

THAT animated cartoons have come to stay as an important factor in motion picture entertainment is a recognized fact. During the past few years, in one form or another, they have been given a place on most of the larger programs, and artists of repute in the magazine and newspaper field have been attracted by the new opportunities. If it is true that the advancements made in the production of photoplays have been due to the combined efforts of a great number of producers, each, in turn, contributing a valuable innovation, it is equally true that the animated cartoon, as an artistically and commercially feasible form of screen entertainment owes its existence to one man—J. R. Bray, formerly with Pathe, and now allied with the Paramount Corporation.

John R. Bray.

Mr. Bray had won his spurs as a cartoonist long before he dreamed of giving his figures animation and causing them to move across the screen. At the time he was drawing the "Teddy Bear" series for Judge, motion pictures were giving evidence of becoming the national amusement, and Mr. Bray conceived the idea of adapting his art to the new form. If people enjoyed humorous drawings without action, how much more would they enjoy humorous drawings combined with action. He promptly began to experiment; he learned all the technicalities of photography; he spent considerable time at the Bronx Zoo studying the movements of animals that his drawings might be natural, and as the result of six years expended in perfecting a process he devised a workable method of making an animated cartoon. Since 1912 his "Heeza Liar" and "Police Dog" series have brought laughter and applause in countless theaters. Thus far, at least, his productions have been inimitable.

In speaking of his contract with Paramount calling for a thousand feet of comedy every week beginning in January, also a cartoon to be issued in the news weekly, he said that he selected Paramount as a distributing channel because it offered the largest outlet in the highest class theaters. "I have always aimed," he declared, "to produce humorous subjects that would be appreciated by intelligent audiences, just the type of audiences being reached by the program with which I am allied."

Mr. Bray showed gratification in speaking of the organization he is directing in the Bray Studios, Inc., an organization of artists and distinctly for the benefit of artists gifted with the peculiar form of imagination and talent needed in this work. With C. Allan Gilbert as an associate, he soon will be ready to introduce a style of drawing that is heralded as revolutionary; and, apart from this, he is looking forward to big results from the staff of artists now under his direction.

"I find that most people have an entirely mistaken notion about the qualifications demanded in making animated cartoons," Mr. Bray continued. "They think the chief requisite is patience in tracing hundreds of drawings, when in reality one must possess imagination combined with an exact knowledge of motion. During the past few weeks I have tried out more than a dozen men who have been successful as cartoonists or illustrators, and the majority of them have been all at sea when it came to putting action into a picture. Take such a simple thing as a cat jumping from a table. We all have a vague idea of how the cat appears, of the position of the legs and the tail; but when it comes to giving the idea exact expression on paper we find how hazy our knowledge of motion really is. In preparing an animated cartoon an artist must depend largely upon his imagination, for, of course, there cannot be a model for each movement." Mr. Bray said that the five well-known artists now associated with him in the studio have revealed an exceptional aptitude for this difficult work. They are L. M. Glackens, C. T. Anderson, Earl Herd, Paul Terry and Leighton Budd.

Referring to suits brought for the protection of the process used in the making and photographing of the pictures, Mr. Bray said that there was danger of his motive in instituting the litigation being misconstrued. He said that he never had any wish to exert a monopoly by driving other artists out of the business. Quite the reverse; he has done all that he could in fighting the battle of the artist by insisting that he receive a just payment for his work. Mr. Bray feels that two dollars a foot for negative is not too much in consideration of the time, expert knowledge and labor expended.

"From the first," he continued, "I have tried to uphold the dignity of the animated cartoon and in doing this I have naturally opposed the circulation of poor work that would give the public and exhibitors a wrong impression of the type of picture in which I was interested. Some of the film released was so entirely without merit that it harmed the business prospects of all artists engaged in making cartoon drawings."

Since his first subjects were issued by Pathe, Mr. Bray has brought about many improvements in the process of preparing the pictures and treating the film. The white background originally used was found to be unsatisfactory because it became badly scratched after a few weeks' wear. Amber and sepia tints were used with better results; but now a method has been perfected whereby the film may be thoroughly toned. This innovation probably will be used to good purpose in the pictures being made by Mr. Bray and Mr. Gilbert. The "Silhouette Fantasies," as they are called, promise a brand new sensation for photoplay patrons and it may not be very long before exhibitors are offered a five-reel photoplay drawn by Mr. Bray and his associates.

Ralph Kellard With Pathe

RALPH KELLARD, who has been signed by Donald Mackenzie for his Pathe Gold Rooster play, "The Precious Packet," is one of those rarely found individuals, a native of New York City. He was educated in the city schools, and then studied law just long enough to convince him that law was a profession better adapted for others than himself.

Ralph Kellard.

He had always been fond of the stage, and being told that his fine personality, easy manner and dramatic instinct would put him a long way on the road to success looked for a chance to break into the profession. He got one—in "The Eternal City"—and played twenty-six weeks in one-night stands in the south. The fact that he survived this endurance test and stuck to the stage in itself proved a certain fitness for the work.

His first appearance on Broadway was with David Warfield in "The Music Master" at the Bijou theater, and he remained with that company through the next season, forty-five weeks in all. Then followed a succession of good engagements: Two seasons with "The Warrens of Virginia" under Belasco; one summer season in stock in Washington, D. C., with Charlotte Walker; leading man with Virginia Harned in "The Land of Hope"; leading man with "Rebecca of Sunnybrook Farm" during the New York season; three seasons in the Ralph Kellard Stock Company in Syracuse, N. Y.

It may be seen from this that Mr. Kellard, though a young man, has had plenty of theatrical experience, and of a most valuable kind, too. With Mr. Kellard's youth, good looks, and talent, in conjunction with like qualities in Lois Meredith, his co-star, Producer Mackenzie expects to make a Gold Rooster play well worth while.

The Motion Picture Exhibitor

Maryland "Get Together" Meeting

Exhibitors Hold Big Convention at Baltimore—President Herrington Present.

THE annual "get together" stag party of the Exhibitors' League of Maryland, participated in by the motion picture exhibitors and film exchangemen of Baltimore, with guests from Philadelphia and Washington, was held at the Raleigh Hotel, in Baltimore, on the evening of November 30. This was the first big meeting of the fall season and was quite largely attended.

The keynote of the meeting was "get together." It was pointed out by the various speakers that proper co-operation was lacking among the members and that some action should be taken to more closely cement the bonds of both personal and business friendship that the organization may be enabled to bring about some very much needed reforms.

The principal speaker of the evening was Frederick J. Herrington, president of the Motion Picture Exhibitors' League of America. He discussed with those present the three important topics of the day—censorship, Sunday opening, and organization. One very good point brought out by him as to the futility of censorship was his reference made to a possible film depicting the exhibitions contained in any of the art museums of the country. Such a film, regardless of its educational value, he declared, if shown in any motion picture theater, would be condemned in its entirety by censors, despite the fact that it is urged upon the people of the country to visit such museums.

According to Mr. Herrington's way of thinking, there is no such thing as censorship, he holding that censorship means final. The act of censors in the different states is not final as the defendant exhibitor can bring action in a court of law with the equal probability of having such decision reversed. He declared that the question soon would be "who will censor the censors."

The power of the motion picture is far greater than the much-heralded "power of the press," in his opinion, but all abuses are allowed to stand uncorrected because of the fact that the exhibitors do not organize properly, and unorganized do not hustle and keep hustling to eradicate abuses. He dwelt on the lack of co-operation among the exhibitors, showing how they allow petty quarrels and differences to influence them to the end that there is marked disorganization among them. He compared the exhibitors with the operators, for the latter, in contrast, pretty generally know what they want, make known their wants, stick together, and get what they want.

Motion pictures have been declared to be of great educational value, but according to the national president they teach and educate everybody but the motion picture exhibitor himself.

There has been more or less talk in Baltimore as to the desirability of Sunday opening for the motion picture theaters. It is believed that this could be accomplished in the city itself, but throughout the country there is a strong religious feeling against it. Mr. Herrington declared that the exhibitors were far better off without this privilege, comparing Baltimore with other cities in this respect. He took one city in Pennsylvania as an example, stating that before Sunday opening was secured there were but seven houses; seven weeks later there were seventeen. Other prospective film men got the fever and the number quickly increased to twenty-four, while at the present time the city is favored with thirty-one motion picture houses, with the result that the profit has been taken out of the business. Wherever there is Sunday opening, the receipts from the Saturday and Monday business is invariably small. With the theaters open but six days a week, the business is more generally distributed throughout that period and Sunday opening does not entail a box office loss.

In the course of his remarks Mr. Herrington stated that the exhibitor who paid his bills was also paying indirectly for those who slighted their commercial obligations, and he urged that the exchangemen co-operate in the effort to eradicate this evil.

Mr. Herrington was assured by a number of exchangemen speaking on the subject of "bad debts" that they were doing everything in their power to discourage such a practice. This has been one of the problems that they have had to face for some time and would like to see cured.

Frank B. Spurrier, of Washington, D. C., manager of the local branch of the Vitagraph-Lubin-Selig-Essanay exchange, explained the formation of the National Exchangemen's Association at the National Capital. He declared that this was primarily for the benefit of the business as a whole, as its entire membership was desirous of working in co-operation with the exhibitors, feeling that in this way their own interests would be furthered. He also urged the admission of the exchange managers as members of the league. It was advanced that this would be a violation of the constitution of the Motion Picture Exhibitors' League of America, but speaking for that organization President Herrington said that there was nothing to prevent their admission to the league as honorary members. He declared that the exchangemen must help Baltimore to organize, for without their aid the exhibitors themselves can do little.

There was more or less discussion on the subject of Sunday opening by succeeding speakers. Edward Price, of the Mutual Film Corporation, stated that he believed a measure providing for this could be gotten through the City Council and eventually through the legislature. Others declared that to do so would merely create a stronger feeling in favor of a general censorship, an issue it is their desire to evade, if possible. Frank Durkee, who is connected with several houses in Baltimore, declared himself opposed to any such action, not on religious grounds, he said, but on physical grounds—he wants one holiday a week. It seemed to be the opinion of many that in the long run with Sunday opening the exhibitor does not gain anything and merely succeeds in making himself work one more day a week than is necessary, and invites additional competition by the fact that he is apparently so busy.

Bernard Debkin drew comparisons between houses in Baltimore and those similarly located in the neighboring city of Washington, showing that the former, when of the same size and class, were doing equally as well as the latter.

It was brought out at the meeting that all of the exhibitors of Baltimore are in accord as opposed to censorship, with the exception of one gentleman, who was absent from the meeting and who, it is said, has already gone so far as to prepare a measure providing for the censorship of motion picture films in Maryland to be presented to the proper authorities in the near future. This gentleman is said to have expressed himself as favoring censorship as he contemplated being the censor.

Representatives of the Baltimore Star and of the Baltimore American told the exhibitors of how their papers were working with the exhibitors by giving the proper sort of a Sunday motion picture supplement, and assuring them that they would lend their co-operation to the betterment of the business.

The closing remarks of Mr. Herrington were particularly applicable to the existing situation, for he said: "What the moving picture exhibitors of the country need is men at the helm who are not afraid to speak, that the exhibitors may be able to fully realize the benefits of the flourishing industry. We are not afraid of prosecution but we cannot stand persecution."

Interesting talks were also given by S. J. Mayer, of the World Film Corporation, and Carl F. Senning, of the Fox Film Corporation, both of Washington, who told of the activities of the exhibitors and exchangemen in this territory. Both of these gentlemen assured their audience that it was the desire of all of the exchange managers to do their part towards placing the film business on the highest plane, and prophesied that with proper organization and co-operation among both interests this would soon be realized.

T. H. Bohannon presided during the evening.

The balance of the evening was given over to the entertainment and to the excellent luncheon that had been prepared for them. J. Howard Bennett, vice-president, acted

as toastmaster. Among the hits of the evening were the musical numbers rendered by Messrs. Durkee and Herrington, with Frank B. Spurrier presiding at the piano; the impersonations of James Hartlove, and the stories as told by John Cunningham and Jake Shaab.

The meeting was not called to order until long after the streets of Baltimore had been deserted by the theatergoers, but then adjournment was not taken until an equally long time had elapsed after the milkmen had completed their runs and had stabled their wagons. It was a great night, so good that the exhibitors have planned another meeting for this week, to be held at the Wizard theater, when the plans for the reorganization of the league in Maryland can be completed.

There were more than forty exhibitors and exchangemen present, among these being President Frederick J. Herrington, of Pittsburgh, Pa.; Frank B. Spurrier, president of the National Exchangemen's League; Alan Bachrach, Carl F. Senning, S. J. Mayer and George W. Smiley, all of Washington, D. C.; W. H. McVelle and Emory Tipman, of Philadelphia, Pa.; and President T. H. Bohannon, Harry Loewy, Harry Reddish, J. Howard Bennett, Guy Wonders, Louis Benesch, Jake Shaab, Mr. Wonders, Sr., Mr. Eberhardt, Thomas Goldberg, Joseph Brody, Arthur Price, Mr. Cluster, J. F. Everhart, James Hartlove, Edward Rossiter, John Cunningham, Edward Price, Mr. Hall, Mr. Henderson, Mr. Rosenaur, Frank Durkee, Nat Keen, and many others.

National Executive Committee Meeting

It Will Be Held at LaSalle Hotel, Chicago, Wednesday, January 5, 1916—State League Officers and Members Invited.

NUMEROUS requests having been made of President Fred J. Herrington for information regarding the time and place of holding the semi-annual meeting of the Executive Committee of the Motion Picture Exhibitors' League of America.

I am directed by him to make a call for a two-days session of the above mentioned meeting, to take place on Wednesday and Thursday, January 5 and 6, 1916, at the La Salle Hotel, Chicago, Ill. First session to convene 10.30 o'clock, Wednesday, January 5th.

Several matters of vital importance to the organization are to be considered at this meeting, including the selection of the city at which the national convention shall be held in July, 1916.

Requests and liberal offers have been presented to the league by the following cities for the convention to date: Detroit, Mich.; Chicago, Ill.; Pittsburgh, Pa., and New York City.

In addition to the members of the executive committee, an invitation is cordially extended to all vice-presidents and State presidents of the League, and other exhibiting members of the league that may be at liberty to, and desirous of attending this meeting, will be cordially welcomed.

Prospects are that a good representative meeting will be had. President Herrington had very satisfactory results from his efforts in organizing a number of State branches since holding the office of national president, conferred on him July, 1915. Several States have already declared their intention of sending a representation to Chicago, January 5, 1916.

Any State league or member of the league wishing information pertaining to this meeting, or in any way relating to the league, will be courteously tendered, on applying to the national headquarters, 238 Fourth avenue, Pittsburgh, Pa.

Respectfully submitted,
JAMES DELVES, National Secretary.

KLEINE-EDISON BROCHURE.

The press department of the Kleine-Edison Feature Service has prepared an attractive and useful brochure to assist exhibitors in advertising "The Destroying Angel," a five-part picture featuring Mabel Trunnelle and Marc MacDermott. In addition to the conventional synopsis there are many short squibs in suitable form for use in newspapers, also pages showing a varied assortment of cuts available for publicity purposes. This interesting lay-out is printed on good paper.

RAMO FILMS QUITS.

C. Lang Cobb, manager of sales and publicity for the Ramo Films, Inc., announces that the company with which he has been connected for the past three years, had decided to go out of business. Mr. Cobb has resigned, but will continue with the company until its final dissolution Jan. 1, 1916.

Edison Doing War Play

Players Get Reception at Phoenixville, Pa., When Some Big Scenes are Staged.

DIRECTOR BURTON GEORGE, Edison, has returned from Phoenixville, Pa., where he spent a week, with a large company, staging the battle scenes for a pretentious three-reeler, "Celeste of the Ambulance Corps," in which Leonie Flugrath and Pat O'Malley are to be featured. The story is a war drama dramatically proving that, when really called upon by duty, the women of today are every bit as full of self-sacrifice as were the pioneer women. The scenes are laid in the Spanish-American war.

The whole town of Phoenixville turned out, making the stay a gala occasion for the players, with balls, theater parties and luncheons. Director George has secured the use of Battery C, State artillery, for the war scenes, also having the use of their big guns and full war paraphernalia. In addition, a large number of men were engaged locally and a number of spirited scenes were secured. So absorbed became the citizens that a number of the society women insisted upon taking part. They were accordingly made Red Cross nurses in the play.

A near fatality added to the excitement when it came to blowing up of an ammunition wagon, required by the action. Director George, for safety sake, had engaged an explosive expert who "planted" the wagon. But, during a delay, an excitement-loving youngster crept up and unnoticed placed a stick of dynamite in the wagon. The resultant explosion threw many to the ground and knocked a soldier out of a tree nearby, shaking him up badly. Pat O'Malley had his arm grazed by a heavy part of the wagon which was blown to bits.

The Edison company appeared before a crowded house at one of the local theaters. Director George addressed the audience. Other principals were Charles Sutton, Julian Reed, Joe Bingham and Harry Linson.

EDISON MAKES "THE CRUCIFIXION OF PHILLIP STRONG."

Edison last week commenced work on a feature intended for release through the Kleine-Edison Feature Service called "The Crucifixion of Phillip Strong," which advance reports say will prove the most remarkable feature ever made by Edison. In many ways the story is a problem play dealing with the modern church-man and his work. It has been adapted from the novel by the Rev. Charles M. Shelden, author of "In His Steps," "His Brother's Keeper" and "Born to Save."

Phillip Strong, a rising young pastor in a fashionable church, surrounded by luxury and lionized by a wealthy congregation, is suddenly made to realize that his life work is a failure. He determines to renounce his rich parish and take up a real work in the slums. In this he meets with strong objections from his beautiful, luxury-loving wife who refuses to share his lot.

"The Crucifixion of Phillip Strong," aside from its religious phases, has much of life on the East Side in its relation to the rich to give it distinction among its kind of stories. Undaunted by threats of personal harm, his former rich friends gone, his daughter dead and wife opposing him, Phillip Strong fights the battle until death claims him. The political rings of the East Side and the saloons and haunts of vice owned by his former wealthy parishioners are vividly pictured.

FAMOUS PLAYERS CHANGES DECEMBER SCHEDULE.

After the first showing of the completed adaptation of Denman Thompson's great rural classic, "The Old Homestead," it has been decided by the Famous Players Film Company to advance the release date of the feature on the a Paramount Program from December 30 to December 23. As the picture is so full of the spirit of Christmas and as the play is associated in the minds of everyone with the holiday season, it has been thought advisable to so advance the release date that the picture will be on the screen during the entire holiday period.

The changing of this date has necessitated the re-arrangement of the other December releases already scheduled. "The Red Widow," originally listed for the date now assigned to "The Old Homestead," will be held over to a future date to be announced later. Mary Pickford in "The Foundling" will be issued on December 27, the date originally scheduled for its release, and John Barrymore in "Nearly a King" will take the place of "The Old Homestead" on December 30.

Chicago News Letter

By JAS. S. McQUADE.

For and Against Art in Moving Pictures.

IN AN address to the Friars Club, in New York City, in October last, William A. Brady "let his imagination frame unknown events in wild, fantastic shapes of hideous ruin. For the drama he foretold the knell, the shroud, the mattock and the grave, the deep, damp vault, the darkness and the worm; and he said that the 'movies' would fling the stone to lay the giant low." The words within quotation marks are those of Percy Hammond, dramatic critic of the Chicago Tribune, taken from an article written by him in reference to the Brady speech.

In that speech Mr. Brady said in part:

I believe that the advance of motion pictures means the death of the drama. They merely represent a rehashing of every old situation that the theater has already produced. Pictures will kill the drama, because the men who write and produce for the theater will say: "What is the use? If I write something dignified nobody will go to see it."

And then a motion picture man comes along and offers him possibly $10,000 to write a scenario—a scenario that he can perhaps write in a few hours. Of course, it is not the author who suffers, nor is it the manager who suffers—but the country suffers.

Anent this diatribe, Mr. Hammond's article contained the following paragraphs:

Mr. Brady's lament, of course, regards the drama as a waning art, not as a waning business. Bless his sorrowing soul, the drama is as safe in the hands of the moving picture authors as it is in those of most of the men who are writing for the articulate theater today. Certainly there can be plays without the unhuman ululations of the average actor uttering the speech of the mediocrities of the stage of the present time. Mr. Brady should know that it is not the movies that have killed the drama (as an art), but the authors, the actors, and the stage directors who have made of every theater a shambles of literature and histrionism.

It is not the drama that the "movies" have killed but the near-drama. Much of Mr. Brady's output as a producer has been of this shoddy class—such things as "Mothers," "Sinners," "The Whip," "Life," etc. Mr. Mantle, my neighbor, wrote that the "movies" were responsible for the utter failure of the last Brady-Drury Lane monstrosity, "Stolen Orders," but he reports that "The New York Idea," a fine example of American satirical comedy, prospers. Perhaps the "movies" have not killed this pseudo-drama, but in transferring it to another form they have removed much of its stigmata—the bad lines, the bad delivery of them, and the bad scenery with which it was environed. The day of bunk trees, bunk flowers, bunk grass, and bunk persons which Mr. Brady was wont to provide so lavishly in his pieces is past. But let him find a good play by Augustus Thomas or Langdon Mitchell or Edward Sheldon and permit Mrs. Brady to produce it without interference from him, and he will discover that his inurning of the drama in the sepulcher of his post-prandial pessimism was premature.

And the closing paragraph contained the sentences:

As it is you will see in moving pictures the best acting to be seen in Chicago. Already may we consign to the cannery that entr'acte platitude, heard so frequently in the Auditorium bar, that "the only good acting is in grand opera." There is good acting in the "movies" too.

Richard Henry Little, dramatic critic of the Chicago Herald, in a recent article made the assertion that "there is more art in a bronze guinea pig than in the best moving picture play ever made," and seems to take a delight in belittling the picture play. I write "seems" advisedly, for he shows an interest in picture plays when he writes: "The 'movies' are departing from the delightful little love stories they used to tell in their plays and are now preaching on all manner of subjects, many of them taboo. The stage is no longer a Mme. Tussard's chamber of horrors, but the movies are. Many 'movie' productions lately are nothing but horror piled on horror."

But on the question of art in the moving picture I shall confront Mr. Little with an authority who will at least command his interest, if he will not cause him to change the opinion already quoted.

In the December number of the Cosmopolitan Magazine, Hugo Munsterberg, professor of psychology, and director of the Psychological Laboratory, Harvard University, has a remarkable article under the title, "Why We Go to the 'Movies'." There Professor Munsterberg shows that moving picture plays are not only **not** "a substitute for the drama, but a form of expression entirely foreign to the real stage, and their emotional effects in some ways quite different from those which we derive from the theater."

"But can we really say that the film brings us art in the higher sense of the word?" he asks. "Was it not for quite a while the fashion among those who love art to look down upon the tricks of the film and to despise them as inartistic? Those who could afford to visit the true theater felt it as below their level to indulge in such a cheap substitute which lacked the glory of the stage with spoken words. But that time lies far behind us. Even the most artistic public has learned to enjoy a high-class photoplay."

And Professor Munsterberg confesses that he was one of the snobbish latecomers and a passionate lover of the theater, who felt it as undignified for a Harvard professor to attend a moving picture show as to attend a vaudeville performance or go to a museum of wax figures or to a phonograph concert. Finally he came under the spell of moving pictures. But to quote his article:

Why did this change come? Was it because the more and more improved technique brought the imitation of the theater nearer and nearer to the impressions of the real stage and thus made the substitute almost as good as the original? Not at all. The real reason was just the opposite. The more the photoplays developed, the more it was felt that it was not their task simply to be an inexpensive imitation of the theater, but that they should bring us an entirely new form of art. As long as the old belief prevailed that the moving picture performances were to give us the same art which the drama gave, their deficiencies were evident. But if they have an original task, if they offer an art of their own, different from that of the theater, as the art of the painter is different from that of the sculptor, then it is clear that the one is not to be measured by the other. Who dares to say that the marble bust is a failure because it cannot show us the colors which give charm to the portrait painting? On the contrary, we destroy the beauty of the marble statue as soon as we paint the cheeks of a Venus.

It is never the purpose of an art simply to imitate nature. The painting would not be better if the painted flowers gave us fragrance. It is the very essence of art to give us something which appeals to us with the claims of reality and yet which is entirely different from real nature and real life and is set off from them by its artistic means. For this reason we put the statue on a pedestal and the painting into a frame and the dramatic play on a stage. We do not want them to be taken as parts of the real world, and the highest art of all, music, speaks a language which has not even similarity to the happenings of the world.

If the aim of every art were simply to come as near as possible to reality, the photoplay would stand endlessly far behind the performances of real actors on the stage. But when it is recognized that each art is a particular way of suggesting life and of awaking interest, without giving life or nature themselves, the moving pictures come to their own. They offer an entirely new approach to beauty. They give an art which must develop in paths quite separate from those of the stage. It will reach the greater height the more it learns to free itself from the shackles of the theater and to live up to its own forms.

It is only natural that it began with a mere imitation of the theater, just as the automobiles were at first simple horse-carriages moved by machinery. Any new principle finds its own form slowly. The photoplay of today is already as different from those theater imitations as a racing automobile is different from a buggy. As soon as the two forms of art are recognized as belonging to two entirely different spheres, they do not disturb each other. Even the most ideal moving picture can never in the least give that particular artistic pleasure which a dramatic theater performance offers. But, on the other hand, even the best drama on the stage will not replace the photoplay as soon as this has reached its ideal perfection.

True Meaning of the Photoplay.

What is the true meaning of the "movies"? What are their special ways of showing us the world? In the beginning, the public enjoyed simply the surprising tricks of a technique which showed actual movement in a photograph. But this purely technical interest has long since faded away. What remains, then, as the lasting source of enjoyment? The color is lacking and so is the depth of the stage; above all, the tone of the voice is absent. Yet we do not miss the color, the depth, or the words. We are fully under the spell of this silent world, and the Edison scheme of connecting the camera with the graphophone, and so to add spoken words to the moving pictures, was not successful for very good reasons. It really interfered with the chance of the moving pictures to develop their original nature. They sank back to the level of a mere mechanical imitation of the theater. . . .

The graphophone brings music into every cottage, but no one can claim that the musical disks have brought us a new art. Their rendering of orchestra or opera is nothing but a mechanical repetition of the free musical art and does not add anything to the symphony or the song.

With the photoplay it is entirely different. It shows us far more than any stage can show, or rather, it shows us something fundamentally different. The first step away from the theater was soon made. The moving picture allows a rapidity in the change of scenes which no stage-manager could imitate. At first, these possibilities were used only for humorous effects. . . .

This slap-stick humor has not disappeared, but the rapid change of scenes has meanwhile been put into the service of much higher aims. The true development of an artistic plot has been brought to possibilities which the real drama does not know by allowing the eye to follow the hero and heroine continuously from place to place. Now he leaves his room, now we see him passing along the street, now he

enters the house of his beloved, now he is led into the parlor, now she is hurrying to the library of her father, now they all go to the garden. New stage-settings are ever sliding into one another; the limitations of space are overcome. It is as if the laws of nature were overwhelmed and, through this liberation from space, a freedom gained which gives new wings to the artistic imagination.

This perfect independence from the narrow ties of space-reality gives to the photoplay a new life-chance which alone would secure to it the right of a new form of art.

But, with the quick change of background, the photo-artist also gained the power of a rapidity of motion which leaves actual men behind. And from here it was only a step to the performance of actions which could not be carried out in nature at all. This, too, was made serviceable at first to a rather rough humor. . . .

For the camera, magical wonders are not difficult, but no theater could ever try to match them. Rich artistic effects are secured, and while on the stage every fairy-tale is clumsy and hardly able to create an illusion, in the film we really see the man transformed into a beast and the flower into a girl.

The Close-Up.

But while, through this power to break down the barriers of space and to make the impossible actions possible, new fascinating effects could be reached, the whole still remained in the outer framework of the stage, inasmuch as everything was the presentation of an action in its successive stages. The photoplay showed a performance, however rapid or impossible, as it would go on in the outer world. An entirely new perspective was opened when the managers of the film-play introduced the "close-up" and similar new methods. The close-up is indeed most characteristic of the emancipation of the moving pictures. . . .

But while everyone is familiar with the method, too few are aware that here indeed we have crossed a great esthetic line of demarcation and have turned to a form of expression which is entirely foreign to the real stage. Even the most wonderful creations, the great historical plays, where thousands fill the battlefields, or the most fantastic caprices, where fairies fly over the stage, could be performed in a theater. But this close-up leaves all stagecraft behind. The stage can give us only changes in the outer world; but if we suddenly neglect everything in the room and look only at the hand which carries the dagger, the change is not one outside, but inside our mind. It is a turning of our attention. We withdraw our attention from all which is unimportant and concentrate it on that one point on which the action is focused.

The photoplay is an art in which not only the outer events but our own inner actions become effective. Our own attention is projected into the life around us. . . .

Novel Methods of Presentation.

The photoplay can overcome the limits of time just as easily as those of space. In many of the newer plays, an unusual fascination is secured by interrupting the picture of the present events with quickly passing images of earlier scenes. It is as if a quick remembrance were flitting through our mind.

Two passengers are sitting in the smoking-room of a ship; we see them talking about their adventurous life-experiences. The one makes the gesture of speaking; in the next instant we see him climbing the glacier, and then crossing the jungle and shooting tigers, and then fighting in the Boer War, and then strolling through Paris; but every few seconds we return to the smoking-room and keep thus the background of the story before us. Yet our mind does not only combine memories; our thought wanders from one event to another which runs parallel. Here is a dancing-hall in which a man and a girl are flirting; the girl's mother sits at home in a modest attic room and waits for her anxiously; the man's wife is unhappy in her luxurious parlor. Now the three scenes are interwoven: the dancing-hall is seen for ten seconds, then the attic scene for five seconds, the parlor scene for five seconds, then the dancing-hall again, and so on. They chase one another like the tones of an orchestra.

The order of the pictures on the screen is no longer the order of the events in nature, but rather that of our own mental play. Here lies the reason why this new art has such peculiar interest for the psychologist. It is the only visual art in which the whole richness of our inner life, our perceptions, our memory, and our imagination, our expectation and our attention can be made living in the outer impressions themselves. As long as the photo-artist made no use of these possibilities, his play lagged far behind that of the real theater. But since he has conquered these new methods of mental interpretation, he has created an art which is a worthy rival of the drama, entirely independent from and in not a few respects superior to the theater.

As soon as the original character of the photoplay is understood, it can easily be grasped that we are only at the beginning of a great esthetic movement. The technical development of the photo-stage and of the camera will go on, and yet that is entirely secondary to the much more essential progress of the new art toward its highest fulfilment. The producer of photoplays must free himself more and more from the idea with which he started—to imitate the stage—and must more and more win for the new art its own rights. . . .

What we must expect from the photoplay of the future is that the pictures reveal to us our own imaginative play as music can do with its magic tones.

From an artistic point of view, it is entirely wrong to fancy that such imaginative molding of the world must be confined to fairy-tales because it does not correspond to the reality of the world. As long as we can argue from such a point of view, we have not reached real art. Even the most realistic art always gives us something different from reality. As long as the artistic means harmonizes with our inner view of an experience, it is welcome in the world of art. Even the most rapturous flights of the imagination projected on the screen may have as much inner truth as any melodramatic story. The photo-artist needs only the courage to make the spectator feel that he is truly in a temple of art.

How the Film Expresses Emotion.

But even memory, attention, and imagination do not tell the whole story of our inner mind. The core of man lies in his feelings and emotions. As soon as the photoplay moves along its own way, the expression of feelings and emotions will come to the foreground. Of course the producer would say that he shows love and hate and fear and delight and envy and disgust and hope and enthusiasm all in his reels. Certainly he shows them, but simply with the methods of the ordinary stage. The angry man clenches his fist and the frightened man shows outer signs of terror. We see the gestures and the actions; and yet how inferior is all that to the emotional words which the dramatist can put into the mouth of his persons on the stage! What Romeo and Juliet have to express is, after all, better said by Shakespeare's words than by any mere gestures of tenderness. As long as the photoplay works only with the methods of the theater, we must regret that we are deprived of the words.

But what a different perspective is opened if we think of the unlimited means with which the film may express feeling and sentiment through means of its own. We saw that, in the close-up, the camera can do what in our mind our attention is doing; the camera goes nearer to the object and thus concentrates everything on one point. In our feelings and emotions, the mind takes a sort of stand toward the surroundings. Again, the camera must be made to imitate such a mental action. In the excited mind, the smooth flow of impressions is interrupted. Let the camera break the flow of the pictures. Give us a thought-effect which the musician calls "staccato." We can produce it in the film by omitting certain pictures so that the action seems to jump from one stage to another. Or let the pictures vibrate. We can do this by quickly reversing the order of the pictures which follow one another with the rapidity of sixteen photograms to the second. After pictures 1, 2, 3, 4, 5, 6, we give once more 6, 5, 4, turn then from 4 to picture 9, go back from 9 to 6, then from 6 to 12, and the effect will bet that a thrilling, vibrating motion goes through the surroundings. Or let the camera turn the straight lines into curves, or the rhythm slow down like a musical adagio, or become rapid like an allegro or presto. In every case effects are produced in which changes of inner excitement seem to take hold of the surrounding world.

Imitating Mental Action.

The violinist may play one piece after another and we may see in the film the sentiments of those various pieces through the melodious movements around him. His own face may remain unchanged, but everything about him may enter into the mood of tones and chords. It is in the spirit of the theater to express horror by the wild gestures of the body. It would be in the spirit of the photoplay to make the world around the terrified person change in a horrifying, ghastly way. The camera can do that, and the spectator would come deeply under the spell of the emotion to be expressed. It becomes his emotion, just as in the close-up it is his attention which is forced on the single detail. If man is hypnotized in the scene, the change of his feelings can only clumsily be shown in his face, but his surroundings may take uncanny forms until a kind of hypnotic spell lies over the whole audience. . . .

The photoplay of the future, if it is really to rise to further heights, will thus become more than any other art the domain of the psychologist who analyzes the working of the mind. We have seen in recent years how the work of the modern psychologist has become influential and helpful in many different spheres of practical life. Education and medicine, commerce and industry, law and social reform have been greatly aided by the contact with the psychologist, who has put the results of his psychological laboratory into the service of daily life. In the film-world, the only scientist who has been consulted in the past has been the physicist, who prepared the technical devices for the work of the camera. The time seems ripe for his scientific brother, the psychologist, to enter the field and to lead the photoplay to those wonders which its progress has begun to suggest since the leaders dared to leave the paths of mere theatrical performance. The more psychology enters into the sphere of the moving pictures, the more they will be worthy of an independent place in the world of true art and become really a means of cultural education to young and old. The presentations of the film will never supersede those of the theater any more than sculpture can supersede painting or lyrics can supersede music, but they will bring us the noble fulfilment of an artistic desire which none of the other arts can bring.

This is truly the art of the future.

Chicago Film Brevities.

H. H. Hicks has been appointed district manager of the General Film Company by President J. A. Berst for the western territory. This territory extends west from Denver, and includes that city, Salt Lake City, Butte City, Spokane and all Pacific coast territory. Mr. Hicks was branch manager for the General Film Company at Phoenix, Ariz., until that office was closed. He was then transferred to Los Angeles, where he was installed as branch manager by F. C. Aiken, special representative. That was in March, 1914. His record there was such that in July, 1915, he was given supervision of the branch offices in Portland, Seattle and Spokane. Mr. Hicks is a young man, full of ambition and energy. He is progressive in his ideas and policies, and has always shown the greatest consideration for exhibitors in his territory, individually. Mr. Hicks passed through Chicago Saturday, November 27, and made a brief stay to greet some of his old friends. He then proceeded to San Francisco, where he will make his headquarters.

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Edward C. Jensen has been appointed Chicago branch manager for the World Film Corporation, having succeeded J. L. Klasky. W. W. Drum, middle western division manager of the company since August last, reports that business is satisfactory in his territory.

* * *

A message has been received at the Chicago offices of the Selig Polyscope Company advising that Misses Ruth Harsley and Maud Bridson had arrived safely at the Selig Jungle-Zoo on Monday, November 29, after a walk across the continent. The two young ladies left the Selig offices at Chicago on March 18. They tell of many novel experiences during their travels, and state that they were treated royally all along the line as representatives of the Hearst-Selig News Pictorial. After spending the winter in southern California, they expect to return via automobile to Chicago in the spring.

* * *

The editor of the photoplay page of the Cleveland Plain-Dealer, one of the most influential newspapers of the middle west, recently wrote an unsolicited letter to the Selig Poly-

scope Company commending "Paste-pot and Shears," the weekly publication issued by that company. "Your publication is just the thing for the practical newspaper man. The news is attractively written, the make-up well conceived, and the character of the copy is such that any newspaper editor is glad to use it. It may interest you to know that I have sent copies of your publication to other companies, who issue clip sheets, to show them just what a clip sheet should be." The Cleveland Plain-Dealer publishes two pages of moving picture news and gossip every Sunday, and also conducts a daily moving picture department. The Selig Company has on file many other testimonials from newspaper editors commending the value and attractiveness of the Selig press sheet. Selig's "Paste-pot and Shears" is arranged in the form of a miniature newspaper. It consists of four pages, and is so made up that all material can be clipped without injuring other stories that may make an appeal. All articles are reasonably brief and the original "filler," comprising the editorial column, is more widely used, perhaps, than any other publicity idea in the country today. Not only the newspapers, but magazines and exhibitors' house organs find the Selig "philosophical fillers" of great value, as is proven by the exchanges. William Lord Wright, Selig's publicity manager, is responsible for the creation and success of "Paste-pot and Shears."

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Samuel S. Hutchinson, president of the American Film Manufacturing Company, returned to Chicago from New York on Friday, December 3, and is hard at work in the fine new offices at the plant in North Edgewater, which were taken possession of by the staff a short time ago. Mr. Hutchinson is much pleased with the new addition to the plant and with the increased facilities which it has provided.

* * *

A picture of no small interest to Chicagoans and the people of the middle west will be that of Brand Whitlock, American Minister to Belgium. Mr. Whitlock and his wife are shown in the Hearst-Selig News Pictorial, No. 96, released December 2, on their arrival in New York City from Europe. Brand Whitlock lived for many years in Chicago, where he was employed as a reporter on Chicago newspapers. Later he became private secretary to the late Governor Altgeld, at Springfield, Ill. Later he moved to Toledo, where he practised law and became Mayor of Toledo. Mr. Whitlock, while Mayor of Toledo, was a staunch friend of moving picture exhibitors.

* * *

"The Raven," Essanay's fine six-reel feature, drew well at the Ziegfeld all last week. The management reported splendid business. The daily press of Chicago, without exception, praised the production and Henry Walthall's work, especially, in his impersonation of Edgar Alan Poe.

A special exhibition of "The Crimson Wing," Hobart Chatfield-Taylor's recent photoplay, by Essanay, was given at the Saddle and Cycle Club on Saturday, December 4. The customary dinner and informal dance were other features of the evening.

* * *

Through the courtesy of E. C. Divine, president of the Strand Theater Company, a special children's matinee will be given at the New Strand theater Saturday morning, December 18, in aid of the Chicago Examiner's Christmas Fund. It will be strictly a children's affair. In addition to a special picture program, carefully selected by Mr. Divine for the occasion, the music will be specially appropriate. There will be Christmas carols and dance numbers known to children the world over. There will be also box parties of children, just as their elders have at the regular daily presentations, and the little hosts and hostesses will entertain their guests in child fashion.

* * *

About three weeks ago the Evanston City Council decided that three women censors should view the films shown in that city, at a cost of $2 a day for each censor. The city fathers ruled that a tax of 30 cents per reel should be charged to meet this outlay. At a recent meeting of the council it was found that a deficit of $78 was shown for the first two weeks. The city collector, on being questioned, explained that moving picture operators were paid $2 every time they ran off a "show" for the censors. This expense had not been arranged for, hence the deficit. The theater owners refused to pay the bill, and so the City Council made an appropriation to cover the amount. One of the results of the Evanston censor board's activities has been the postponement, indefinitely, of the Sunday night moving picture programs at the First Congregational Church. The Rev. William T. McElveen, pastor, and Mrs. Catherine Waugh McCullough, a member, were strong advocates of the censor board. When the church was notified, however, that its pictures must be censored at 30 cents a reel, interest in the picture programs grew cold.

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Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, left on a business trip to the Pacific coast Saturday night, December 4. He will be gone about two weeks, and will spend most of the time in San Francisco and Los Angeles. He will return to Chicago on or about December 21.

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H. L. Wallick, one of the owners of the Republic Co-operative Film Company, of this city, returned Saturday, December 4, from a three days' business trip through Iowa. Mr. Wallick reported fair business conditions in the territory covered.

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"The Warring Millions," at the Olympic last week, was taken off before the week closed. Kitty Kelly, of the Tribune, wrote of the pictures that the gentleman who compiled them made a mistake in nomenclature, as the "millions" are but sparsely represented by "less than a few hundreds," and that the "warring" except for a short flashing of a stirring storming of Ivangorod is mainly a matter of preparation for the "devastating, destructive doom" about which so much had been written and so little seen.

* * *

After all the pother about graft in connection with "The Birth of a Nation," which attracted the attention of many thousands in the city at the time, the week ending Saturday, December 4, was entirely free from it. The newspapers had not a line about the scandal and nobody talks about it any more. It is hoped, however, that the men responsible for clouding Chicago's fair name and fame will, in due time, suffer the just consequences.

* * *

William Farnum, Winfield Sheehan, general manager of the Fox Film Corporation, and Oscar Apfel, director of the photoplays in which Mr. Farnum will shortly begin work at the Los Angeles studio, stopped over in Chicago for a few hours on Thursday, December 2, on their way to the coast. Mr. Farnum, during his brief stay, was guest of honor at a luncheon given in the Hotel Sherman by C. L. Worthington, district manager of the Fox Company in the middle west. Quite a number of prominent Chicago exhibitors and members of the press were present. Mr. Farnum, Mr. Sheehan, Mr. Apfel, William Seelye and Aaron A. Jones made brief addresses. Before leaving, Mr. Farnum was called on by William N. Selig, president of the Selig Polyscope Company, and, needless to say, "The Spoilers" and its fame was duly toasted.

LINCOLN WITH LUBIN.

With the completion of the five-reel feature for V-L-S-E, Inc., release early in January, "The Wonderful Wager," the Ford flivver comedy in which Raymond Hitchcock, Marion Sunshine and Jack Henderson appear in the leading roles, Rene Plaisetty, of the Lubin staff of directors, has begun work on his second production under the Lubin banner. The story is one written by Daniel Carson Goodman especially as a co-starring vehicle for June Daye, the popular Lubin star, and E. K. Lincoln, the former Vitagraph star and head of the Lincoln players, who has just joined the Lubin Company and makes his first appearance as a Lubin player in this four-reel feature, "Revenge."

Little more than one year and a half ago, Mr. Lincoln severed his connection with the Vitagraph Company to begin pictures with his own company, the Photo-Play Production Company. His first release with that corporation was "The Littlest Rebel," in which he starred and which was produced under the direction of Edgar Lewis, who is also now on the Lubin forces. Later Mr. Lincoln at his studio in the Berkshires produced many more features under the direction of Jack Pratt, who is also now directing for Lubin, all of which releases have gone to further promote him as a leader among photo-players.

TOM QUILL IS A NEW YORK VISITOR.

Tom Quill, head of the moving picture poster department of the Goes Lithographing Co., of Chicago, arrived in New York Monday morning, December 6. He will be at the Astor Hotel for about a week, and will be pleased to give details regarding the Goes poster product to those interested.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FOR PERMANENT ABOLITION OF CENSORS.

Los Angeles Exhibitors, Council and Business Men in Favor of Casting Out the Needless Board of Censors.

AT A MEETING called by J. A. Quinn and other exhibitors of this city last Monday evening, a large number of manufacturers, exchangemen and theater owners discussed the idea of presenting to the council a petition to permanently do away with the local board of censors. The meeting was an enthusiastic one and showed that the proposition to abolish the board was highly in favor. A committee composed of prominent men was named who are to meet and prepare an argument for their cause to be submitted to the City Council.

The meeting was held in the banquet room of a downtown confectioncry store and lasted from six-thirty until after ten. After the dinner, the meeting was called to order by Manager T. W. Johns of the local Mutual exchange. Dr. Sam. Atkinson was introduced. He acted as chairman for the evening. It was decided that the following-named men should act on the committee to see the mayor and council: Thomas Dickson, Fred Kley, S. S. Hutchinson, Henry McRae, Lee Dougherty, F. E. Woods, D. Whiting, J. A. Quinn, T. W. Johns, E. H. Allen and Sam Atkinson, chairman. The committee will meet on Wednesday evening to further discuss the matter.

In his talk Mr. Atkinson stated that there were about 122 theaters here, and that at least 50 per cent. of them would be able to enter strongly into an advertising campaign to put before the people the proposition of doing away with the censors. Slides, posters, etc., will be used.

As a lever to work out the action through the council, it was suggested that everyone interested submit to the committee the names of their personal bankers so that they could be interviewed and be urged to sign the petition which goes to the council, thus bringing much weight to bear on the matter. It is imperative that the city officials be enlightened as to the magnitude of the great industry and its people.

After six weeks of hard work on the part of Mr. Quinn and other interested men, the outlook for a speedy and effective campaign is highly encouraging, and with the proper co-operation of the film mcn here the fate of the board of censors ought to be about as bright as that of the turkeys which figured so prominently in the big fowl war of November 25 last.

NEW CHIEF FOR UNIVERSAL CITY.

H. O. Davis, Director General of San Diego Exposition, Appointed Second Vice-President of Universal Film Manufacturing Company and General Manager of Universal City—Henry McRae to Take Producing Company to the Orient.

The appointment of H. O. Davis, director general of the San Diego Exposition, to be chief executive of the Pacific coast studios of the Universal Film Manufacturing Company exploded like a bombshell this week in Los Angeles filmdom. It certainly was a great surprise to the trade in general and kept so secret that only a very few on the inside might have had an inkling of what was going to happen.

The official announcement came to Henry McRae, director general at Universal City, on Tuesday this week in the form of a letter from President Carl Laemmle, stating the appointment of H. O. Davis, the exposition manager of the San Diego Fair, and that Mr. Davis will have complete charge of the west coast plant and complete control of the productions. Mr. McRae, according to the official letter, will be sent to the Orient with a large producing company. Mr. Davis arrived at Universal City Wednesday morning and took immediate charge.

There have been rumors of late that there has been trouble at Universal City because of divided authority. Mr. McRae in an interview denied these reports. "President Laemmle told me in his letter that he had decided that I was entitled to the vacation and rest for which I have frequently asked," said Mr. McRae. "It has long been my desire to take a producing company to the Orient, and President Laemmle informed me that I could carry out my wish. I will take the trip as soon as I can get together the company I want."

HARRY LEONHARDT AND WORLD MAN ON TOUR.

The general western representative of the Fox Film Corporation and the younger member of the Moving Picture World's western office spent the week-end in San Diego among the producers and exhibitors, accompanied by R. E. Barron, also of the Fox office. To forestall your thinking that it was a "soft" outing for us, read the following: The poor typist was sleeping peacefully at 7:30 when Leonhardt called up and said, "Come on if you want to drive to San Diego with us; we're leaving at nine o'clock." In fifteen minutes we were leaving the bungalow and during the next forty-five seconds were on board of a suburban bound for the city. We left at nine and drove all afternoon. In the evening Mr. Leonhardt signed up Manager Hicks of the Twin theaters, the Plaza and Cabrillo, for Fox pictures. The writing end of the party trailed him and visited the exhibitors. With seven hours' sleep behind us, and a roll and some coffee to last us, we completed the visit to the southern exposition city's showmen, and when the bells murmured eight we were puffing easily out of town on the 135-mile journey to the Hub. After three hours of barking along the newly-opened coast highway, we had put behind us 102 miles, the average being 34 miles an hour, which is a pretty good average for hills, city, and grade work.

Mr. Leonhardt is so enthusiastic over the 1916 pictures that he is confident of features being shown for as much as $5, and that is going some, he says, but the pictures will be going better. And if any one does not think he is enthusiastic over the new million-dollar Fox pictures that Herbert Brenon is now producing out in Jamaica, the doubter better go and see Harry Leonhardt, for he certainly believes in the coming big picture.

We found that R. E. Hicks, of the Twin theaters, had been doing some good work since we saw him last. He had just completed a deal whereby he became sole owner of the two best houses in San Diego, proving that the show business is no bad business. Mr. Hicks has faith in San Diego and is sure to make good with his two houses, one of which is changing from a program to the Fox features, and the other runs the General.

Mr. Bush, manager of the Broadway and Superba, reports business as very satisfactory with Paramount in one and Triangle in the other.

QUINN RUNS THEATER ALL NIGHT.

Los Angeles has an all-night show. Quinn's Superba is the theater and "Damaged Goods" is the show. Finding that his regular seven shows daily were unable to accommodate all the people who wanted to see the picture, J. A. Quinn, the wideawake Los Angeles exhibitor, first tried the experiment of running special midnight matinees. This took so well that Mr. Quinn decided to run all night on Saturdays. Six extra shows were therefore given, the first at 11 P. M. and the others at 1 A. M., 3 A. M., 5 A. M., 7 A. M. and 9 A. M., making a total of thirteen shows in the twenty-four hours. Last Saturday approximately twelve thousand persons were admitted and all seats sold for the three o'clock in the morning show. The five o'clock attendance was lighter. This is the first all-night show in the west and, according to the writer's knowledge, the only first-class moving picture theater in the United States running a twenty-four-hour show.

DOINGS OF THE ROLIN FILM COMPANY.

Gilbert Pratt, Otto Friese and Blanche White have recently joined the Rolin Film Company, all having taken part in the seventeenth of the "Lonesome Luke Phunphilms" series, which is now completed. Saturday, last week, was

a strenuous day at the Rolin studios, and two of the players had to be sent to the hospital as the result of rough and tumble comedy stunts.

The Rolin Film Company is planning to build an additional stage, about 60 by 75 feet, to take care of the large sets being used for the Phunphilms pictures. All the members of the company were treated to an excellent dinner to celebrate the miraculous escape of A. C. De Lang, Rolin superintendent of rolling stock, when he turned turtle in Manager Whitney's big racing car. Manager Whitney has since sold the car and everybody is breathing freely again.

VITAGRAPH COMPANY HAS NOW MOVED TO HOLLYWOOD.

The western studios of the Vitagraph Company have now been removed to the eleven-acre site purchased by the company in Hollywood. The new location is on Prospect avenue and Talmadge street, and the new telephone number is Hollywood 2. Only two of the buildings remain at Santa Monica—the dark-room, and the negative department. These will remain there for a couple of months, during which time a modern laboratory and film room will be constructed at Hollywood. The present office quarters are only temporary, but the plans for the new ones look very promising. In addition to the production of Blue Ribbon features, the new studio will be devoted to the making of three-reel Broadway Star Features, with occasional comedies of one and two reels.

JEWEL PICTURE THEATER OPENS.

The Jewel Picture theater was opened on December 4. It is located at 502 East Fifth street, and Henry Silverman, formerly manager of the Superba, is the proprietor and manager. The house has been remodeled and a new front put in. Admission will be 10 cents, and the Chicago Tribune war pictures are booked for the opening show.

THOMAS H. INCE TO STAGE BIG INDIAN PICTURE.

Producer Thomas H. Ince is making preparations for the staging of an elaborate Indian drama. Sixty-five full-blooded Indians were brought to Inceville last week by W. A. Brooks and fifty more of the redskins arrived this week. The Indians, who are mostly of the Sioux tribe, are occupying a complete village of tepees at Inceville. They are splendid specimens of their race and range in age from two months to ninety-two years, the youngest being a lusty-voiced papoose and the oldest a well perserved old chieftain.

Negotiations are under way for even more of the bronzed warriors, and W. A. Brooks has been instructed to comb the country for all available redskins. It is expected that within a few weeks Producer Ince will have at his disposal several hundred Indians to appear in the first of the Triangle-Kay-Bee Indian series. C. Gardner Sullivan, the well-known photoplaywright, is now at work on the scenario, and the property rooms at Inceville are daily being stored with all kinds of Indian "props."

Los Angeles Film Brevities.

The Gamut Club is making preparations for an entertainment on Christmas night of the members of the acting profession who are in the current productions at Los Angeles theaters during the holiday week. To raise funds a public entertainment will be given on December 8, in which many members of the Los Angeles photoplay colony will take part. The chief event will be a travesty on motion picture making called "The Making of a Movie" in which several film stars will be featured. A Gamut Club dinner will be given Wednesday this week when further details are to be discussed.

* * *

What it is believed will be the first midwinter poinsettia fete in the United States will be held at Hollywood December 9, 10 and 11. In addition to the interest attached to its novelty, the festival will have a deep historical significance. It is to be held on the grounds of the Church of the Blessed Sacrament, on which stands the grove of ancient trees from which Hollywood takes its name. It was in the shade of this grove that Father Junipero Serra celebrated the first mass in this part of California. During the service he blessed the trees, which thereupon became known as the "Holy Wood." Later the community which grew around the trees was named "Hollywood."

A feature of the festival will be an exhibition of a large collection of Father Junipero's relics, collected from all parts of California.

Amusement features will be supplied by the motion picture companies of Hollywood.

* * *

A special Christmas fund for the children whom Santa Claus often forgets—the children of the poor—is being started at the Hollywood studios of the Kalem Company. It is planned to select a family in need of necessities and Christmas cheer and for the entire company to play Santa Claus Christmas Eve.

* * *

Keep your eye on Ince! Thomas H. Ince, the brainy producer who is turning out Triangle plays for the big program, is losing his command of Inceville and Incity, the two large picture plants near here. At the time of going to press the latest film story in the evening papers was one like this:

> An event of future importance in the motion picture world occurred here this week when a new heir—a boy—arrived at the Hollywood home of Thomas H. Ince, general manager of Inceville. Mrs. Ince was reported today as doing nicely.

* * *

Sid. Grauman, manager of the Empress theater in San Francisco, was a visitor in the city this week. He reports that the Exposition City's police are on his trail for having blocked traffic while people stampeded for tickets and entrance to the show to see Fox features run in connection with the regular show. Harry Leonhardt, general western representative of the Fox film firm, need not write. We know it now.

Tom Ince and Some of His Indians.

That attention is given to every detail in filming the Vitagraph Blue Ribbon feature, "God's Country and the Woman," is illustrated by the following little incident. A member of another company also working in the Bear Valley challenged Nell Shipman as to the blanket coat she was wearing, wondering why she had not secured a genuine Hudson Bay blanket coat.

Nell Shipman in Her Hudson Bay Company's Blanket Coat.

Miss Shipman merely smiled and opened up the label, showing the would-be critic the three bars and a half trademark of the Hudson Bay Company. An interesting feature in this Vitagraph production is Mr. Sturgeon's wonderful collection of sledge dogs. There is the Siberian wolf-dog team which has won the Alaska Derby for the last six years, led by the famous Kolma, the malamute of prodigious strength and endurance. Then there are Captain Smith's full bred wolves and several dogs belonging to the company. Several close-ups of these dogs in the snow make some pictures interesting for nature students.

* * *

Frank Downing, a moving picture actor with some company the name of which we do not know, suffered injuries this week when he was in an explosion in Griffith Park, near Universal City. Fate seemed to have a double starred bunch of bad luck for him that day, for while the ambulance sped along to the hospital it crashed into a car on a corner and demolished it, also wrecking itself and further injuring the unfortunate player.

* * *

Miss Isabell D'Armond, who is known throughout the east as a vaudeville player, arrived in this city this week from a tour of the far east, having landed in San Francisco early in the week. She will enter the picture game here, or else return to New York. She was in England at the time of the war's outbreak and traveled east instead of west, landing in Australia, where she played the board stage, but it will be the shadow stage for her from now on.

* * *

The presence of mind of a Venice, Cal., policeman, combined with the common sense of a number of men and women who aided his efforts, saved what might have been a fatal theater stampede when a fuse blew out in the gallery of the Neptune theater. The fuse was for a ventilating fan, and the semi-darkness, with only the lights of the exits showing, and the sizzling, flaring fuse added to the terror of men, women and children, and for a time it seemed that nothing could prevent a panic that would get beyond control. Some hair-brained man in the audience yelled at the top of his voice "Fire!" causing the panic to start. But, fortunately, the officer was in the lobby and rushed in, quieting the near-mob.

* * *

When Neva Gerbar left Santa Barbara on the completion of her engagement with the American Film Manufacturing Company, her automobile was literally loaded down with beautiful flowers. All the players were sorry to see her go and wished her good luck.

* * *

Don Meany, formerly manager of productions for the Quality Picture Corporation in New York, where he went with the company a few weeks ago, has returned to Los Angeles. Mr. Meany made a friendly call this week at the World office and stated that his return was caused principally on account of his wife who has been ill and by physicians advised a milder climate than the east. Don Meany, previous to his connection with the Quality Picture Corporation, enjoyed a similar position with the Universal Film Manufacturing Company and was for two years publicity manager for the Essanay Film Manufacturing Company in Chicago.

* * *

The moving picture men have not been satisfied with invading the papers for legitimate space, but here is Ince grabbing publicity through the columns of the dailies, headed "Along the Waterfront." The following is from the Los Angeles Examiner of recent date, and the meaning is known to those who have viewed the screen dramas.

SAN PEDRO, LOS ANGELES HARBOR, Nov. 24.—A "king's frigate" with full armanent will engage a low, rakish pirate craft off the Government breakwater here the latter part of the week. The pirates will board the king's ship front, yard arms of their craft and engage in hand to hand fights on the deck of the frigate, while grappling hooks and lines will hold the two vessels together. While all this is being done moving picture cameras will operate, taking in all of the scenes. The preparations for the fight have been going on here for several weeks.

The barkentine Fremont owned by a moving picture company and which has been stationed here for several years, will be the pirate ship and the bark Alden Besse, recently purchased by another picture company, will be the "king's frigate."

The vessels will proceed outside the breakwater under their own sail, each having been equipped with new rigging, and there in the sight of the shore and in the slght of passing passenger steamers an old-time naval battle will be staged.

We should hear more about this from Kenneth O'Hara of Incity.

* * *

Another paper, now accustomed to the slang of the producers, comes out with a heading like this, with a neat little story as follows:

TOO MUCH ACTION.

Ready! Camera!

Miss Constance Talmadge, 16, movie actress, rushed to the arms of her sweetheart. As she did so a blank cartridge in one of the revolvers she wore at a belt was discharged. The wad struck the right ankle of the young woman, inflicting a flesh wound. She was treated at the receiving hospital and then sent to her home, 6665 Franklin avenue.

* * *

Miss Myrtle Gonzalez, who is being featured in her own company with the Universal, has requested that we put a stop to the rumors that have been flying around that she was married last week. We know positively that she is not. Her charming little sister was wedded, and some one put the film star in a story and the papers copied it—and there you are. The film star, Myrtle, is not wedded, but her sister is. So there!

* * *

Leo E. Tiede, of Santa Ana, has purchased the Electric theater in Orange and will reopen it early in December after a thorough renovating and overhauling.

* * *

Director General Henry McRae of Universal City is indeed a busy mortal. The other day we stopped in to say hello and be informed of great things. The genial head of the Laemmle forces was busy at a tray of victuals and had just dismissed some orderly on business, when we poked our head in at the door of the highest sanctum sanctorum in the world. While talking to him he transacted much business, including the ordering of the fifty palms to decorate the Laemmle highway, advise a lovelorn young actress not to marry, administer his signature to three letters and a voucher, give orders to the hospital to deliver Hobart Henley, plus his fractured ankle and a pair of plaster casts to the stage for a retake, tell a director where to find a wandering trestle to burn for a railroad story, inform a competitive producing company where they could trail a coyote to be used as a wolf in a northern story, fix up damages with a farmer whose steer was killed when a bunch of cattle was used in a round-up scene, and answer the telephone five times, besides telling me all the news of the day and wishing me a happy Thanksgiving backed up with a Havana panatella, and then getting up and answering a call out the window to a girl who said "I want to see you." He said, "What's samatter with your eyes, can't you see me now?" But she argued that she wanted to talk to him and he replied that he could hear every word she said. Such is the life of the boss. And yet he always wears one of those sapolio-proof grins!

* * *

M. G. Jonas, director of publicity at Universal City, who has been ill at his home for the past several days, has returned to his desk this week. Mr. Jonas had an unusually severe attack of bronchitis and for a time it was feared that pneumonia would probably develop.

* * *

Robert Leonard and his company of Rex players who are at present at Arrowhead Hotsprings making scenes in the productions of a three-reel drama, "Just from Sweden,"

are expected to return this week to begin the production of "Polly-olly," a film version of the well-known novel. Ella Hall and Leonard will play principals.

* * *

Sydney Ayres and his company returned this week to Universal City from a two weeks' stay in the snow-covered mountains of the great Bear Lake, where they had gone to stage exteriors in the production of F. McGrew Willis' three-reel story, "John o' the Mountains."

* * *

Joseph De Grasse and his players have returned from San Francisco where they have been filming scenes for the production of a five-reel feature entitled "Love Thine Enemy."

* * *

H. G. Stafford has been promoted to scenario editor at Universal City. Mr. Stafford was for more than two years on the regular staff of the company and was afterward made director of dramatic productions. Later he left to accept a similar offer with the Lubin studios at San Diego. Now he has returned to accept the place at the head of the Universal's script department.

* * *

Among the visitors this week at Universal City were Samuel Gompers, president of the American Federation of Labor, and Captain Newton H. Chittenden, the well-known American explorer.

* * *

Manager Markowitz of the local Universal exchange is tearing up the place and giving it a thorough remodeling and overhauling. He has found that business is so good that the present quarters were too small and as the plant is in a good location it would be impossible to move, so he has condensed the spaces and built a long addition to the balcony, which will allow of about twice as much work.

* * *

Billy Mathews, theatrical man from New York, who formerly was with Harry Leonhardt before he became a film man, was a visitor here this week and paid his respects to the general western representative of the Fox Company.

* * *

Seth Perkins, manager of the New Garrick, which was formerly run by J. A. Quinn, is preparing for the big exhibitors' ball on New Year's Eve. The large affair will take place in Shrine auditorium, and it is expected that it will eclipse any of the former events pulled off by exhibitors in this part of the world.

* * *

De Wolf Hopper ate his first home Thanksgiving dinner in twenty years and drank a toast to William De Wolf, Jr.: "May he have his mother's looks and his dad's luck."

* * *

Rita Stanwood has joined the New York Motion Picture Company and started work at Inceville under the direction of Scott Sidney.

* * *

Bessie Barriscale departed this week for San Jose, Cal., where she will spend a short vacation.

* * *

Kalem Hollywood players returned this week from Catalina Island where they have been taking water scenes for a "Ham" comedy of the Southern Seas. Bud Duncan wrote the story which takes place on a cannibal island. Ethel Teare is the cannibal queen, Gus Leonard the missionary and Bud and Jack McDermott play the castaways.

* * *

Lloyd Hamilton will return to work again this week after having been disabled for many months as the result of a severe fracture in the left leg sustained on June 25 while working in a picture. Both he and his partner Bud are more than anxious to get back in double harness again, and the scenario department has been preparing a special story for the return of big funny "Ham" of the "Ham" comedies. We sure are powerfully glad to se you back, Ham Hamilton.

* * *

The capacity of Horkheimer Brothers' big plant at Long Beach is now 20,000 feet of negative film a week. The studio takes in a dozen buildings on four corners of two intersecting streets and represents an investment, it is stated, of $300,000. The average number of employees is 250. Messrs. Horkheimer are the sole owners.

* * *

Anna Little, of the Flying A, returned last week from a pleasure trip to the San Francisco Fair. She is now at work with Tom Chatterton in a three-reel western story entitled "According to Saint John."

* * *

Thanksgiving brought its large number of out-of-town visitors and photoplay artists. Wallace Macdonald, assistant director with Archie McMackin of the American, dropped into the city for three days and spent an hour in the World office talking over old and new times. He reported everything as being in good shape at the studios of the great

First Scene Taken on New Glass Stage of American Company at Santa Barbara.

Left to right, Assistant Director Wallace MacDonald, Director Archer McMackin, Camera Carl Widen.

Flying A and said that the new indoor stage was a fine one and that every player appreciated it. The company is busy and is making a number of interesting new stories. Several other members of the Santa Barbara list of film persons visited us for the Turkey festival.

* * *

Reports have been circulated here that the Biograph Company, which only arrived here a few weeks ago, were going to close their Los Angeles studios and send their players back east. Manager Lee Dougherty, when interviewed by a World representative, stated that the report that had been printed in one of the daily papers was not correct. Two companies, Mr. Dougherty said, had been let out on account of the reduced output and given their transportation back to New York, but no closing of the studios was contemplated.

* * *

Five Universal players had a narrow escape Wednesday, last week, when the car in which they were riding overturned at the corner of Garey avenue and Lordsburg road, hurling them from the machine, which itself turned completely over and faced backward.

The accident occurred shortly after five o'clock. Fortunately there was neither top nor windshield on the car, so that the men were all thrown clear of the wreck, and were not pinned under the machine. A considerable amount of household articles, combs, brushes, etc., were carried with them, probably having been used in the "staging" of one of the big film productions which the Universal Film Company are preparing.

One of the men was at first thought badly injured and was rushed to Pomona in search of the Pomona Valley Hospital. The attending physician discovered that his wounds were slight, and the injured man was soon on his way to Los Angeles.

* * *

A novel series of experiments is now going forward under the general direction of the United States Bureau of Education to determine the value of motion pictures as an educational medium. Dr. G. E. Bailey, head of the department of geology in the University of Southern California, is conducting the local research for the bureau.

* * *

The Park Commission has voted this week to enact a rule to suspend the permits of moving picture companies that violate the rules of the Park Department while taking pictures in Griffith and Elysian Parks.

* * *

The management of the Clune's Auditorium finds that the Triangle program of two big dramas and two comedies consuming three and one-half hours makes too long a show. Therefore, starting with the current week, one of the comedies will be eliminated.

Alleging that misrepresentations were made in order to get him to buy the Optic theater, 533 South Main street, E. A. Fischer, a well-known exhibitor and at one time proprietor of the American and College theaters of this city, filed this week a suit in Superior Court against Irving R. Augur and E. M. Nutting demanding that he be relieved of the obligations he had incurred. Fischer says that the theater's earnings, the equipment and interest of the vendors had been misrepresented.

* * *

On the site of the old Ramona theater on Spring street, H. C. Riddle, W. C. Chambers, W. A. Idler and W. M. Swearengen, will erect a modern picture house, to cost about $10,000. About $5,000 will be spent on the equipment and includes a spacious lobby, rest-rooms, lavatories, etc. W. M. Swearengen will be the manager.

* * *

Another picture house is under course of construction here. It is being built for L. C. Walker at 2504 West Washington street. It will be 39 by 116 feet, with concrete and brick, glazed front brick, and veneer piers, tile floors in the lobby, and with the latest equipment.

* * *

That local schools are highly interested in visual education is shown by the recent efforts of County Superintendent Keppel who is trying to secure some of the educational films which will be cast off by the Exposition in San Francisco after the closing of the fair. Mr. Keppel says: "These films will be of inconceivable value for some of our work and it would seem advisable that some effort be made to secure some, if not all of them." As a result Supervisor Woodley is investigating the matter while on a trip to the north. And some one said that "moving pictures were only for amusement and not education."

* * *

Among the midnighters at Quinn's all evening and early morning shows was Roscoe Arbuckle and party who drifted in at the time the milkman was harnessing up, to witness the 3 o'clock show of "Damaged Goods." It certainly looked funny to see a line of people in front of the showhouse at 3 A. M. waiting to get in. One might have thought there were twenty dollar bills given free with each admission, to see the crowd.

* * *

M. A. Cooper and Geo. A. Ramsey, with offices at 428-29 Wesley-Roberts Building, this city, have leased Seals Garden for ten years, and plan a high class amusement park for colored people. The promoters contemplate putting in a swimming pool, large dance hall, cafe and skating rink to accommodate 100 couples at one time, a theater for motion pictures, bowling alleys and other attractions. Virgil Williams will be the manager.

* * *

The Starland theater on South Glassell street, Orange, Cal., will open this week. The Starland is the old Electric theater improved and remodeled. L. E. Tiede is the manager.

* * *

The Princess theater of Azusa, Cal., has been sold to Josephine Peacher and W. W. Sandy of San Jacinto. Mutual program and Paramount features will be continued. Messrs. Hickman and McDonald, the former proprietors, are looking for another location.

RETURN OF WHEELER FILM REQUESTED.

Mrs. DeWitt C. Wheeler, widow of the well known slide manufacturer and photographer who died recently, is anxious to locate the last picture made by her husband, "The Sculptor," a two-reel production. Mr. Wheeler was negotiating for the sale of the film on the day before his death, and at the present time it is supposed to be in the vaults of some New York concern. This picture is legally the property of Mrs. Wheeler, and any information leading to its recovery will be greatly appreciated. Communications may be addressed to Mrs. Wheeler, care Moving Picture World.

MUTUAL CAMERAMAN WITH FORD PARTY.

So important does Pell Mitchell, editor of the Mutual Weekly, regard the Ford Peace Expedition that he is sending his assistant, Lawrence Darmour, to act as cameraman for his motographic weekly. Mr. Darmour has been relieved from duty at the home office, Flushing, N. Y., indefinitely, and detailed to stay with the Ford party as long as it is engaged in its efforts to "get the men out of the trenches by Christmas," even if that slogan means Christmas, 1918.

CINEMA CAMERA CLUB TO HOLD BALL.

The Cinema Camera Club, the official organization in the East of the cameramen, will hold a ball at the Palm Garden, Fifty-eighth street, near Lexington avenue, on the evening of Saturday, December 18. The committee of arrangements is Phil Rosen, Walter Scott, A. L. Ausbacher, Arthur Edeson and George Lane. The grand march will be headed by Anita Stewart and a male star. As was done at the convention ball in San Francisco and at the big affair in Boston on December 1, motion pictures will be taken of the march. These, it is said, will be released by the weeklies. Many novel and special features have been arranged for the entertainment of the guests and visiting players.

The sum resulting from the profits of the ball will be devoted to procuring a new clubhouse. The tickets are $2, which will admit a couple and include wardrobe accommodations. Boxes have been taken by the leading manufacturing companies. Advance sales of tickets indicate a most successful affair.

PICTURE PLAYERS' INSURANCE.

Myles McCarthy, who has been specially engaged by the Eagle Manufacturing and Producing Company, for his odd delineation of peculiar characters, has discovered the one responsible insurance company willing to insure moving picture players. Most concerns refuse a risk of this kind, owing to the many casualties in the routine of a motion picture actor's day. Myles is not out after anyone's money and will acquaint those who are interested with the name of the company willing to incorporate a disability contract in the regular policy. The firm he has discovered will arrange for a life and old age income as well. A letter to McCarthy will be cheerfully answered if a stamped, addressed envelope is inclosed. The company has a record of thirty-three years' stability and is guaranteed by the new insurance law. It has business written up to and including September of this year amounting to $145,000,000.

FLORENCE LAWRENCE TO RETURN TO THE SCREEN.

After an absence from the screen of over a year Florence Lawrence is at last making preparations to return to the profession that claims her as one of its first and one of its best. Nothing definite is yet known as to her plans. We understand, however, that several offers are pending.

There is much to be gained by the manufacturer as well as the public by the return of a favorite star, especially at a time when the moving picture is making such rapid strides, and the quality of work demanded by an intelligent public requires that only the best of talent be supplied to them.

NEW PLAY BY CHARLES K. HARRIS.

Charles K. Harris has written a very timely new photoplay, which is being directed by Perry N. Vekroff and will soon be ready for release, entitled "Should a Baby Die?" In the cast are practically all of those who appeared in "For Sale, a Baby," including Arthur Donaldson, Conia Masselle, Florence Hackett, Gazelle Marche, Camille Dahlberg and Jack Johnson. The part of the baby is taken by "Baby Christine," an infant in one of the hospitals. Mr. Harris contends that "Love" can save the life of a child and mend its broken body, and his new picture tells the story of a child who is thus saved.

KLEINE MAKES CHANNING POLLOCK STORY.

"Our Lady of Laughter" is the odd title of a story by Channing Pollock, now in work at the Kleine studios in the Bronx. It is a story of theatrical life on Broadway and will feature Arthur Hoops and Alma Hanlon. This popular twain will be supported by Frank Belcher, Herbert Hayes and others. The Pollock story is considered one of the scenario finds of the season and in the opinion of those engaged in its making will provide more thrills and sensations than is usually found in two ordinary five-reel features. "Our Lady of Laughter" will be released through the Kleine-Edison Feature Service.

GERTRUDE ROBINSON JOINS GAUMONT.

A deal that may well be characterized as of stellar importance has just been concluded whereby Miss Gertrude Robinson goes to Jacksonville, Fla., to augment the Gaumont forces wintering in that city. Miss Robinson will appear in Rialto Star Features, being allotted a line of parts similar to those for which she is so favorably known throughout America.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

CRESCENT THEATER, NEW YORK CITY.

Mangan Takes Five Year Lease on Big Bronx Photoplay House—Mails Program to 4,000 Patrons—Weekly Advertising Bill $150—Seats 1,800.

THE Crescent theater, situated on Boston Road between 167th and 168th streets, in the Borough of the Bronx, New York City, is now being operated by Francis A. Mangan, who has taken a five year lease on the structure. The Crescent theater is a little over a year old, being opened on September 1, 1914, as a legitimate playhouse. It is the property of John M. Haffen, son of Lewis M. Haffen, who was for several years president of the borough of the Bronx.

At this house, the speaking drama was not productive of favorable results, and the theater was closed a few months later. It was subsequently opened as a moving picture

Crescent Theater, Bronx, New York City.

theater but was poorly conducted. The Photoplay Theaters Company, an organization operating a number of motion picture theaters, observed that it was a beautiful house and in a location in which a steady patronage could be developed if properly managed and negotiated for the structure. On June 1 of this year that company opened the Crescent as a high class motion picture theater, and Mr. Mangan, who was at that time manager of the Cumberland theater, a Brooklyn house operated by the Photoplay company, was installed as manager. A few weeks later the house was being operated on a profitable basis, and Mr. Mangan was promoted to the position of general manager of the Photoplay Theaters Company, which position he held until he consummated the deal for the leasing of the Crescent for himself.

The Crescent is one of the biggest and most beautiful picture theaters in the Bronx. Its dimensions are 120 by 170 feet. The front is faced with marble. There is a red and green tile roof which slopes toward the front and which is in perfect harmony with the general exterior color scheme. A beautiful glass canopy extends across the sidewalk in front of the entrance. This is profusely illuminated with a large number of incandescent lights and by two artistic electroliers which are immediately outside of the lobby doors. A big electric sign done in different colored lights and bearing the name of the theater extends from the roof to the top of the canopy.

As with other parts of the house the lobby is at all times spotlessly clean. The color scheme here is gold, light brown and cream, and is in conformity with the general interior artistic effect. Marble tile is the material used for the floor of the lobby, and there is a gentle slope to it. It is nearly forty feet in length and about twenty-five feet wide. Marble wainscoting extends for a height of five feet. The frames containing the posters and photographic scenes of current and future attractions in the lobby have been arranged with an artistic eye. They are not all bundled near the entrance, but have been placed at equal distances between one another. These frames have a two-inch brass moulding, are glass covered, and are cleaned and polished each day. The lobby is illuminated with six handsome electroliers, each containing six Tungsten lights. The box office is in the left-hand side and is marked off by a brass railing.

Six wide bronze-colored doors lead into the auditorium. There is a foyer twenty-two feet wide and this is covered with thick red carpet which is also the flooring used for the aisles, stairways, balcony and boxes. The foyer is lighted with eight electroliers of the type and style used in the lobby, and these are kept burning during all shows. A marble wall four feet in height surmounted with brass poles, from which are hung red plush draperies, divide the seating arrangement from the foyer. Potted plants are placed in convenient positions throughout the interior, and add to the coziness of the house. The auditorium is 107 feet wide, and five wide aisles divide the seating plan. A wide marble stairway at each end of the foyer leads to the balcony. Here is located the operating room which is up-to-date in every way. It is built of absolutely fireproof material, and conforms with the fire laws. Two Simplex machines of the latest model are used. The throw is 108 feet, and the projection is excellent at all times. The house seats 1,800.

Mr. Mangan told a representative of the Moving Picture World when he called at the Crescent the other evening that he is trying to make the house the society theater of the Bronx. That he is carrying out this assertion literally is borne out by the way the theater is being conducted.

The comforts and conveniences of the patrons of the Crescent have been carefully considered by Mr. Mangan. He has set aside the entire balcony for smoking, and has a beautiful parlor for women with big reclining chairs. A maid is always in constant attendance. In the foyer there is a drinking fountain with sanitary cups, and a public telephone stands behind the box office.

Artistic Stage Setting of Crescent Theater, Bronx, New York City.

The width of the stage and the height of the proscenium gave Mr. Mangan ample room to work out the beautiful and artistic stage setting which he himself designed. The view presented is a graceful interior scene with windows on each side of the screen looking out upon distant hills, rivers, walks and trees. In front of this sits the orchestra which is inclosed in an artistic parapet. A fountain, a number of plants and handsome draperies in red and gold add to the

embellishment of the scene. The floor of the stage is laid with stained blocks of hard wood to resemble marble and the effect of the entire setting is most pleasing. A gold fibre screen is the projection surface. The stage is forty-four feet wide and the proscenium opening is 30 feet high. Both male and female ushers are employed. They are polite, accommodating, and always neatly dressed.

The ventilation system of the Crescent is so perfect that if one were to sit in the auditorium all day he would not experience that depressing and drowsy feeling caused by foul air. Every few minutes the air is completely changed. Everything that adds to the comfort of the patrons is brought into use. In the summer time when all the exit doors are open, Mr. Mangan has a spray of water falling from a number of the exits leading into the spacious alleyway at each side of the structure. This method not only has a cooling effect but actually clarifies are air as it passes through the spray and into the auditorium.

Capacious Foyer of Crescent Theater, Bronx, New York City.

The Crescent is brought to the attention of Bronxites by big painted advertisements on billboards, by twenty-four-sheet posters, and by advertisements in the local papers. During the first week that Mr. Mangan had the house in his possession he spent something like $300 in advertising, and now the weekly expenditure for this item never falls below $150. The theater has a mailing list of nearly four thousand names, and to each one a weekly program is mailed. Exhibitor Mangan says that he has received many commendatory letters and remarks from patrons on this method of bringing to their attention the Crescent's program for the week. One excellent advantage of this system is that the patron does not have to go out of his home or out of his way in order to learn what pictures are to be shown; all that information is brought right to his door by the aid of Uncle Sam's mail service.

Here is the scheme by which Mr. Mangan works up his mail list. From the city directory is taken a thousand or two names of persons living in the vicinity of the theater, and to each one of them is mailed a pass for admission, with the stipulation that if the recipient is interested in receiving a program of the Crescent each week that he state his wish in either "yes" or "no" in the specified place on the pass and present it at the door of the theater with his name and address written plainly thereon. By this method Mr. Mangan is able to determine the number of persons who are interested in his shows. The World man was told that this system is proving quite effective, and that it is repeated with a different set of names at intervals of a couple of months.

A fine evening's entertainment can always be obtained at the Crescent. No special program is used, but the pick of all releases. Recently a program composed of all colored pictures was given. This bill was made up of subjects of dramatic, comedy, scenic and scientific classification. This innovation at the Crescent was well received, and many of the patrons asked that a similar program be given again. Another feature of the theater's bill is the musical program. A large part of the credit for this is due to the leader of the orchestra, Henry J. Clausen, who views each picture on the screen forming the day's show before the selections are picked. He then has a rehearsal, and the result is that there is harmony between the action on the screen and the music. The overtures are also worthy of praise. These are usually selected from classic pieces and run from five to eight minutes. While the overture is being played, the house and stage are fully lighted, but as the orchestra is nearing the end of the piece the lights are gradually turned off, excepting those which are always burning. The heavy velvet curtain covering the screen is then raised and the picture projected. Rounds of applause mark the appreciation of the audience at the end of each overture. There are no signs of impatience while the selection is being played, for the patrons of the Crescent are lovers of good music.

Several of the photoplayers have appeared on the stage of the Crescent, and the throngs that have sought admission on each of these occasions assumed the proportion of multitudes. Among those who have appeared are Francis X. Bushman, Mary Miles Minter and Anita King. It was necessary for Mr. Mangan to stop the sale of tickets when these popular photoplayers were present. It is the intention of the manager to present from time to time a popular moving picture actor or actress.

The staff of the Crescent consists of thirty-four employees. This picture house charges an admission of 10 and 15 cents, and 5 cents for children. Boxes sell at 15 cents. These are the prices for both evening and matinee shows. Augustus P. Ireland is the assistant manager. The Crescent is a photoplay house of which the inhabitants of the Bronx may justly be proud.

NEW EDISONIA THEATER, JOHNSON CITY, TENN.

After undergoing a thorough overhauling and extensive remodeling, the New Edisonia has been opened in Johnson City, Tenn., and George Keys, its owner, is being congratulated on the very attractive appearance that it now makes. New chairs have been installed and a new hardwood floor laid. The interior decorations are quiet and refined, and show skill in their selection. Two new projection machines will insure a proper showing of the films. The lighting arrangement and the special electrical features are excellent, and were accomplished under the direction of Mr. Keys, who has had considerable experience in that kind of work. The New Edisonia has a seating capacity of about 350.

New Edisonia Theater, Johnson City, Tenn.

In announcing the opening of the house, Mr. Keys stated that "The New Edisonia as a purveyor of amusements will establish a new record in Johnson City with a refined high-class entertainment embracing the newest and most recent releases of Universal products, including the Broadway Star features."

Mr. Keys is also the proprietor of the Majestic theater, operated under the management of Ben Pflaum, who has been with him for a number of years and is one of the most popular men in the section. This house has a much larger seating capacity and runs road shows with occasional motion picture feature exhibitions. In other words, with its larger seating capacity it is better able to care for the "bigger stuff." Both houses enjoy an excellent patronage.

RIDOUT REMODELING STAR THEATER.

L. M. Ridout, manager of the Star theater, Denison, Tex., is having that house renovated and enlarged. He has taken the property east of the photoplay house on which to build the addition. According to the present plans, the building to be occupied by the enlarged theater will be 120 by 50 feet, and of this space all but a small tract on either side of the theater front will be used for the showhouse. The ceiling will be 30 feet high, and the auditorium will accommodate 600 persons. There are to be four aisles and a foyer 6 feet wide. The front of the building is to be of white enamel brick with all doors finished in brass. The house will be ventilated by twelve big ventilators in the ceiling. The Star is to be the name of the new photoplay theater.

STRAND THEATER, DETROIT, MICH.

Kunsky Adds Another Photoplay House to His Growing Chain of Picture Palaces—Song Birds in Wicker Cages a Novel Feature.

THE Strand theater, situated at Fourteenth and Grand River avenues, Detroit, Mich., is the largest and latest of John H. Kunsky's magnificent chain of theaters. This theater is located in the heart of the most thickly populated part of the city, on one of the principal business streets, and at a prominent transfer point. No expense was spared to make the house as attractive, as cosy and as comfortable as possible. The exterior of the building was laid

Beautiful Foyer of Strand Theater, Detroit, Mich.

up with face brick and trimmed with terra cotta, and over the entrance a beautiful marquise projects, forming ample protection for patrons. The lobby is designed on the French order and with its numerous mirrors and poster effects make a beautiful sight.

Perhaps the most charming section of this photoplay house is the wide spacious foyer that one enters upon leaving the lobby. The foyer with stairways leading off from it to the balconies, is tastily furnished with beautiful wicker furniture, and the lighting effect, which is very soft, is obtained with wicker lamps artistically arranged. One of the novel features, which are perhaps used in no other theater, are the charming song birds which Mr. Kunsky has situated among the palms in beautiful wicker cages. These birds seem quite at home and seem to try to assist the orchestra. The effect is charming, and is just one of the little touches that make the Strand theater different.

The theater proper is one of the most beautiful in the West. The pergola and garden effect, used carry out the same cosy atmosphere that pervades in the foyer. Artificial flowers and foliage are strewn about the lattice work, and numerous bunches of foliage hold incandescent light, giving this room a very pleasing effect. All of the lighting fixtures in the theater are made of wicker and lined with cretonne. The side walls of the auditorium are decorated in the form of a landscape, which tends to make the theater look much larger than it really is. This work is done in strict accordance with the arbor effect used so that the whole theater gives one the impression of being a great outdoor garden.

The stage setting, which was designed and built in Mr. Kunsky's own studio, is made out to represent a beautiful Japanese garden with its dainty brooks and lakes and the beautiful color effects that only a Japanese garden possesses. The picture sheet is cleverly arranged in this setting, and the lighting effects that are used are artistic and novel. Howard Pierce, who designed and had charge of the construction of this setting, deserves credit for the beautiful and unique effect obtained. The theater was decorated by Goldberg & Jaggin. C. H. Crane, who has designed and superintended the construction of all of Mr. Kunsky's theaters, besides many others, was the architect.

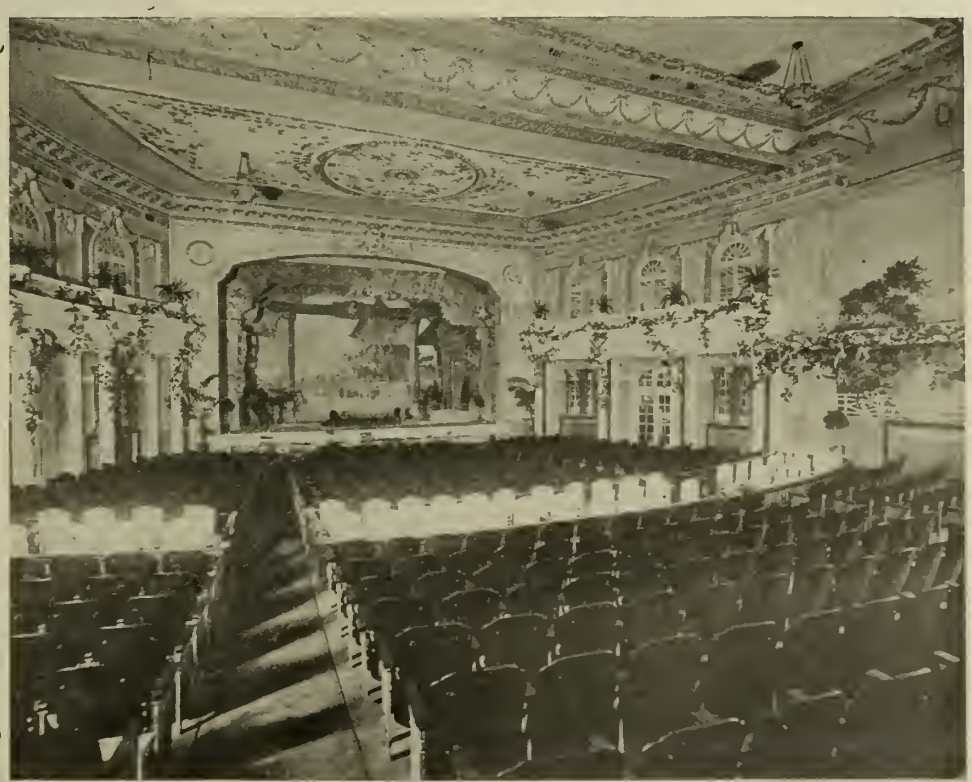
Arthur C. Hoganson is manager of the Strand. He has been associated with Mr. Kunsky for a number of years, having previously managed the Garden theater.

The Strand makes the eighth theater for John H. Kunsky, the other seven being the Washington, Liberty, Alhambra, Garden, Royal, Columbia and Empress.

Pictures are changed every day at the Strand and the prices run from 10 to 25 cents. Three performances are given daily, one in the afternoon and two in the evening. Only the best features are shown.

The Strand has met with big success since it was opened in September. It seems that the people in that particular section of Detroit have been "hungry" for a high-class motion picture theater. At least that is the impression one would get judging from the crowds that are in evidence at every show. As in all other Kunsky theaters, the policy of giving service to the patron is of first consideration at the Strand. Manager Hoganson will go to any reasonable bounds to please and satisfy his patrons. He is ever watchful of details as he believes the big things take care of themselves more readily than the smaller ones.

The Strand is a corporation, the capital stock being $50,000, all common stock. Mr. Kunsky has the majority of the stock, the balance being held by people who live in the district where the theater is located. The Strand is at the intersection of three car lines, and taps the main arteries of the rapidly developing northwestern section of Detroit. The stock sold was done for a purpose — not because Mr. Kunsky needed outside money, but because he felt that the Strand would do better with financial boosters, as every person living in the neighborhood who had his money invested would naturally prefer going to the Strand than any other theatre. The Strand has a seating capacity of 1,400. The seating plan is divided by four wide longitudinal aisles which are covered with thick carpet, thereby deadening the sound of footfalls. The Strand is indeed a valuable asset to the motion picture industry.



Artistic Interior of Strand Theater, Detroit, Mich.

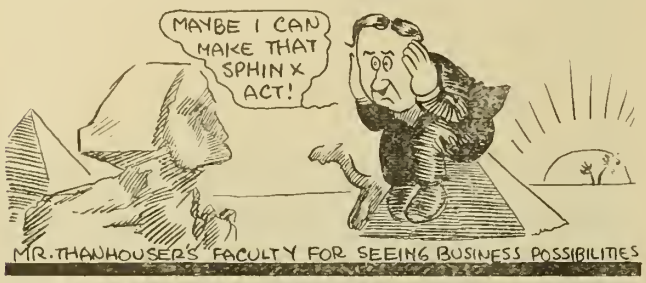
Real Stories from Reel Studios

By Thornton Fisher.

FAMILIAR phrases: "Gosh, if I could only have done that fourth scene over again!"

* * *

New Rochelle owes Edwin Thanhouser a vote of thanks. Mr. Thanhouser has succeeded in introducing his town to the most remote hamlets in the country. Under all the titles he tells you it was made in New Rochelle. Incidentally



MR. THANHOUSER'S FACULTY FOR SEEING BUSINESS POSSIBILITIES

Mr. Thanhouser possesses the profitable faculty of seeing business possibilities in the most commonplace things, a blade of grass, a stone or the sphinx.

* * *

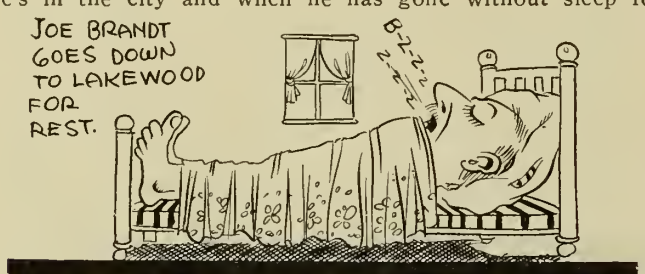
King Baggot, who works for the moving pictures, is back after visiting all the folks to hum. Welcome home, King, say we.

* * *

Clint Stagg, who writes scenarios and detectuff stories, is so modest that he spends most of his time trying to find a bushel under which to hide his light. Ask Clint if he wrote such and such a thing, and he'll say, "Yes, excuse me."

* * *

Now we know where Joe Brandt sleeps. He works while he's in the city and when he has gone without sleep for



two or three weeks he gets drowsy and hikes down to Lakewood for a couple of days where he rests and then he comes back and starts in again.

* * *

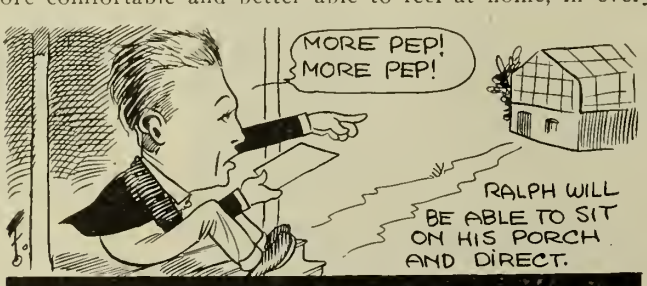
Doc Goodman, who gets a lot of money for writing scenarios, mingled with the gang at the Screen Club Ball recently. Nice, eh, for fellows like him and Roy McCardell and Epes Winthrop Sargent who pick up easy money just for writing scenarios while other guys have to keep books and things for a living.

* * *

Another Moore brother is in the picture game now. Gee! We wonder which female star he'll marry. Can there be any Moore left at home?

* * *

Pretty soft for Ralph Ince now. Ralph has a beautiful home out at Brightwaters, Long Island, and to make him more comfortable and better able to feel at home, in every



sense, Vitagraph has erected a studio for him near his domicile where with his own stock company he may work in comparative peace. Ralph loves the cows and chickens, and tennis and with his studio close to his home—oh, well, it's some dish, eh?

* * *

Commodore Blackton is existing in New York City for the winter. When the first boat is slipped into the water and anchors are weighed, he'll live in Oyster Bay again.

* * *

Culled from recent Paramount releases announced in the Moving Picture World:

"Carmen" accidentally fell into "Still Waters," but "Madame Butterfly," perceiving her predicament, screamed for help and "A Gentleman from Indiana" standing near by jumped in and saved the young lady. It seems she had "Bella Donna" in her eyes and didn't see the pond. As she came to and opened her eyes she inquired: "Is Chimmie Fadden Out West?"

Frank Belcher With George Kleine

OF THE many stage and film stars appearing in recent George Kleine productions, none has attracted more favorable comment from critics and fans, through sheer and absolute merit, than Frank Belcher. This genial, heavy set gentleman has been seen in "The Green Cloak" and "The Sentimental Lady," supporting Irene Fenwick in both subjects, and also in "The Danger Signal." His screen ability and vigorous magnetic portrayal of the roles assigned him in both features won him a permanent place in the Kleine organization.

Frank Belcher.

Frank Belcher is a San Francisco product. He received his education in the public schools there and at Oakland, and counts among his schoolmates many of the prominent, solid citizens of the California metropolis. Mr. Belcher is still loyal to 'Frisco, being a member of Stanford Parlor No. 76 of the Native Sons of the Golden West.

His experience has been as varied as it is interesting. He was an expert accountant in San Francisco, being connected with the California Insurance Company, one of the largest banking institutions on the Pacific Coast, before yielding to the temptations of the footlights. He gave up his commercial career and took a "flyer" into theatricals, joining Tony Pastor's troupe and afterwards Hallen and Hart.

It was about this time that Belcher realized the wonderful possibilities of his rich bass voice. He went to Italy and spent several years cultivating it among the best-known masters of the day. He then joined the Carl Rosa Opera Company, touring the continent.

Returning to the United States, Belcher associated himself with Henry Savage's Castle Square Opera Company, where he sang the chief bass roles in all their big productions. Later he was at different times associated with Jefferson de Angelis, De Wolf Hopper and Lillian Blauvelt. About this time he became a member of Richard Carle's "Mary's Lamb" company. He then joined Henry B. Harris' "Skylark," where he was a decided hit. Later he accepted an offer with "The Chocolate Soldier," touring the west. At the conclusion of this engagement Belcher entered the picture field, appearing in George Kleine's "The Green Cloak."

He will be seen in various roles in a number of forthcoming Kleine features, among which are "The Law of Blood" and "Wild Oats," recently completed.

FRANCES NELSON WITH WORLD FILM.

Frances Nelson, the clever young artiste who has just been signed up in stock by the World Film Corporation registered two striking successes in "The Family Cupboard," and "The Sins of Society," on the World program.

South African Letter

October 10, 1915.

Charles Chaplin in South Africa—Essanay Comedies Break up the Dutchman's Gravity.

IN less than a month, Charles Chaplin has come to be known throughout the land, even the Dutch South Africans laugh over all his antics, and as Edwin Adeler of the Carlton theater, Johannesburg, puts it:

Awful the case of the Rev. Van Nickerk,
Thought he entered a Dutch Reformed Free Kirk,
Found it was the Carlton and laughed himself sore.
Let us sing hymn number seventy-four.

In Keystone comedies Chaplin was enoyable, but in the Essanay productions he was and is superb, and his antics brought smiles to the toughest grouch in the audience. What has popularized him so greatly is the publicity campaign through the medium of the popular weeklies published in England, namely "Pluck," "Answers," and "The People." The first named is well read by the juveniles, and naturally, as photogravures are given away, Chaplin soon became well known.

African Films Productions, Ltd.

Although the above company does not start operations until December next, when Mr. Lorimer Johnston, the American producer, will have settled down to South African conditions, it is by no means idle.

Mr. Albrecht, head cinematographer, is in Swaziland at present, and will afterwards travel through Zululand, Pondoland and Basutoland. Later on, the impenetrable forests of Knysna, and the Addo bush will be included in the scheme. As the Films Trust puts it: "It is unnecessary to point out that such enterprise is full of danger, but the intrepid cameraman like love, who laughs at locksmiths, scorns such a notion. Mr. Albrecht came to the African Films Trust from Pathe Freres of Paris, and he is in his present position simply because of excellent workmanship as witness "The Mine Industry" film, also he always is one of the fellows who keeps smiling, and keeps sweet.

Productions Recently Shown and Comments Thereon.

Vitagraph's "O'Garry of the Royal Mounted," a masterful portrayal of the R. N. W. M. P.'s scenery and settings splendidly superb.

"The Win(k)some Widow," a merry three-part comedy.

Lubin's "The Only Way Out," great.

"The Love of Women," an enthralling social spectacle.

American Film Companies "Heart of Gold," a splendid dramatic subject.

"She Never Knew," a pathetic life portrayal by Vivian Rich.

Kalem's further adventures of Helen Holmes, "The Leap from the Water Tower," "The Red Signal," all to use a slang term very "hot stuff."

Universal's "The Lost Ledge," 101 Bison subject, look well in the Transvaal and was repeatedly applauded in Johannesburg halls.

"Almost a Scandal," L-KO comedy. Well, to call it a comedy scarcely describes the laughs in it. I should say one to every inch of film.

Many others have also been shown and were all good; some could be classed as fair only. I wonder when South Africa will have the pleasure of viewing the big productions, like "The Birth of a Nation," "On the Night Stage," "The Williamson Submarine Pictures," and so on. Of course, some exhibitors in South Africa will say "no call for such subjects in South Africa." I say, and I'm convinced so do 98 per cent. of picture fans, that they'll be appreciated thoroughly, and that what the conservative exhibitor of this country says is all ——, there, I almost said a bad word, well, lets put it this way—tommy rot! The business world is rotten, but people must be amused and so the bioscopes are still doing fairly well, but a lot remains to be seen as yet.

S. H. CRAWFORD

VIM PLAYERS THANKSGIVING DINNER DANCE.

A sumptuous turkey dinner followed by an evening of dancing and gaiety, lasting until the "we sma' hours," made an enjoyable Thanksgiving for the Vim Comedy Players and many of their Jacksonville friends. The players spent most of Thanksgiving day putting a warm and hospitable touch into the studio; and when the guests arrived they found the place no longer cold and barren, but a most beautiful garden of palms and flowers.

Robert T. Haines With Gaumont

THE Gaumont policy of having a new star in every production has borne its latest fruit in the signing of Robert T. Haines to appear in a multiple-reel Rialto Star Feature. Mr. Haines is now at the Gaumont winter quarters, Jacksonville, Fla., where he is working under the direction of William F. Haddock. To provide him with a suitable vehicle, Gaumont has received a remarkably strong scenario from the well-known novelist, Arthur Stringer. It is called "The Secret Agent." This will be released on the Mutual program December 15.

Robert T. Haines.

Robert T. Haines is ideal in a part requiring both diplomatic finesse and courageous activity. He has been before the public for twenty-five years, the greater part of that time as a star. He made his professional debut in 1891 with Robert Downing in Washington. For the three years following he was with Thomas W. Keane, receiving a thorough training in the classics from this eminent tragedian. When James O'Neil revived "The Count of Monte Cristo," Mr. Haines had a prominent part in the cast.

Then came the first American production of "Madame Sans Gene." After this Mr. Haines had an important part in "The Cherry Pickers." From 1898 to 1900 the star of this important Gaumont production was at the head of stock companies in Syracuse and Baltimore.

The following season he was leading man with Viola Allen in "The Palace of the King." Then he played the leads with Miss Minnie Maddern Fiske for two seasons, including the memorable run at the Manhattan theater, New York City.

In the Rialto Star Feature upon which Mr. Haines is now at work he appears as an officer employed upon a delicate mission for the secret service of our government. A number of exciting scenes take place on shipboard.

MOROSCO STUDIOS CONTINUE TO EXPAND.

Shortly after completing the new additions to the Oliver Morosco Photoplay Company plant in Los Angeles, this progressive Paramount producer indicates a continuance of its policy of expansion and improvement. The most recent development along this line is the purchase of a large bungalow property adjoining the studio proper. The grounds of the property allow for a waiting room for "extras" awaiting their scenes, and the extension of scene docks.

It is planned to house the scenario department, technical staff and art director in the newly acquired bungalow, making room available for other needs in the offices vacated by these. The additional property adds to the appearance of Mr. Morosco's up-to-date plant which has become known as "the model studio of the Pacific Coast"

CHANGE IN TRIANGLE RELEASES.

On account of the United States Government's using "A Submarine Pirate" to aid naval recruiting, the release of that film by the Triangle will be delayed for a short period. To fill the gap in the releases of December 19, the Triangle offers what is literally the greatest all star comedy ever produced. This is not press agent's exaggeration, but cold fact. This latest Keystone, "Fatty and the Broadway Stars" shows the stars playing themselves: William Collier, Mack Sennett, Weber and Fields, Sam Bernard, Joe Jackson, Bert Clark, Ford Sterling, Polly Moran, Mae Busch and others. It was a novel idea of Mr. Sennett's to present these distinguished winter guests of Keystone Studio in their own proper persons in this travesty of motion picture studio life. It is predicted that it will prove one of the most popular Keystones ever presented.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

WHAT is the matter with Ohio? This question is being asked by the motion picture exhibitors of the other states who cannot understand why it should be the only state in the Union in which the exhibitors are unable to get together and stand together for their own welfare. It was one of the first states to favor the organization of exhibitors and it is surprising that it was not able to successfully carry out the policy. Despite the appeals of their friends on the outside these exhibitors seem unable to stifle personal jealousies and ambitions and combine for the common cause. Factional strife seems to have gained such a foothold that the Ohio exhibitors are more divided now than they have been at any time since the first efforts were made to organize them under one banner. This is not in accord with the history of Ohio. Next to New York she has sent more Presidents to the White House than any other state in the Union. Five of her sons went there, and they were all native sons. New York has been represented at the White House six times, but in only three cases have the Presidents been natives of the state, so that Ohio is the more entitled to the oft' conferred honor of "mother of Presidents." This honor was gained by the people of that state burying personal and political differences for the support of her native sons and if the same spirit that prevailed in such campaigns inspired the exhibitors of that state today they would have a united and powerful organization working for their own benefit and the good of the motion picture business as a whole. Instead of this the strife that exists there has extended to a point that has caused one faction to appeal for a separate organization—that one body be known as the northern and the other as the southern. It is deplorable that such a sentiment should exist. While it is quite true that nothing will more quickly wreck any organization than well defined dissension in its ranks, it is doubtful that the interests of all the exhibitors of the state can be better cared for under a dual control. It would seem in the face of past records that Ohio has a sufficient number of intelligent, loyal and unselfish exhibitors in both factions who should be able to institute a campaign for the establishment of one strong and useful organization and it is hoped they will lose no time in doing so. If this is not done, under the old axiom "United we stand and divided we fall" the exhibitors will continue undermining ther own interests and the common enemy will progress with its campaign of imposition and injustice under a united banner.

* * *

It cannot be expected that the motion picture people located remote from the seat of dissension are acquainted with the points at issue, or the merits claimed by the respective factions, so that any discussion of local issues could not be attempted by them Such an attempt might be very properly construed as impertinence, so that whatever comment may be made by the outside exhibitors and others must be directed towards the advancement of the business throughout the country This is what the people outside of Ohio are doing. They do not wish to uphold or condemn the methods and policies of either faction of exhibitors of that state, but urge them to not allow local differences to prejudice the national welfare of the motion picture interests. We hear of no such appeals in the ranks of the enemy. On the contrary we find them at all times united and active. Reports of their activity are received every day. In Washington all the so-called reform organizations are a unit in the preparation of measures to be presented at the next session of Congress for the establishment of national censorship and they have in co-operation with them an organization known as the Anti-Defamation League of America whose aim is to prohibit the portrayal of certain parts and characters which might offend sensitive people. If the work of this organization succeeds through censorship it will be next to impossible to produce any comedies upon the screen, yet no effort is made to cut out similar scenes and characters from the regular stage productions. The organization having this movement in hand is composed of Hebrews. If their demands are complied with there will be nothing to stop the Irish, English, Germans, Swedes and other nationalities from preventing the projection of motion picture which some unduly sensitive people might feel reflect upon them. There is no place of amusement in the country where the characters of the various nationalities are more exaggerated than in the burlesque houses and no attempt is made to censor them. A moment's thought makes the situation clear. Since the last session of Congress the censorship conspirators, whose sole aim is to cripple the motion picture business, have been casting about for co-operation from other quarters for the next battle in Washington and by insidious tactics in which they are supremely adept they are trying to instill in their campaign a racial prejudice. This is in keeping with all their movements. It is a national sequence of the past campaigns conducted by the crafty Rev. Crafts, who is the head of the International Reform Bureau and the chief lobbyist for censorship at Washington.

* * *

Each day we see the tentacles of the censorship octopus reaching out to grasp some straw of excuse for attack upon the motion pictures and find use made of it regardless of reason, justice, or honesty of purpose. At Quincy, Ill., we find another sample of censorship reasoning. The chief censor there says the board is to be "broad-minded and liberal" and that it will use suggestive guidance rather than coercion. The board starts out with the announcement that it will bar "prize fights, and all that tend to offend public opinion," including football games, which it holds are more brutal than prize fights. Can you beat it? All the colleges of the country encourage the sport and the attendances at the game have recently run up to forty thousand and more. The newspapers are at liberty to publish detailed reports of the games, giving each play and furnishing several photographs of them. The players are heralded as heroes. The pictorial papers and magazines are flooded with the same line of reports, and yet some reformers would prohibit a few scenes of the sport on the screen. There would be absolutely no value to such a prohibition if it were enforced. Objection to it is made solely on the ground of principle and common sense. Football pictures are the merest incident to screen portrayals. At best they are only a flash of the game and in no way form a material asset for the producers. Lengthy reproductions of them would be too monotonous. They are almost wholly produced by the makers of topical subjects. From a monetary standpoint such pictures entail a loss to the producers. The money spent in securing them is never realized from sales, or rentals, and the sole purpose in producing such pictures is to satisfy a public demand and be up with the times. But if the purpose of such a regulation should be to exclude football scenes incidental to story pictures it is a safe bet that the efforts of any censor board in that direction will be as ineffectual as it would be silly. The suggestion of such a regulation is in keeping with the mental capacity of most official censors. A weak effort in an attempt to justify their existence.

* * *

Boston is out again with a cry for the picture people to stand together and fight pernicious local regulations. This time the protest is made against the Fire Commission. One complaint made is that a representative of that office is endeavoring to force all the exchange managers in the city to use a certain make of can in which to keep the films. No surprise would be caused if the complaint should be sustained. It would not be the first time that officials having the regulation of the motion picture business in hand undertook such methods for the collection of graft. It is one of the strongest systems the grafters can make use of because it enables them to make the manufacturers of the articles their collectors under a most plausible guise of preserving the safety of life and property. If all the graft collected by officials who favored and enforced the use of certain receptacles for films, the booths used for projecting purposes, attachments for projecting machines, wiring, and hundreds of other incidentals could be summed up the figures would amaze even many of the so-called reformers. The exhibitors of Boston and all other cities should band together at all times to stop such systems of robbery. They prevailed to a deplorable extent in New York until some of the exhibitors with backbone exposed the grafters. By making the stand these exhibitors not only saved themselves but protected the weaklings who allowed themselves to be squeezed. Exposure is the only means by which the devices of the grafters can be thwarted.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Writing to Bill.

PROBABLY many department regulars remember our letters to Bill. The real Bill got out of the show game and back into the editorial end a long time ago and the Bill letters stopped. But now and then we have sent a Bill letter to some one, and have been glad to do so. Here is a Bill whose problem is probably bigger than the others. At any rate we believe that it will appeal to so many of the readers of the department, that we are going to give him the advice in the department. As a premise, he sends in a lot of stuff and a letter. He is a small town hustler who wants to get into a big town where he can hustle to better effect. He is a Canadian in a town "90 per cent. English," as opposed to the French-English town of Quebec. Most of the men who are able have volunteered for the army. Others who cannot go are loath to spend. His partner has gone. There is opposition. He is doing better than hold his end up, but he cannot raise it very far in a town of less than four thousand population. He tells and shows what he has done, from coaxing the girls to come unchaperoned to getting out a weekly and getting it out at a net cost of $2 a week (it cost $20 to print) by getting outside advertising when the local paper men said he could get no advertising. So here goes:

Dear Bill,

I have read your letter with a lot of interest, not only because it is well written, but because it tells of things you're doing and shows some things you've left undone. It interests, as well, because you represent a more numerous type than you realize. You have made good—against odds—in a small town. Now you want to come to a city of half a million and make the hustle show. I don't blame you. You are bigger than a 4,000, but why the half million? I know right now a 60,000 man who is waiting to lick New York. Up to date he has not squared off. When he was still with the other town he told me how he was going to wake up the big city, and the alarm clock was the same dollaranaff affair he was using. At least three of his ideas would have landed him in jail with no press work and the others would not even have made a police record.

Now let's look at it through my eyes. They are pretty good eyes, even yet, though they have been used a bit. Perhaps they are the better for use, for that matter.

In the first place, I tell you, with joyous enthusiasm, that you are better than a 4,000 man. But I don't know about the half million. There are two things about you I don't like. One is the way you write on both sides of the paper, when you write and worse still you don't go straight down and back. You have page 5 on the back of page one and page eight on the back of four and then you change your scheme and back nine with ten. You are not orderly. You do not plan far enough ahead—and you have to plan in a half million town. I started reading the first thing you know I was at fault and then I had to stop for ten minutes to see how in Hades you had the thing mapped out. You can't write a letter or run a house or do anything else that way. Either do one thing or another but not several. The schemes you send in are ingenious, but your letter suggests that you have not yet had the business training that will permit you to get the same ideas over in a larger place. In the same way you send a little less than eight ounces of samples in a white envelope that was a wreck when it got here. This, too, suggests a lack of thoroughness and business experience. It's a little thing, but these are what count.

You have indicated a number of clever schemes. They have made good with you in the 4,000 town. They would be just as good in the 1,800 town, but I don't know that you can get 500,000 schemes that will be put through right. First you must learn to do the small things well.

This is not written in a spirit of carping criticism, but with a desire to be most positively helpful, and I am pointing out these little things simply because they suggest to me that you are not yet ready to get to handgrips with the big places.

Go it a bit slowly. You are bigger than your town, but I do not know that you are city big yet, though there is no reason why you should not reach that point.

Look at Ralph Ruffner. The first I heard of him was when he was in Vancouver, Wash., which is, I take it, a smaller place than the B. C. town of the same name, though you can find it on the map. Then he was bigger than his job and a season pass he sent in for the 300 house in that town was so good that I stuck it on the wall just because I liked to look at it. Then he came down into the Rockies and now he and Ray Bagley are running their own house in a real town and standing them on their heads outside of the house and on their feet back of the rail inside. It can be done, but it must be done slowly and by degrees, like a small boy growing into his daddy's cast off pants.

By all means cut loose. I think you are ripe. I think that you are doing well enough to warrant an advance, but get into a 5,000 before you seek to multiply that by ten, and when you get in, get busy fitting yourself for the bigger town. I take it from your letter that you started in a 800 town and came over to 4,000. It is not altogether easy to make it from your letter. Work up to 10,000 but work. And remember that the bigger the place, the harder they are to get.

I would like to tell you, right off the bat, that you should be here in New York today, but I'm not going to. You've got to start slowly and work carefully and cautiously. You can lick a man if he is smaller than you and not clever, but the bigger they come, the harder they are to lick, and it is a good plan not to go too heavy at the start. Move into a town of a larger size and grow up to that and then tackle a bigger proposition. Always grow up, but right now you seem to be in the position of the man who was licked while he still had the best of it, because you laid down to opposition. That is always the thing not to do. I think you are justified in looking for a bigger place, but don't look for one too big.

Some Lobby.

Just take a look at this picture of the lobby of the Marion theater, Marion, Ohio. Wouldn't it make you think that there must be a regular theater beyond those doors at the far end? Wouldn't it make you think that you were going to see a real show and wouldn't it send you into the house in the most receptive frame of mind? Those

pictures cost more than lithographs, but they last longer and they give an air of elegance that makes for the better class of trade. Not every house can have so deep and spacious a lobby, but any house *can* suggest it is a theater and not a store "fit up."

The management also sends in a four page folder with the program on the back page. This is almost too retiring for it carries just three titles and three dates in twelve point italic. These should have been set in a better display; not necessarily a larger size, but a seemingly larger size. It is almost too modest. The greater space is given to the house talk. It is well worded and will do the house more permanent good than a splurge on the program for a week, but there was room for a little more insistence on coming attractions.

Send Direct.

We take this from Tom North's V. L. S. E. Pals, the organ of the Seattle Exchange. We could get it quicker if the exhibitors would send in direct, and it will reach more readers. It is reprinted from a letter from Jay A. Haas, of the Orpheum, Butte:

> I have a bear framed up for "A Texas Steer" and will send same next Wednesday. I have a cow going around the street with the following ad—"THIS IS NO BULL—See HOYT'S 'A TEXAS STEER' AT THE ORPHEUM THEATER—TODAY"—also have a large suffed Texas steer head for front of lobby, how does it look? Also have on sidewalk painted as follows: a big arrowhead pointing into lobby and the words "Steer" this way for "A Texas Steer."

Finds Blotters Best.

F. P. Hale, of the Bijou, Dunn, N. C., writes that the best business he has had was brought through the use of blotters, but we are inclined to think it was not the blotters as such, but the wording and

the general effect that counted for most. The blotters are envelope size surfaced, printed with a really good half tone and carrying a well worded invitation to attend a specified performance. The pull would have been as strong without the blotter feature, though this may have helped. In the same envelope went slips of white paper carrying a stock cut and an advertisement of a special. This is in glaring contrast to the other, being set in straight Roman, all machine work. It would have paid to have spent a little more for hand composition and the use of display type. An advertisement has two aspects, the physical and the mental. No matter how clever the wording of the text, it must be set attractively if it is to be read and this slip is anything but attractive.

This is a point wherein so many fail. They do not make the stuff *look* right and this is the first step toward getting an argument read. It must be attractive; eye-pleasing, if it is to catch the attention. Even with display types much depends upon the choice of face, and it will pay the exhibitor to take more time over the job and insist that the printer do his best and not his worst.

Mr. Hale writes that he has copies of Edmund Reid's pioneer daily film paper and contemplates following the Reid example. We should like to see some of the early issues. This is a form of advertising that is without an equal in a small town if rightly done.

Anniversing.

The Lehigh-Orpheum theater, South Bethlehem, Pa., has been celebrating its second anniversary with an unusually nice program. Beyond a page of greeting, it does not seem to have raised much of a noise, other than to get some features, but the bill is printed in deep blue on light blue stock. This stock is too good for the half tones employed. If you cannot get half tones to suit your stock, get a cheaper stock to suit the half tones. Good paper and coarse screen cuts merely look bad. The house is putting in Triangle stuff, which is going some, but we believe that this is one of the munitions plant towns and they all have money.

Scandal Note.

Just the other day one of the house organ men who loves to roast the patrons for trying to pack lantern slides with the film, sent out some photographs, and in a plain paper envelope that got all crushed in the mail. We won't say who it was, but if your exchange kicks at you ask how they send out their own photos. That will hit at least three that we know of. The only thing for photographs is some sort of a photomailer.

Nifty Covers.

When talk gets around to covers, it would seem that the palm should go to the Calhoun, Minneapolis. They use a very dull cream enamel paper printed in photo brown with the cut of some star. The half tone used is so fine a screen that it uggests a lithographed effect, unless you put it under the light. The effect is elegant and we think that many programs must be saved for the covers and always there is the name of the house so placed that it is not intrusive and yet cannot be cut off without spoiling the proportions of the picture. This is used to cover sixteen papers of house organ. In a recent issue they announced "Damaged Goods" and had two pages of opinion from local authorities as to the value of the picture.

One thing they overlook is the continuation line. When an article is carried from the front to the back part of the program, the continuation should carry a line; in this case

Three rings
And a Goat
Continued from page 2.

Unless this is done the make-up looks unfinished.

Another Paper.

A. W. Walker, advertising manager of the Orpheum, Aberdeen, S. D., sends in a copy of the 1-1 Orpheum Herald. He writes that he has had newspaper experience but would appreciate suggestions. After that we would like to tell him a lot of things, but about the best we can do is to suggest that his front page heading is too large, making that page topheavy. It makes a promising start and we think when Editor Walker gets into the swing he is going to have a lot of good clip stuff for the rest of us, so will he please nail our name on the sub list and threaten to fire the office boy if he forgets.

Mr. Walker gives his sheet a knowing air because he knows how to make up. This is where so many editors fail. They use ten point type to save money, then they lead that out to save more and the first they know they get something that is the very reverse of inviting. Use six to eight point, standard column width and make it up like a real paper even if you do have to write more copy, and write at least some of the copy to give it a local tinge. Have a pen on your desk along with the shears and the pastepot. Mr. Walker does, which is why his first issue is good.

He might use a little more general local talk, though he has some gossip of the Elks in the first issue and comment on the Mystic Shrine in the second. We wonder if he knows how to hold on to a rope. The second issue is much better than the first, which is the way it should be.

Another New One.

Movieland is the title of a new house organ for the Hulsey theaters, Dallas, Houston, Galveston and Waco, Tex. It is announced that it will be on sale at the news stands at five cents a copy, but we think this a mistake, for it is a house program and not a magazine, and the man who buys a copy is apt to resent the sting, but there is also a coupon for which the paper will be sent free. The initial issue is well gotten up, but does not carry enough original matter. It does not sound intimate, in spite of an effort toward that end, and so it does not interest those other than persons intensely interested in pictures. The better plan is to frame the proportion of house and film talk to arouse this interest as well as sustain it. Get more stuff that makes for interest in pictures generally and not merely for the program for the week. The issue is thirty-two pages and much could be done in that space.

A Neal Float.

O. C. Hauber, of the AmuseU, Pine Bluff, Ark., sends in a photograph of a float he used for Neal of the Navy. It is built on a Ford car and is 28 feet long, constructed of bunting, lumber, stove pipes and tar paper. Four kiddies "manned" the ship. In many ways this

is better than the Pathe float at the photoplayer's field day at Brighton Beach, minus the chorus ladies who formed that happy crew. Not only did the local paper give the display a mention, but it received a paragraph in the daily bulletin of the local Chamber of Commerce and, best of all, it brought in the coin. The details may be studied from the cut and if you get it too late for Neal, remember that there will be other battleship pictures. The navy wants to gain recruits and has always been quick to recognize the value of motion pictures as a popularity medium.

Mr. Hauber, who used to be an operator, adds:

> I have for eight years been a reader of THE MOVING PICTURE WORLD. I have noticed your recent advertisement saying that one trade paper read is worth a dozen glanced through. That is my idea.

It should be the idea of everyone. Get the best and *study* that. Then run through the rest if you have time, but master the one that gives you the fullest information.

Starting Well.

The newly formed Idaho Amusement Co., Boise, Idaho, comes out with a sixteen-page and cover magazine, pages 8½ by 12. It is well edited and well printed, a publication that will make friends for a company that can get out that sort of organ. They might credit some of their lifted stuff, but this is a detail, the main point being they offer a magazine that looks like one and not like the experiment of some amateur printer. There is plenty of advertising, but they should throw out a back page advertisement of an oculist that has for an attractor line

DO THE PICTURES HURT YOUR EYES?

No matter what the advertiser pays, it will not pay the house to permit the erroneous impression to get out that pictures do hurt the eyesight. If eye faults are accentuated while looking at pictures, then the victim needs the service of an oculist, but we have spent day after day in the projection room for weeks on end without trouble and we know that with proper projection the pictures do not hurt the eyes, and nothing the oculist can pay will justify the running of this advertisement. In the same initial issue on page fourteen is another that says:

Watching the Movies.

If your eyes are uncomfortable it mars your enjoyment. Come in for a consultation. It is free.

This is better than the other, but why seek to create any impression that looking at pictures is injurious to the eyesight? Either the projection in the houses is rotten or the statement is untrue. They should either change the operators or the advertising copy.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 290 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Handling Keystone Scripts.

EVIDENTLY the recent activity of this department in bringing to the attention of the Keystone staff the illicit activities of one of their employees is responsible for this story by Mr. Sennett, who *is* the Keystone company so far as comedy production and the keeping up of the brand is concerned. But apart from the direct application to Keystone, this story is interesting in showing the care that really is taken of the scripts of outside authors, not alone in Keystone but in other companies.

The Modern Scenario Department.

BY MACK SENNETT.

The work of handling scenario manuscripts submitted by free lance writers has developed into a serious problem for the motion picture companies of to-day—a problem which demands careful attention. A large percentage of the population of the country seem to be writing or attempting to write screen plays, and the idea prevails among many of these people that producers are on the alert for opportunities to steal stories that are sent to them for consideration. While there undoubtedly have been instances of this form of theft, they have been few and far between, and to avoid the possibility of even the suspicion of such a thing the Keystone Film Company Scenario Department is governed by a system which eliminates all chances of plagiarism or of manuscripts going astray.

As soon as the scenarios arrive, they are handed to a trusted member of the Clerical Department, who properly records them with full data as to date of receipt, etc. The scenarios are then carefully locked in a filing cabinet by Mr. Frederick Palmer, assistant editor, to await the careful perusal of a first reader.

It is the first reader's duty to cull out all illegible, pencil written and utterly impossible stories and pass the surviving manuscripts along to a second reader, with instructions not to be too critical in his elimination. The surviving manuscripts finally come into the hands of Mr. Palmer, who passes careful judgment on same. In view of the diversity of mental attitude on the part of the several readers in the process of their criticism, the first reader, second reader and assistant editor each make use of an individual marking, which prevents the scenario from being rejected by any one of the three, and holds it for final conference. This obviates the possibility of any reader discarding a scenario which contains an idea which he may have overlooked but which another reader may have seen.

During the final consultation, the manuscripts under consideration are carefully talked over by all three readers, each one giving his idea as to the merit and possibility of acceptance of each individual story. Only on rare occasions do these manuscripts ever come under the personal observation of the managing editor, whose time is given principally to original compositions.

During the intervals between readings all of the manuscripts are kept in triple locked files and it requires the presence of two of the readers and the managing editor to open these files.

When the rejected stories are ready to be returned to the writers they are carefully checked and returned by the secretary of the department, Mr. Vernon Hoagland, who has not previously seen or handled them, and are then mailed with full postage for their return, regardless of the amount which accompanied the manuscript.

The names and addresses of all writers of submitted manuscripts are regarded by the company as strictly confidential. An effort was recently made by a Mr. Henri Nuss, a member of the clerical force, to make personal use of this information, but his activities were checked and the misplaced confidence was rewarded by his immediate dismissal.

The Keystone Scenario Department is under the able supervision of Managing Editor Hampton Del Ruth and Assistant Editor Frederick Palmer. The staff consists of the following writers: Harry Williams, William Jerome, Jean Havez, Vincent Bryan and William Campbell.

Just Like the Others.

Just like those who have gone before her, Mrs. L. Case Russell has given up criticizing scripts because the outlay in time required to give proper criticism does not balance the income from the work. In other words a competent critic cannot afford to give criticism at a price that the author can afford, and those who continue criticism are either cheating themselves or their clients.

Mrs. Russell finds it more profitable to write scripts than to criticize them, and so she has closed her office and will devote her time to original work.

Berst on Titling.

J. A. Berst, of the Selig Co., in a recent issue of The Dramatic Mirror, talks on cutting film and offers some very sound observations on subtitles or leaders. He says in part:

> "The film subtitle is a vital portion of the completed photoplay. Personally, I believe that the fewer the subtitles the more artistic the film production. Subtitles at the best are explanatory material. They are supposed to make the story clearer and more comprehensive. The better written the scenario, the more carefully produced the film play, the less need for subtitles. Those film plays which carry forward the story in a clear manner, with the need of only a few subtitles, are the best productions.
>
> "Subtitles cannot be hastily written. They require thought, and should be revised over and over again until they are brief and yet comprehensive."

The trouble is that most studios do not give much thought to the leaders, or if they do they carry the matter to excess and load the script with leader. Part of the reason for this is the fact that so many directors turn in an excess of footage that requires that not alone scenes but entire succession of scenes be eliminated to get the proper length and then a long leader is inserted to supply the facts advanced in the missing action.

If certain, indeed a majority, of studios would pay more attention to the footage turned in, and spend some energy in requiring the director to make his production in harmony with the footage allowance, there would be less cause for complaint, but too many of the manufacturers devote all their efforts to getting the film into shape after production instead of seeing to it that the director does the work he is hired to do in a competent fashion.

In a loose-jointed comedy it may be possible to make three thousand feet and pick out the best 1,800 feet for the film, but in drama this is not the case.

It really seems, sometimes, as though it did not pay to spend hours getting a script into precisely the right shape when a director is permitted to string out the production and utterly spoil it. Some pictures naturally run twelve to fifteen hundred feet and should be permitted to do so, but when action is planned for a single reel the director should not make scenes of flashes and flashes of scenes.

There are other chiefs of production who know what Mr. Berst puts into words, but they do not act upon their knowledge, yet wonder why their stories are not successful.

Questions of Payment.

Evidently the path of the adapter is not made smooth. Last summer we wrote of one master of technique who was told that ten dollars per reel was all a studio ever paid for adaptation. Now comes another writer—a woman—to say that she took an adaptation at that price and had to threaten to sue to get her money. In another instance she did ten reels for a company at $25 per reel and the company refused payment on the grounds that the adaptation was not properly done, and let her take the case into court.

A still more important angle is that of the author who refuses to accept the small payment offered by a company for a script submitted at usual rates. It often happens that a company will put a script in work before the author is queried or production will be started at the same time an author is approached. If the offer is refused the company is apt to argue that the author is aware of the fact and is "holding them up," where in reality the author merely demands a fair price for work done. It may even happen that an author suffers in subsequent submission.

We believe in keeping the prices up. Also we believe in selling at usual rates at a loss, but in offering all subsequent stories to that studio at a stated price. The best plan is to accept the small sum, but in returning the release to state that the writer is disappointed in the price but will be glad to make further submissions at a minimum price per reel. This may bring a letter from the editor that will straighten the matter out. If it does not, mark the price on all scripts sent to that studio, and hold out for the price.

This seems to be a matter that the Photoplay Author's League might profitably undertake.

Just the Same.

In the testimony in a song publishing swindle, now being tried in a Federal court one of the employees testified that the last resort was the "folder" letter in which the big-hearted publisher announced that he was not out for the money but for glory and the good of the great cause. And those who had resisted previous appeals "fell for" this cunning appeal.

And a certain revision bureau is using a letter in which all previously named fees are remitted "because we want the greater profit that will come in the form of commission for selling your excellent story." But of course you have to send some money "for postage."

Giving Value.

What would you think of a man who bought a second-hand pair of shoes for $3.50 when for $4 he could get the same shoe fresh from the shop.

Certainly a commission in sanity should be selected for him. You are quite right there, but they'll be getting after you, too, presently, if you keep on arguing that studios should take one of your stories now and then "to encourage you," when for little more money they can buy an original story instead of a rehash.

Think that over and think it over and over again. Nine times out of ten you do not sell because you do not know that you are offering second-hand goods. The story is new to you. You never heard of it before. You cannot realize that it is just like a lot of other stories that you *have* heard of. Your story is about a man and a woman. The other story is about a woman and a man. But does that make it so new that an editor will telegraph you his acceptance for fear you may sell it to another?

Before he was fitted for his job, he had to go through your experience. He had to think out plots only to be told that they were stale, so one day he got good and mad and started in to find out what was old and what was new. He probably was as surprised as you will be to find that his pet plots had been done many times before and often better done. It hurts when you first find out that you are not an author of amazing originality. Your bump of self-esteem will turn into a dimple and you'll be sore for weeks from the jolt, but if you pull yourself together and start in as the editor did to find out just what is old and what is new, you'll be an editor yourself some day, perhaps. If you are not an editor you may at least become a darned good writer, one whose work is in demand, and take it from the insiders that the work of good writers most assuredly is in demand and never was the demand more brisk than it is to-day. When a man who is making a fixed salary of $150 weekly, every week, talks of giving up the studio job because he can make more money free lancing and when another man who was getting $125 rejoices in the fact that he got fired, it is evident that the business of selling stories is not swathed in crape. But the men who talk like that are the men who are so thoroughly familiar with past production and literature that they avoid doing old things in old ways and do the old things in new ways or even new things in new ways.

And at that, one of the men above cited told us the other day that he had seen a play from which was derived a story that has probably been submitted to studios at least one thousand times. Now he felt that he had found the source of the play, and we had to take him back another fifteen or twenty years to show him the story from which the play was derived.

The more you know about what has been done, the better fitted you become to avoid the pitfalls. Spend your time familiarizing yourself with the work of others, that your own writings may not infringe.

There is little that is new. Take the Elizabethan story of the tinker who was made a king for a day. That is regarded as a standard source. But turn to your Arabian Nights and read for yourself the story of Abu-l-Hassan, the Wag. It is precisely the same thing. Mark Twain used the idea in "The Prince and the Pauper," but he changed it over and gave it a new twist. Perhaps you can give it a new form, and if you know of the old form you will give it a good hard twist before you attempt to use it. A familiarity with what has gone before is as much a part of your mental equipment as is an ability to distinguish between a close-up scene and a bust, and you cannot hope for a real success until you are so equipped, no matter how imaginative you may be.

A Champion.

Lately a writer offered to tell us about the champion boob. We have our own ideas as to the champion boob, but we dared him to try and get the record for his entrant and he came pretty close to it. He writes:

> A little over two years ago the writer and a friend were spending a few days at Barnes Lake, and while waiting for a bite we busied ourselves in reading the popular magazines. The writer discovered an article telling of the opportunities for the man of brains in the photoplaywright game. The writer was interested and so was the friend. Both set out to seek information on the subject. The Moving Picture World came to our notice and soon we had the opportunity of finding a complete working script printed therein. This was the start. With bushels of confidence we sent our separate efforts on their journey. Back they came. The writer stuck. His friend declared that the editors were thieves and he did not propose to stick in a game that required a pull to get on the buying end of the game. Two months and six scripts convinced the friend that his talent was being wasted. The writer was a little discouraged at the end of his tenth rejection, but his weekly copy of the World buoyed his hopes and he kept at it for two years. As rejection followed rejection, the kind friend lent his aid in asserting, "That's right, feed your energies to the crooks." Every day he insisted on knowing how my last story came out, and always favored me with a sneer. He never reads the World any more because he thinks that Sargent is paid by the little group of insiders to encourage the fools to continue and supply them with ideas gratis. Two years roll by and the writer finds his morgue filled with more than a hundred scripts. At last in a contest comes the writer's first check ($100). Behold, the friend takes new interest; a few weeks later comes the news of two sales for $50 each. And then a personal letter from the editor telling of his wants. The friend decides at once that there is money in the game. He tries again. Back comes the script. The friend calls on the writer and insists that he shall proceed to tell him all that he, the writer, had learned in his two years of study of the game. I kindly offered to loan him my complete file of the Moving Picture World, but he insisted that it was too much work to wade through 100 copies of that Sargent stuff. He asked me to spend two evenings a week and assist him to get his work in salable form. I explained that since I had arrived at the selling point that all my time was worth money, and while I was willing to loan him all the matter I possessed and that had cost me considerable money, I could not give him the little spare time that I possessed and needed to assist me to some time reach the goal of success. He gets mad and now he passes me on the street and turns his head. I often wonder if I have lost a friend or an enemy? In the two years that I gave almost every evening of the week and 40 entire Sundays to the work and listened to his words of discouragement, he was enjoying himself at worldly pastimes. Perhaps I ought to have given him the helping hand more than I did, but I sort of figured that he could read and think as well as I, and since we had an equal start I imagined that he might after awhile want me to think up the stories for him, too. So I just called a halt. Now he tells another friend that I was born under a lucky star. It was not luck, not a bit of it, but just plain hard work and stick to it, and if I should some day be numbered among the regulars I will know it was not by a streak of luck, but because I gave the fellows like Sargent, Peacock, Wright and others too numerous to mention the credit of knowing more than the booh and also silently gave them credit for lending a helping hand in spite of the rough criticism of a small (?) army of boobs. Perhaps Brother Sargent you may know a greater boob than the friend, but if you do, in the name of suffering Moses how do you keep your temper so well? Outside of my years of preparation the real reason why my work did not sell until recently was not so much that I did not write good stories, but rather that my good stories were not along new lines. Just as soon as three stories that I have sold are released, I am going to send the titles and you can see by them alone that I have slipped away from the two men and a woman and am taking up the great problems of life. Louis Reeves Harrison (bless his soul) opened up this new field for me with one of his delightful articles in the World, and the weekly articles in the World Photoplaywright Department gave me the encouragement to keep on plodding along. Sometime the memory of my one-time friend will fade away, but I can never forget the men on the inside that gave me a helping hand. Some day you may have the satisfaction of knowing that, in spite of the boobs, you and your kind have rendered a great service to the motion picture business in general and will reap the reward in the knowledge that you helped to give birth to a few real live authors.

And there you are. On one hand we are accused of being in the pay of the studios to lead new stories in to be stolen and on the other hand the studios cuss at us because we stand up for the author. We are getting pretty well hardened to the boobs by now and we are not under the expense we used to be for goats, but we are willing to put up with the boobs for the sake of the real ones, and there is a real satisfaction in feeling that we *have* helped to success this man or that woman. The ultimate success of the business lies more with the author than with any other one feature and the Moving Picture World gives two pages of valuable space a week, not as a circulation feature, but to help the business by educating and encouraging deserving and promising writers. That the boobs butt in is merely a side issue, unpleasant but unavoidable, and now and then we do find it possible to lift a "near" booh out of the booh class and get him started right, which pays for the trouble the others cause and the actual abuse they sometimes shower on us. We do not pose as a martyr and seek no canonization. We merely remark that boobs are a pest like mosquitos and the chigger, and must be endured if you go where they are likely to be, but no one ever made a pet of a mosquito nor does one hug a chigger to his breast.

Bill, Too.

William Lord Wright comes out with a flat-footed refusal to run a weekly list of studio wants. Lots of readers of this department have told us that we are real mean not to run a list weekly or monthly, giving the wants of all studios, but like Mr. Wright, we know that it cannot be done and so do not attempt to perform the impossible. Some monthlies purport to give such a list, because they need the circulation that such a list may bring, but the list is not correct and cannot be made correct. It will not stay in shape even for the brief interval between typewriter and linotype.

Visioning.

A correspondent writes that while Technique of the Photoplay states that unlike the story the photoplay cannot say "and in the meantime——" he notes in a play that the fore action is not related until well along in the middle, when it is introduced as a vision. He wants to know if this is proper.

It is permissible, but it is not—as a general thing—proper because a vision showing an intricate story interrupts the narrative just as would a long explanatory leader and so its use is to be decried. The post-dated vision is generally the device of an uninventive author and not an effect designed to make the story more interesting. Don't do it unless you have to, and don't have to do it.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 115.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Explain, in detail, the function of the revolving shutter of a projector. Is it possible to have as well proportioned an inside shutter as outside shutter? Give full reason for your answer.

Roll of Honor on Qestion No. 109.

The Roll of Honor on question 109 consists of Joseph H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Maryland; M. Nosti, Tampa, Florida; W. C. Crawford, Brooklyn, New York; Arthur H. Cuff, Fravenhurst, Canada; Harry Gordon, Tampa, Florida; M. T. Suttles, San Marcos, Texas, and T. Richards, Blaine, Washington.

I have selected the reply of Brother Hays for publication.

Reply to Question No. 109.

By Wilson Hays, Barton, Md.

The Question:

Suppose you have a side angle which throws the picture out of focus on one side, what would you do to remedy this defect? Could it be entirely remedied? In the process of remedying this defect would you or would you not set up other troubles? Could this defect be remedied on all makes of machines?

The Answer.

I would first make a very strong effort to have the machine moved square with the screen. This would be the practical method of remedying the whole trouble, and would not set up any other troubles. Failing in this I would have to do some doctoring. The screen could be made to face the lens a little more squarely, though not very much, unless you wanted to cause a heavy side view to those sitting down near the front on the side of the auditorium opposite from the side the projection machine was located. The width of the house would determine how much the screen could be angled. It is, with some makes of machines, possible to raise one side of the aperture plate slightly by slipping in thin strips of metal, but this has a tendency to create heavier tension on one side of the film than on the other, unless the gate could be doctored so it will set square with the angled aperture, and, so far as I know, this is only possible with the Power's Six. The out of focus effect can be helped some by cutting a paper ring to cover about ⅛ of an inch of the objective lens opening, this ring to be clamped in the mount of either lens combination, preferably the front. The out of focus effect may or may not be entirely remedied, depending on how much the machine is off center and the length of the throw. Strictly speaking it cannot, of course, be entirely remedied in any event, because there will always be distortion, except where the screen can be angled square with the machine.

In the process of remedying this defect by moving one side of the aperture out, you will have a slightly twisted top loop, also a twist in the film between the tension shoes and the intermittent sprocket. If the intermittent idler be moved away from the sprocket the proper distance, or a little more, the film will fit more snugly on one side of the sprocket than the other, with resultant heavy pull on that side. In stopping down the lens there is, of course, a slight light loss, though it is hardly sufficient to be perceptible.

All of which, I think, is a very excellent answer, though Brother Hays forgot to say that the bottom and top of the aperture should be filled in with solder to eliminate keystone effect.

An Article of Merit.

Mr. William Deshler Warner, Columbus, O., has submitted to this department a new product, known as Amberlux Lens, for trial, and has upon request sent one of these lenses to Brothers John Griffiths, Ansonia, Conn., and Armstrong, Ashland, Wis. Both of these gentlemen have tried these lenses (which are not really "lenses" at all, a thin ray filter ground perfectly plano on both sides), and the report is, in both cases, favorable. Both Griffiths and Armstrong pronounce them to have merit.

The lens sent to New York was for the Vitagraph theater, and unfortunately ever since it arrived the Vitagraph has been running tinted films, so I have been unable to make a satisfactory personal investigation of the matter, but Mr. Brenmer, chief operator at the Vitagraph, says that even in the tinted stuff he believes there is a softening of the picture, and an improvement.

I think there need be no hesitancy in recommending the Amberlux to operators and managers, particularly in view of the fact that in very many cases individual operators and managers prefer a very slight softening of the light, which they have attempted to secure through colored condensing lenses and by means of special screens.

I have not favored these latter schemes by reason of the fact that, in my judgment, they operate to diminish the brilliance of illumination too greatly, but the Amberlux accomplishes this purpose without perceptible diminution of screen brilliance. As Brother Armstrong very aptly says, it is equivalent to providing each one of the audience with a very light pair of amber spectacles.

The Amberlux people particularly claim that the greater mission of the Amberlux lies where the projection conditions are only average or poor, and that it enables the patrons to sit close to the screen without eye strain. With this latter contention I am unable to altogether agree, because there is, and must, in the very nature of things, be eye strain when one is close to the screen, but it may be and quite probably is true that the Amberlux will decrease this strain appreciably.

To sum this whole matter up, I am prepared to recommend the Amberlux lens to the very serious consideration of managers and operators. I believe that in the average theater it will prove to be a distinct addition to the effect on the screen, and anything of which that can be said is worth its price. In this case the price is very reasonable, as will be seen by consulting our advertising columns.

New $600 Machine.

For several years this department has been advocating an increase of price in projection machines, and has repeatedly expressed an opinion that projection machines ought to sell for at least five hundred dollars, so that the very best possible both in workmanship and material could be used.

Thomas A. Edison, Inc., has, in the parlance of the pokerite, "seen us and gone us one better." It is now on the market with the "Edison Super-Kinetoscope"; price, complete, six hundred dollars.

Well, six hundred dollars is *some* price, but on the other hand the Edison Super-Kinetoscope is *some* machine. We most cordially welcome this new high-class projector into the market, and bespeak for it the careful consideration of exhibitors.

Detailed description and instruction on this machine will be found in the new Handbook, and a detailed description and illustration of the mechanism will be found on pages 1675, 1676, 1677 and 1678 of the Dec. 14, 1914, issue of the department.

Important Note.—The regular Super-Kinetoscope equipment is such that the operator will only be able to get about 18 inches between the aperture of his front condenser lens and the film. This will not meet the conditions in the large number of theaters, and in such cases the Edison Company is prepared, without extra charge, to exchange the regular rods for other rods of any required length.

Can't Be Did.

B. J. Fenton, Fernandina, Florida, says:

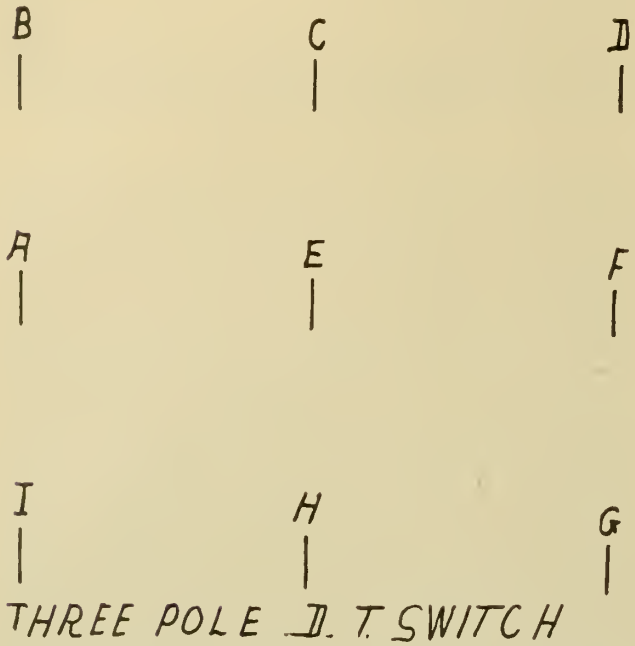
> I have heard of a screen with which the audience can view the picture from either side. I can see that the picture might be made to show through, but don't understand about the reading matter. Can you give me any information on this point, as I would like to get such a screen if they are to be had, as we run a combined white and colored show.

Sorry, old man, but it can't be did. The titles would all read backwards. You might, however, do this. Install a ground glass screen, which can be had from the Mirror Screen Company, Shelbyville, Ind., and, on the "colored" side, flash the rendition of the titles on a small, separate screen, located beside the main screen, with a stereopticon. The picture will be good for both sides of the screen, and on the machine side the titles will read right, or, if you reverse the film in the machine and place the emulsion side against the aperture, then the titles will read backwards on the machine side of the screen, and right on the other side.

Mercury Rectifier Connections.

R. D. Barnes, Casper, Wyoming, writes:

In April 3d issue of a motion picture trade publication there appeared a diagram showing how to change a General Electric rectifier so that it is not necessary to use the bulb, thus enabling the operator to change over instantly to A. C. in case the bulb be broken. I have worked on the problem



for some time, but cannot figure out how it is done. Would you please, using Figure 88, page 177, of the second edition of the handbook, tell me how to do it?

Sure I will, and I think those who have the old style 30 ampere rectifier will find the installation of this switch to be a good stunt.

In order to so connect the G. E. rectifier panel shown in Fig. 88, second edition of the Handbook, that by the throwing of a 3 P. D. T. switch the mercury bulb will be cut out and the compensarc cut in, supplying A. C. directly to the arc for emergencies proceed as follows: Mount a triple-pole, double-throw lever switch at any convenient point near the rectifier, and connect to it the following studs on the back of the rectifier panel. Using No. 6 wire, connect stud 33 to the middle stud of the left hand switch pole marked A. Disconnect lead 32 from stud 33, and connect one end to stud B of the switch, the other end being connected to any one of studs 13, 14, 16, 17 or 29, which ever may be found to give the proper D. C. amperage. Leads 45 and 46 must be carried over and connected to switch studs C and D. The arc lamp leads must be connected to center switch stud E and right hand middle switch stud F; F to the positive, and E to the negative. Lower right hand switch terminal G must be connected to stud 31 on the panel, and lower center switch pole H must be connected to stud 11 on the panel, and lower left hand switch stud 1 must be connected to any one of studs 13, 14, 16, 17 or 29, which will give the desired A. C. current at the arc, this latter to be determined when the rectifier switch is thrown in such position that studs I, H and G are engaged. When the switch is thrown in the opposite direction so that studs B, C and D are engaged, then the rectifier operates as a rectifier, supplying D. C. to the arc.

The Early Bird.

G. R. Cameron, Tacoma, Washington, says:

I want to be one of the early birds in line for the new edition of the Handbook, therefore kindly place my order for a copy to be delivered as soon as they are out. If you indulge in the pastime, you may also make a note on the order that you are to affix your "John Hancock" to the front leaf. You had better not ask more than five dollars for the book though, or I will have a go-round with my wife for spending so much money for "old books." Referring to the explosion of the gentleman in the state where I was born, Mr. Yancy, I beg leave to differ very materially with his views. It seems to me if there was competent, efficient and sufficient inspection made of the film at the exchange, and the faults were eliminated; also a complete report of the condition of the film, the exchange would be able to tell exactly just who was guilty of the maltreatment, and either compel that operator (I probably should say manager) to "cut the rough stuff" or refuse him service. There is no two ways to it: the manager is always at fault if you want to trace the matter back far enough to get at the real underlying basis of the thing. If the operator is supplied with those things which he needs to properly perform his duties, including sufficient help and good equipment, and the work is not properly done and the damage which he does the films is not repaired, get another operator. If the change in operators is the remedy, tell the dismissed one why he is dismissed, and the next job he gets he will be more inclined to be more careful and efficient. Please understand that I am only referring to cases where the manager himself does his duty in supplying proper equipment, etc.

I was glad to get the dope on the new Powers SixB. Wish I had the improvements on mine. I have the drive and would like the lamp and take-up, though I do not need the tilting device as I have leveled my motor by dropping the back end. The operation was quite simple and really hardly necessary, as I only have about a 12-foot drop in a 114-foot throw. I have two Elbert condenser mounts and from last October until July 15th I did not have a single lens break. Since then I have broken three. They are not tight, and there is excellent ventilation, as I have hoods over the top of each lamphouse with a two-inch pipe from hood to vent flue, and an exhaust fan sucking air all the time. Am anxiously awaiting the dope you promised us on condensers, as I want some meniscus-biconvex sets, but want the real dope before ordering. One day I spoke of you and the lens matter before a "friend" of yours, and he said: "What are you waiting for that for. Richardson don't know anything." Well maybe you don't, but you seem to be able to get the desired information with a very reasonable degree of accuracy, and everywhere I have applied it I have been able to get results which are satisfactory. We use Paramount program, and the inspectors or the operators who have the service ahead of me treat it well. Of course we have very little that has been in use more than twenty days, and some first run. That is, it is all first run for Tacoma, but what I mean is some film that has never been through a machine. You know I am just writing the most of this because I think you will take time to read all of it when you ought to be putting in time on the third edition of the book. We had some Labor Day parade. Yours Truly built the float for the operators, and the blooming thing captured the blue ribbon in the parade. Will send you a picture of it later, though it is not very good.

Yes, I read all the letter, all right, all right, Brother Cameron. It is interesting. You are perfectly right in saying that the manager is always at fault *if you go back far enough*. He is at fault first in not keeping proper record of the condition of films, or having the operator keep it, and reporting all faults to the exchange when he pays his bill. He is at fault if he fails to have the operator put the film into condition and pay him overtime. Of course he may reply it is the job of the exchange to put film in condition, and why should I pay for it? Which is quite true, but why, then, should the operator do the work of the exchange for nothing? It is a matter, Mr. Manager, for *you* to fight out with the exchange, and not to make the operator do a lot of work without pay. The exchange won't pay much attention to the operator, but when the man who pays the money does the fighting, that is something else again, and if enough of him proceeds to raise thunder there will be something done. The manager is at fault where the equipment is in bad condition and does unnecessary damage to film, or where he compels the operator to project a picture and repair film at the same time—a thing which cannot be done and be done properly. The projection or the repairs must suffer, and naturally the repairs get the worst of it. He is at fault when he supplies all the various necessary things, and then the operator, through carelessness, ignorance, or laziness injures the film and fails to make proper repairs, because he ought to fire the imitation operator and get a real one.

As to the breakage of three lenses after the long record of non-breakage, why there certainly is some reason for it, but I am too far away to tell what it is. So far as concerns the editor and his knowledge, well after five years of holding this job down, and the publication of text books on operating which are standard in this country and Canada, and considerably in use in England, Australia, and South Africa, and somewhat used in other countries, why I guess the good brother's remark is not worth getting fussed up over. I wish I had him here for about a minute though. I would like to ask him two or three questions, and watch him fall all over himself trying to explain something he probably knows nothing about; such as, for instance, light action through lenses. Glad to have the picture of the parade, even though it is not a very good one. Oh yes, by the way, I am willing to autograph a reasonable number of the books when such request accompanies the order.

Can't Be Did.

Burlington, Iowa, sends in a page which he has amputated from a trade paper, and asks my opinion of a certain article in which a correspondent asks whether or not he will get better results with a compensator than with a rheostat. The answer in part reads:

"It is not to be expected you would receive as much illumination at the arc with alternating current when a rheostat is used in series with the arc as when you are using a transformer like the compensator you speak of. If you stop to think, you will realize that the rheostat being connected in series with the arc limits the amperes at the arc to that passing through the rheostat."

I am sorry, Burlington, but it is not the province of this department to criticise or comment on advice given in other papers. All I would care to say is that, while what the gentleman says is partly true, still there is no reason why you cannot get just as good illumination with the rheostat as with the transformer, provided you want to use power enough to do it. The rheostat limits the amperage, true, but there is no limit to the amperes that a rheostat, or a series of rheostats in multiple will deliver at the arc. The use of a rheostat on A. C. is, however, bad practice because, as compared to the transformer it is very wasteful.

The New License Situation.

FOR quite some time there have been rumors piled upon rumors, and then more rumors circulating among the operators of Greater New York. One had only to place his "ear to the ground" to hear almost anything, and pretty nearly everything that could be put into words concerning the licensing board, and the proposed change in the ordinances affecting the licensing of operators.

Practically ever since the licensing board was formed there have been sporadic rumors of graft, and accusations along those lines have ranged from plausible to very weird. Just now there is, however, a charge which is very bad indeed, not because it is true, but because it is built upon a plausible foundation. It is an unfortunate fact that there are in Greater New York moving picture machine operators "schools" in which city employes have a direct financial interest. That is a well known fact. The editor has personally brought this matter to the attention of the department, only to be informed that the department was aware of the situation, regretted it deeply, and was trying in every possible way to find some feasible method of putting a stop to it. Unfortunately these city employes seem to be protected in doing these things by civil service rules, but nevertheless for city employes to be interested in an institution which is avowedly educating men to pass a city examination is wrong from any and every point of view, civil service or no civil service. The present charge is that candidates who have graduated from these schools, and particularly one of them, will be promptly passed and given licenses, regardless of competency, the charge going further and saying that the passing of the applicant is paid for, meaning presumably that the board receives a portion of the school fees.

Now, I do not belive a word of this. Mr. Brown, the chief examiner, and his assistant, Mr. Coghlan are, I think, entirely honest, and so far as getting anything of that kind pass Mr. Wynkoop, why that is, in my judgment, rank nonsense. However, I have simply set forth the situation as it is. Any operator who can produce legal evidence that any of these schools have advertised that they will secure a city license for their graduates, or any other legal evidence of wrong doing, should bring them or send them to the office of the projection department of the Moving Picture World, and we will guarantee that prompt action will be taken.

The very latest rumor has to do with the fact that the department has under consideration a plan for charging New York operators for examination and licensing. These rumors have set the proposed fee all the way from two to ten dollars, both for examination and renewal of license, and have for the most part presumed that the unsuccessful applicant for license would have his fee refunded. The editor took this matter up personally with the department, and proposed that all applicants for original licenses be charged a fee of any reasonable sum, say five or ten dollars, but that the successful applicant have his fee refunded, thus placing the burden upon incompetents who came before the board and took up its time uselessly. This proposition was based primarily on the fact that it is hardly right to charge a competent man for the privilege of working, but it is entirely proper to charge the man who thinks he is competent but is not, and who therefore consumes the time of the examining board to no purpose.

The department, however, took the position that while conceding the justice of that sort of thing, still it would be impossible to secure its passage. What it now proposes to do is contained in the following ordinance, which was presented to the Board of Aldermen on July 7, 1914, and was recommended for passage, but was at that time rejected.

AN ORDINANCE to provide for license fees for license to operate any moving picture apparatus and its connections in the City of New York.

Be it ordained by the Board of Aldermen of the City of New York, as follows:

Sec. 1. Any person applying for a license to operate any moving picture apparatus and its connections in the City of New York shall, at the time of his application, pay to the officer authorized by law to examine the applicant and to issue the license an examination fee of two dollars and fifty cents ($2.50), and if after such an examination a license be granted, the applicant shall pay in addition, upon the issue of such license, a license fee of two dollars and fifty cents ($2.50). The fee of two dollars and fifty cents ($2.50) paid by the applicant before taking the examination shall be retained by the officer authorized by law to conduct examinations of applicants, whether the said applicant passed the examination or not.

Sec. 2. Every licensed operator of any moving picture apparatus and its connections in the City of New York shall pay an annual renewal fee of one dollar ($1.00) for each annual renewal of his license.

Sec. 3. All fees received by the officer authorized by law to conduct examinations of applicants under this ordinance shall be returned to the Comptroller at the end of each month, and by the said Comptroller paid into the City Treasury to the credit of the general fund for the reduction of taxation.

Sec. 4. This ordinance shall take effect immediately.

It will be observed that this ordinance proposes nothing radical. It means a fee of five dollars for all operators hereafter examined and licensed, but will not mean any such fee for those now holding licenses, since the renewal fee is but one dollar. It also means that the incompetent who fails to pass must pay $2.50 for making the try. Personally, I think this latter fee should be higher, but am told it would be difficult to get the alderman to agree to it.

Taken as a whole, under the conditions, while this law is not all we would like it to be, still, as has been pointed out to us, it is at least reasonable, and stands a chance of getting through the Board of Aldermen; therefore, under the circumstances, it has the approval of this department.

In this connection I might add that the proposed law will raise but little revenue in excess of the actual legitimate expenses of the board.

There are at the present time in force approximately 2,000 licenses. The annual examinations total about 2,400, only about 300 to 350 of whom pass; hence even if there are no falling off in examinations after the fee for examinations goes into effect (and there certainly will be), the income would only be:

2,000 renewals at $1 each	$2,000.00
2,400 examinations at $2.50 each	6,000.00
325 licenses granted at $2.50	812.50
Total	$8,812.50

Against this are the salaries of three men whose entire time is consumed in the work, and the salary of one stenographer, plus the rental value of the space occupied, which would not be less than $1,200 in any equally modern office building (the board has rooms in the Municipal Bldg.).

However, income figures are susceptible to considerable shrinkage after the fee for examination becomes operative, because applicants will use more care in preparing themselves, and not risk an examination unless reasonably certain they can pass. Therefore, I think it will be fairly said that the proposed fees will no more than meet the expenses of the board.

Slides from Newspaper Pictures.

R. E. Wicker, Pinehurst, North Carolina, writes:

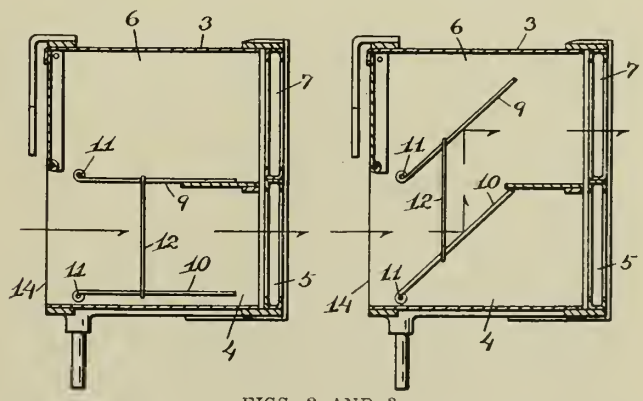
> Here is a scheme for making slides from newspaper advertisements, prints and photographs, etc., at small cost. Secure a small amount of good, clear, hard-drying varnish, such as body or coach varnish, and give a perfectly clean slide glass a thin, even coat. Cut your text or photo the same size as slide. When the varnish has dried sufficiently to become tacky, lay the print face down and press it from the center outward toward the edges until all air bubbles have disappeared. Now set the glass aside until the varnish has become *very hard*, which should be from twelve to twenty-four hours, depending upon its drying qualities. Next place the glass in running water until the paper is *thoroughly* softened, and with the finger rub the paper *gently* until you have removed it all. You will then have a transparent slide which looks very well indeed. By using transparent water colors on the print before applying it to the glass a very good colored slide may be had. Using ads of coming releases I have made advertising slides in this way which brought people to the theater, and that, after all, is the purpose of slides of that kind. Local scenes may be put on the screen in this way without the necessity of making a photograph.

This sounds interesting. I would not want to say just how it will work out, but if carefully done I should suppose it might prove satisfactory. Try it out and report. Many thanks to the brother for his contribution. In rubbing the clipping down onto the varnish to remove air bubles I think the back of a silver spoon will be found to be excellent.

Clever Arrangement.

Sherry McAuley, Atlanta, Ga., submits patent drawings, sketches and description of a dissolving stereopticon, the invention of Sherry McAuley, presumably of Atlanta. The scheme is a clever one, and barring the fact that I am inclined to think there may be some difference in illumination of the two pictures, seems to be entirely practical. The illustration shows the attachment, which I presume may be placed on any ordinary lamphouse head right up against the slide carrier.

Fig. 2. Fig. 3.



FIGS 2 AND 3.

In Fig. 2 mirrors 9 and 10 are dropped down, so that the projection goes straight through to the screen. In Fig. 3 these mirrors are raised to an angle, so that the light is reflected from mirror 10 to mirror 9, and thence forward into the objective lens and to the screen, there being, of course, two matched objectives.

I would not care to comment on this apparatus more than to say that wherever light is reflected there is necessarily some loss through absorption. Whether this would be sufficient to materially affect the result I could not say without having viewed the apparatus in actual operation.

How It Is Done.

John P. Van Empel, Chicago, Ill., says:

> Mr. Moore of this city was kind enough to give me your address as the best informed man with relation to matters pertaining to projection. No doubt you have seen Bert Levey's act in vaudeville, in which he uses a machine to project his drawings on a screen; in fact his hand and brush, as well as the picture, are reproduced. The same, or a similar machine was used in some cities during the last presidential election. I am in vaudeville, doing a cartoon act. I would like to get a machine which would project my work on a large sheet or screen. I intend to do my work in full colors on an opaque surface. Any information on this subject will be highly appreciated.

Brother Van Empel is not as clear as he might be. If he means what he says, viz: that he is going to paint pictures in colors on an opaque surface and wants to project them to a screen, then he can get all the necessary information by examining a post card projector, which may be seen at almost any department store, or, I believe, at the McIntosh Stereopticon Company, Chicago. Yes, I have seen Mr. Levey's act, and it is a peach, too, but have not examined his apparatus. Broadly speaking, however, it is nothing more or less than a glass, possibly frosted, set in a table, under which is a suitable light, probably a Nerst glower. Over this glass, at any suitable distance, is probably located, at a 45 degree angle, a mirror, which reflects the picture into an ordinary stereopticon lens, probably "full size," around which is, I presume, arranged a hood to shut off all stray light. Mind you, I have not viewed this apparatus, but I think that is what it amounts to. I did have a plan of a similar apparatus, but when I moved my office a year ago it apparently got lost in the shuffle.

Wants to Hear from Operators.

W. W. Dilley, Jr., Akron, O., says:

> Would like to hear from operators on the following: Single phase converter 70 volts, 50 amperes, 2, 110-volt rheostats, 45 ampere notch, in multiple. What is the arc voltage? Also can you recommend any books on designing transformers? Am experimenting on film cement. If I succeed will report to the department. Am using 6½ and 7½ condensers, and my spot is in focus at the aperture when the front lens is 14 inches from same. My arc is nearly as far forward as it can be gotten in a Power's 6A lamphouse. According to the tables, if I remember rightly, the distance should be 22 inches from the apex of the front condenser to the film.

Well, Brother Dilley, you had better look at that table again. The distance will depend upon the size of the aperture of your objective lens. If you cannot get your arc close enough to the lens to meet the condition the table calls for, that is no fault of the table. The equipment should allow of bringing of the arc within 3¼ inches of the condensers—I am not speaking of your particular case but of equipment in general. Glad to hear from you on your film cement experiments, but I have rather lost faith in that proposition, due apparently to variation in chemicals. As to the converter, why I am afraid you won't get many replies to that, but it is up to "de byes" who can go as far as they like. If you mean a book giving the technical data to enable one to build a good transformer, I do not. You would have to be a trained E. E. to do that.

Lenses.

C. W. Henke, Dassel, Minnesota, says:

> I beg to inquire of you as to what size condensers we should use. The throw is 81 feet and the picture 9½x13, using a mirroroid screen. We would be glad to have you give us as much information as possible.

Friend Henke, if you will read and study the light ray articles which begin in Sept. 18 issue and end in Oct. 23 issue, it should not be necessary for you to ask this particular question. *I could not tell you what you need without first knowing the diameter of your objective lens.* Table No. 1, Oct. 16 issue, gives you the whole dope. If you cannot match up your objective by this table, then it is because of the fact that either your machine does not allow the lamphouse to go back far enough or your lens is of too small diameter.

More About Lenses.

Charles H. Willliams, manager Strand Theater, Providence, Rhode Island, says:

> Can you give me any information about lenses? Am dissatisfied with the ones we now have; also with the ones we have had. Length of throw 134 feet 6 inches; picture 12 x 16; mirror screen, tilted to overcome keystone. Have tried the two leading makes of lens. Am using 60 amperes with ⅝-inch lower and ¾-inch upper carbons. Need two lenses and *don't care what the price will be, provided they* DELIVER THE GOODS, therefore, if you can suggest anything, I certainly would appreciate it. High grade lenses can be had for taking moving pictures, I do not, therefore, see why the same cannot be had for projection.

Ordinarily, Brother Williams, they could be had, but the little family row over in Europe has stopped the importation of lenses, as the governments have commandeered all optical manufacturing plants for their own work, and up to date none of our American manufacturers can, or, at least, will, produce a really high grade anastigmat projection lens. You are using a very long focal length lens, and what you need is an objective having an opening not less than 2 and preferably 2¼ inches in diameter. If you can secure such a lens, and get one of high grade (I don't believe you can now, but—possibly) it will then be necessary to very carefully match up your revolving shutter to match the new conditions.

I am laying your proposition before a large and thoroughly reliable dealer, who can supply you with what you need if anyone can. You should hear from him long before this is printed. If you find you can get the lenses, we will then go further into the matter of the revolving shutter. Meanwhile I would suggest that you match up your present lenses according to Table No. 1, October 16th, issue, of the light ray data.

A Boost for Cripple Creek.

Colorado Springs, Colorado, says:

> You may or may not remember me, but I was one of the committee who met you in Denver when you were on your way back after attending the Convention in 1913. Have given up operating, and am devoting all my time to camera work now; part of the time on the road, therefore, am in position to observe the projection in various parts of the state. Recently, I was in Cripple Creek, and on my first afternoon looked up the manager of the "Star" theater, Mr. C. H. Gunn, a most affable gentleman, who very seriously informed me that he had as good projection as could be found in the state, requesting me to drop in that evening and see for myself. I did so, and was told that the regular operator, Mr. William Sterrett, was ill and unable to be on duty, Mr. Fred Sheppard, an extra man, being in charge of projection. Equipment consisted of a 1913 Motiograph, taking juice from a 125 volt, 5.5 K.W. generator, with the resistance located in the operating room. He was pulling about 25 amperes at the arc, and I want to say that the projection was good for sore optics. The picture that boy was getting was certainly *some* doings; moreover, it was on a screen that did not look very good to me. I was, a little later, standing at the door talking to Mr. Gunn when the usher came and told him the house was jam full. From where we were standing Mr. Gunn could speak to the operator. I asked him why he did tell Friend Sheppard to "shoot-em-through," so he could turn out the crowd inside, and accommodate those in waiting. His answer was: "Nothing doing! We give them the show right, regardless of how many may be waiting on the outside." (Banzai for Neighbor Gunn! May his tribe increase!—Ed.). Is it not a shame that this type of manager is so nearly extinct? (No, I don't think they are nearly extinct. In fact I think they are on the increase.—Ed.). Later I visited the "Majestic," managed by Mr. E. P. Briggs. Mr. Briggs is a real feller, and also apparently a real manager. At this house projection was in charge of Mr. W. Jordie, who has a Power's Six A and a General Electric rectifier. He was projecting a reel of the "Broken Coin" series when I first entered, and the light was handled *right;* also, I do not believe the speed could have been improved on. I want to say that not one of the people mentioned in this letter had the least idea that I was going to write anything about conditions as I saw them, therefore, that must be the kind of show they offer Cripple Creek all the time. I have not been operating for more than a year, nevertheless, I always read the department. I have the second edition of the Handbook, and intend to get the new one as soon as it is out. That shows my interest, especially when I tell you I never intend to follow operating again. I just need the book; that's all. In closing I wish you personally and the projection department of the Moving Picture World all the success in the world. I'm for you.

Yes, darn you, I remember you; also I have a very vivid recollection of that committee, which nearly scared the gizzard out of me by making a football rush when I came through the Denver depot gate, fully expecting to reach my hotel unmolested, and sleep the sleep of the innocent. Well, I reached the hotel all right. They bubbled me up to it, showed me a room and asked me if I liked it. Inasmuch as it was good enough for a "kink," I, very naturally, said yes, whereupon they informed me they were glad of that, because I would not see it again—and I didn't, either, until next morning, when I went to get my junk to take the train for Little Old New York. Yes, Dear Heart, I remember the committee, good and plenty, and a fine bunch of fellows they were, too. Well, I am mighty glad to hear that good report of Cripple Creek, because I know, or knew, that old village from the back bolt in its rudder to the gold out on the tip of its figurehead. I lived in the Cripple Creek district for quite some while. My home was in Victor, not far from the foot of Straub Mountain. I wonder if I will ever see those hills again! When I first went to Cripple Creek the gold coin vein was not yet discovered. It was simply a trench in the street, which everybody was cussing because they had to climb around it. Finally some one got busy—and I do not know how many millions that trench yielded, but it was plenty.

My compliments to the gentlemen of the Star and Majestic. The manager who would not order his operator to speed up simply because a crowd was waiting outside is the man I would like to shake hands with, and take him out and buy him a dr——. I'd better shut up, or the prohibitionists will get me if I don't watch out. However, here's to Messrs. Gunn and Briggs, and Brothers Sheppard and Jordie. May they live long and prosper.

The Richardson Rub.

H. M. Lindley, Terre Haute, Indiana, encloses a check and says:

> Please send me the World for another year. The projection department is mighty fine. Mr. Richardson is sure there with the goods when it comes to applying the "Richardson Rub," the sure cure for sick projection.

In the language of our distinguished Spanish brother, muchas gracias. (If that isn't spelled correctly, just lay it to my ignorance, and let it go at that.)

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

The Motion Picture Camera as an Engineering Instrument.

THE modern engineer has commenced to realize the effectiveness of the motion picture camera for solving many engineering problems.

Every day finds new applications for the records of the Cinematograph ribbon. With the aid of the motion camera, accurate visual records can be made, which not only magnify or reduce the size of the materials and movements studied, but which may also enormously reduce or magnify the time interval during which a movement takes place. Heretofore it has been practically impossible to attain an accurate analysis of swift movements at regular specified intervals. Ordinary photographic "snap shots" or instantaneous exposures were not only liable to an error of a large fraction of a second, due to the personal equation, but also have the disadvantage of representing only a small isolated section of any complete action. Even in instances where it was possible to eliminate the error of the personal equation by mechanical means and, by endless repetitions of a movement, obtain a rough approximation of any analysis, it was never the analysis of a single movement nor could it even be a fair average of the various repetitions.

It is interesting to note that experiments of this nature, carried on about 1873 by Mr. Muybridge, an Englishman, then residing in California, were the first photographically produced motion pictures ever made. The old Zoetrope Toy or "Wheel of Life," of course, antedates these experiments by many years, but the pictures used in these toys were drawn by hand in a crude manner and were only rough approximations at their best.

Leland Stanford, then Governor of California, became interested in Mr. Muybridge's scheme for photographing sucessive positions in the motion of a moving animal. Governor Stanford was a racing enthusiast and had an immense stock farm on the site of what is now the Leland Stanford University. Governor Stanford thought that these scientific records would prove of great use in studying his thoroughbred horses, and placed every facility on his exercising track at Muybridge's disposal.

As no one had at that time thought of a single camera which could take rapid successive exposures, Muybridge attained his results by placing twenty-four duplicate cameras, side by side, in a row beside the track. As photographic materials, at that time, had not reached their present speed, it was almost impossible to obtain snap shots or exposures in a small fraction of a second. To increase the amount of light, he erected on the other side of the track a high board fence, painted white. Then from each camera crossing the track, to the fence, a thread was stretched, each thread being connected to the shutter of the camera. When this preparation had been carried out, the horses which were to be studied were turned out along the track at whatever gait desired, breaking the threads as they passed and releasing each shutter successively.

On account of the insensitiveness of the plates which he used, the pictures were mere silhouettes, but they served the purpose admirably. These pictures were later exhibited on the Continent of Europe, where they excited a great deal of scientific interest, specially when viewed through an enlarged Zoetrope.

The interest aroused by Muybridge's pictures seems to have been the starting point which aroused an army of inventors to work to perfect a more feasible method of making motion pictures.

The marvelous analysis of motion attained by the cinematograph camera has given us the animated cartoons. Anyone who has ever seen any of the animated cartoons by Winsor McCay, Bray, Forsythe, Palmer and others will appreciate, if they stop to think, the enormous amount of patience and intricate thought expended in producing the thousands of drawings necessary for one of these pictures. These pictures, such as "Little Nemo," "The Mosquito" or "Gertie, the Dinosaurus," by Winsor McCay, are as far abead of the old Zoetrope drawings as the professional cinematograph camera is ahead of Muybridge battery of still cameras.

When the motion camera is used for time studies, a split second time clock is generally placed in the picture and photographed at the same time, thus giving an accurate record of the time interval between each picture.

One of the most interesting pictures exhibited in a long time, was one released by Pathe, showing an athlete in various simple athletic feats such as walking, running, jumping and shot putting, taken simultaneously by two cameras. One camera took the pictures at the ordinary rate of sixteen pictures per second, while the other camera took the action at the rate of one hundred to the second; the normal and the ultra speed pictures were projected one after the other at the normal rate of projection, thus prolonging or amplifying the ultra film to six times the duration of the normal motion. It was very weird and interesting; the ease and deliberation of the prolonged action gave time for the study of every movement and the play of every muscle. One could not help but marvel at the co-ordination of the work of the muscles. The figure of the athlete seemed like a diver immersed in crystal clear water, the buoyancy of which floated him through the graceful attitudes of his movements. Such a film would at once reveal to a coach or even to an amateur athlete himself, any false moves of which he might be guilty.

Percy Haughton, the Harvard football coach, has already adopted the motion camera for revealing the faulty and unnecessary motions of players in the football field. Every fraction of a second gained on the athletic field is a big boost toward the goal of victory.

In the field of industry, no less than on the athletic field, the motion camera has rendered possible signal victories in trade production. Frank Galbreath, a noted efficiency engineer, has, by the use of motion pictures, succeeded in eliminating false and useless motions to such an extent that various factory operations have been speeded up so that the output has been increased as much as three and four hundred per cent., and, marvelous as it may seem, the worker was able to turn out this increased amount of work with much less fatigue, than when he had done a less amount under the old haphazard system.

As ordinarily shown, motion pictures are taken and projected at the rate of sixteen pictures per second, but for the scientific investigator the rate of taking may vary from a speed as high as 30,000 to the second in the study of high speed phenomena to as little as one exposure per hour or even one exposure per day, as used in studies in the change of structural materials, or the growth of a plant. All of these are projected at normal speed for screen study or examined, one by one, with a magnifying glass in some special cases, where seeking to eliminate useless motion.

The magnification or reduction ranges from maps of entire countries, telescopic views of the stars and aeroplane views to the highest power of the ultra microscope. Both the speed and the magnification depend upon the results desired from the subjects under consideration. Many new facts in the science of physics have been brought to light by the ultra speed camera, many of which are of immense practical value. Many new properties of explosives, and more particularly the control of different properties of explosives and many new principles in ballistics, and the penetration of projectiles, have been discovered by the photographing of bullets in flight, bursting soap bubbles, detonating explosives, breaking of water jets, etc.

Reduced to normal projection speed, bullets swim across the screen like leisurely fish and bursting shells separate like a group of mosquito wrigglers. Many high speed processes, such as the flow of steam, air and gases, combustion and explosions, automobile engines, the action of governors, the synchronism of electric generators, the flow of water in turbine wheels and water wheels, the action of woodworking machinery, the action of machine tools, etc., may be photographed at high speed, and reduced to a speed in which the action may be studied with the utmost accuracy.

The magnification may be made use of by sanitary engineers to record the development of bacteria over a period of time, the condition of water, etc. It may be made use of by municipal engineers to record the condition of a street over a period of weeks, not only in its entirety, but detail specimens of the materials used, the value of the cinematograph in these various works being that it illustrates the microscopic examination in its entirety.

Up to the present time the great weakness of microscopic examination has been that any given plate shows only a fraction of the examination pursued by the inspector. The possibilities of microscopic examination are endless in their application and examination of materials, manufactured products, chemicals, minerals, etc. Agriculture is now approaching engineering so closely that mention may be made of the use of the cinematograph for studying insects, and the development of fruit, together with the development of pests, in conjunction with the microscope. Without doubt, great strides could be made in this field. The Marey Institute in Paris, incorporated by Dr. Marey, now deceased, under the guidance of Pathe Freres, is one of the few institutes of this kind now in existence. An institution of this kind is now being developed on the Pacific Coast.

In this subject, engineering is referred to in the broadest sense of the word, meaning the commercial engineer as he exists today in the fields of civil, mechanical, electrical, sanitary and other departments. The purely technical engineer is becoming less known, and engineering work becomes more and more a problem of meeting commercial requirements and selling goods. Our industries are now managed by engineers and the policies are shaped to suit engineering ideas. The sales departments are in charge of engineers, and the goods are sold along engineering lines. They are also purchased by engineers, to comply with specifications drawn by other engineers. Engineers as a class find themselves confronted with the problems of design, manufacture, distribution, sales and maintenance. In these fields the cinematograph can be very useful, as has been already proven.

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BRITISH NOTES

THE proposals, outlined in my last letter, of film manufacturers and their agents in England to establish a more stringent control of those films issued on the open market, has, as anticipated, met with the usual torrential criticisms from the exhibiting side of the industry. The exhibitors' main argument is that with any sort of restrictions upon its exhibition, cost or return, a film ceases to be an "open market" film and might as well be handled as an exclusive. The manufacturers, however, are obdurate, and unanimous that the new arrangement will be more beneficial for both than the present system of the unconditional sale of films.

* * *

News has reached the London office of Pathe Freres that Max Linder is any day expected to be back again at work before the camera, having obtained his discharge from the French Army. Linder, it will be recalled, was seriously wounded a year ago in a collision.

* * *

W. Taylor, of the Clarion Film Agency, the agents in this country for the World Film Corporation, arrived home from New York on Saturday, bringing with him "The Butterfly on the Wheel," "Camille," "Salvation Nell," and a few other notable recent feature production of the World Film Corporation.

* * *

The local committee of the Exhibitors' Association for one of the industrial districts of the North Country has been the first to hand along the effect of the film tax to the general public. The showmen of Bradford met last week to adopt a fixed scale of admission charges, graded to suit the "clientele" of the different types of theaters, but with a minimum equivalent to four cents. Other branches of the C. E. A. may be expected to follow suit.

* * *

Pathe Freres have acquired the world's rights of the Samuelson Film Company's version of "The Dope Doctor," after Richard Dehan's novel of the same title. The rareness with which the Pathe Co. adopt contemporary productions is eloquent testimony to the strength of the picture.

* * *

The Authors' Society, according to the official report of its last transactions, appears to be experiencing certain difficulties with American film producers regarding agreements for the visualization of its members' work. The American agent of the society (name not disclosed) has submitted forms of agreement acceptable to the American manufacturers, but without disputing the financial aspect of the contract this was rejected. Louis J. Vance, who resides in America, and who is an honorary member of the committee, was requested to advise the society upon this and other points affecting the American markets. Considerable discussion took place regarding the duplication of film-titles and what ought to be a very practical solution to the difficulty is to be drafted into effect. The committee will write to the different film companies asking them to send in as far as possible ahead of release date a list of titles of forthcoming productions. These will be checked by the society's officers and again checked by literary agents and in the event of any title having been used the manufacturer will be immediately notified.

* * *

D. W. Russell the other day unspooled the first of the David Horsley one-reelers, "Distilled Spirits," which was favorably reviewed by the London buyers.

* * *

Larry Trimble's next production on behalf of the company with which he is identified, Turner Films, Ltd., will be an adaptation of the popular novel of Thomas Hardy, "Far From the Madding Crowd." Many of the scenes have already been done at the Walton Studios, and the production is expected to make its debut early in the New Year.

* * *

Although the Kriterion Corporation has been in existence for some time now in the world of motion pictures, it has been an incomprehensible circumstance to many why their products have not been seen on the British market. I am, however, informed that the Kriterion Sales Corporation will henceforth export their feature films to Europe under the agency of H. A. Browne & Co., Ltd., of Charing Cross road, London.

* * *

With the approach of the festive season comes a welcome activity on the part of distressingly few of our film manufacturers. Too long it has been the custom to reserve, year in and year out, one or two stereotyped features of the pantomimic order and bounce them at Christmas time upon the unsuspecting exhibitor as new productions. There are amongst us those who agree that it is unprofitable for a manufacturer to produce special Christmas subjects and expect to realize upon them in a single season, but the extensive bookings of the Christmas releases of the Edison, Universal and Essanay Companies is convincing evidence to the contrary.

* * *

A few cases of unusual interest to the moving picture trade are likely to occupy the attention of the law courts ere long. They are actions by film renting exchanges to enforce the payment of film hire in cases where certain pictures, after passing the British Board of Film Censors, have been banned by the local licensing authorities.

* * *

According to the Chancellor of the Exchequer (Reg. McKenna) the duties paid on imported moving picture films from the imposition of the tax up to date amounted to £43,000. Over £30,000 of this is on undeveloped films.

* * *

The effort by the British trade to benefit the Ambulance Fund has attained £30,000 up to date. This includes a recent donation of £1,500 from the Essanay Co.

J. B. SUTCLIFFE.

Stella Hammerstein in Rialto Star Feature

AGAIN the Gaumont policy of having a new star in each of its Rialto Star Feature releases scores in the booking of Miss Stella Hammerstein by that company to play the leading role in "The Ace of Death." This will be released on the Mutual's new $8,000,000 program. The story is from the pen of O. A. Nelson, and is being produced at the Jacksonville studio by William F. Haddock.

Stella Hammerstein.

Miss Hammerstein comes honestly by her talent, being the daughter of Oscar Hammerstein, the impresario who has at least seven distinct sides to his versatile nature. He has done everything, from inventing cigar-making machinery to building opera houses in New York and London. His daughter confines her versatility to the stage and screen, where her range seems apparently unlimited, since she has appeared with equal success in light opera and such modern classics as Hauptmann's "Lonely Lives."

In America Miss Hammerstein has appeared in "Everywoman" as "Vice," in "Lonely Lives" as "Anna Mahr," and in the leading role of the remarkable vaudeville production of "The Tyranny of Fate." In "The Ace of Death" Miss Hammerstein has the role of a mother whose child has been stolen from her by a woman who loves her husband. The husband disappears. In time the bereft wife and mother opens two gambling houses in Central America. The thrilling scenes are those in which the daughter comes to the house to win or lose on the turn of a card.

MABEL TALIAFERRO JOINS METRO.

Mabel Taliaferro, the successful star of "Rebecca of Sunnybrook Farm," "Polly of the Circus," and other notable stage productions, who will soon be seen on the screen under the auspices of the Metro Pictures Corporation, will begin work in a few days on the first big feature at the Rolfe Photo Plays, Inc., studio in West Sixty-first street. The call for Miss Taliaferro's services was first suggested by a scenario that Max Karger, general manager of the Rolfe forces received. It is an interesting story depicting a phase of life that seemed to breath Miss Taliaferro in every line of it, a typical Taliaferro role. The feature is yet unnamed.

Photoplay Conditions in New England

Carl H. Pierce, Morosco Representative, Finds General Business Excellent.

CARL H. PIERCE who has recently spent about two weeks in New England for the Oliver Morosco Photoplay Company, of which he is the special representative, in a letter recently written to a friend outlines some of the conditions as he found them in New England, which are of more than passing interest. To quote from the letter:

"The general tone of the photoplay conditions throughout New England is good—very much better than a year ago when things looked so dark from the commercial side. Foundries and manufacturing establishments, particularly in Waterbury, Bridgeport, New Haven, Ansonia, Fall River and New Bedford are running full blast.

"In Bridgeport they are working three shifts of men each twenty-four hours. In both Waterbury and Bridgeport the phrase is current: 'Everybody has plenty of money.'

"The demand of the photoplay theater owner and manager is for pictures with more punch. Eighty per cent. of his trade is from the mills people of perhaps average intelligence, but to a large extent interested in melodrama. The other twenty per cent. are so-called 'high-brow' audiences of the Beacon Hill type who desire the so-called higher and better things in photoplays.

"One new note in this district which is very encouraging to manufacturers is the fact that banks are beginning to lend money to responsible citizens with which to build the better class of photoplay houses. I visited one such theater in Somerville, the Strand, beautifully decorated and built to accommodate about fourteen hundred. The house opened while I was in Boston to a fine audience the first night, and gave every evidence of fulfilling the hopes and predictions of its backers. There are about eight of these houses going up in towns around Boston. Moe Mark with his own capital, has built a very beautiful theater, the Strand, in Lynn, and everywhere along the line there is evidence of an improvement in the exhibition of pictures.

"There is still much need for improvement and probably always will be in advertising the pictures on the part of the exhibitors. Theater managers are still too prone to remember the old days when all they had to do was to open the front door and have a constant stream of people. One theater along the line told me that its receipts were $500 a week less than they were last year, and wondered how to account for it. The reason is very simple. Their advertising had not kept pace with the progress of the times. With several programs on the market and a constantly increasing discrimination on the part of the public, the exhibitor must let his people know in ways that are increasingly attractive what he is going to show and what is the reason for his demand for their patronage.

"Where exhibitors have shown the right hand of progressiveness in this respect, as instanced very plainly by such men as Nichol of the Poli Theater at Waterbury, and Morrison of the Majestic theater, Hartford, there are no complaints as to the profits from showing good pictures. Mr. Nichol is an unusually progressive exhibitor—is constantly thinking up new ways of presenting the good points of his pictures to the people in Waterbury. His receipts the first day when he took hold of the theater about a year ago was $10.80. The house was run down and every one predicted that he could not make it pay. To-day he has a magnificent trade that is showing him a good deal more than 1,000 per cent. over and above the receipts when he took charge of the theater. This is merely a just tribute to an intelligent and active exhibitor. While it is an exceptional case, it need not be, because every exhibitor has the same opportunity to do what Mr. Nichol is doing if he will give his individual problem the time, attention and labor.

"I understand that the banks in Pennsylvania also are beginning to lend money for the purpose of building the better class of theaters. I assume that it is only the question of a short time after these prove their worth that the photoplay industry will be recognized throughout the United States as a legitimate and solid field into which financial institutions of our country can put their capital."

WAR INVENTION IN KALEM FILM.

A model reproduction of a torpedo deflector, such as John Hays Hammond recently announced that he had perfected and would present to Secretary Daniels' Naval Board of Advisors, is seen in operation in a forthcoming Kalem production, "The Spy's Ruse," an episode in the "Ventures of Marguerite." By the use of a large tank and the electrical apparatus in reduced form, photoplay followers are shown the amazing value of the Hammond invention.

Special Pictures for Christmas Season

The Educator makes it a rule to remind exhibitors of the wisdom of taking advantage of the special season of the year for the purpose of planning programs, particularly suitable and appropriate to the seasons. There is no time of the year equal to Christmas which, with the close following New Year season, gives such splendid opportunities for exhibiting films which at once secure the combined attention of churches and schools, in addition to the general public. A splendid and harmonious combination of a holiday and festival season with a religious basis, surrounded by religious and educational interests, give occasion to the exhibitor who desires to do the best by and for all classes of people, to make a record for himself and one determined to join in the general advance of all that is best in kinematography. That there are many subjects not appropriate to this season, however they may suit other more regular days of the year, is an accepted fact, making it incumbent upon every one to see to it that if the best and most appropriate films cannot be obtained there should, at least, be an exclusion of those subjects distinctly contrary to the occasion.

For the purpose of helping our friends we herewith give a list of film subjects, which it is hoped may serve as a guide to many, and encourage a spirit of harmony in both entertaining and leading to a more satisfactory use of the world's greatest entertainer and educator in conjunction with the world's greatest events.

Films Suitable for Christmas.

The Birth of Our Savior—Edison—Dec. 19, 1914.
Mr. Santa Claus—Vitagraph—Dec. 19, 1914 (2 parts).
'Twas the Night Before Christmas—Edison—Dec. 23, 1914.
The Knight Before Christmas (Sonny Jim)—Vitagraph—Dec. 24, 1914.
Santa Claus Versus Cupid—Edison—Dec. 18, 1915.
Christmas Memories—Gold Seal—Dec. 21, 1915 (3 parts).
Is Christmas a Bore?—Vitagraph—Dec. 24, 1915 (Comedy—Drama).
His Majesty, the King—Thanhouser (3 parts).
Alice in Wonderland—Nonpareil Feature Film Corporation. 1915 (4 parts).
Rumpelstiltskin—Mutual Masterpiece—1915 (4 parts).
Helen's Babies—Thanhouser—Sept. 14, 1915 (2 parts).
Otherwise Bill Harrison (Day Dream of a Newsboy)—Essanay—May 22, 1915.
Fairy Fern Seed—Thanhouser—May 25, 1915 (2 parts).
The Little Orphans—Reliance—Aug. 5, 1915.
The Little Boy Who Once Was He—Reliance—Aug. 4, 1915.
The Golden Rainbow—American—June 2, 1915.
Her Fairy Prince—Reliance—July 26, 1915.
The Heart of a Waif—Edison—April 24, 1915.
The Little Mother—Majestic—April 6, 1915.
A Letter to Daddy—Biograph—July 26, 1915.

HOW ADLER WON THE DAY.

Bert Adler, manager of the Universal Coytesville studio, in the borough of Englewood Cliffs, N. J., received a neat editorial compliment in the Fort Lee Sentinel, official organ of the borough of Fort Lee, wherein most of the Jersey studios are located, on his manner of handling a successful fight on some police ordinance aimed at the picture manufacturers. The editorial said:

"Just as if to prove that The Sentinel's advice to the moving picture studios to keep out of politics was in their own and the community's interest comes the story of what has transpired in Englewood Cliffs.

"The Mayor and Council there had in mind a certain set of ordinances affecting certain features of moving picture taking. Most of the film companies operate now and then in Englewood Cliffs and one of them is located directly within the borough and operates almost exclusively within its confines.

"When the Mayor first proposed the ordinances at the instance of one of his taxpayers, the manager of that particular studio didn't rave or rant at the Mayor, nor start a 'we are persecuted campaign.'

"He merely went to the Mayor, told his side and asked for the appointment of a special committee, which request was granted. The special committee permitted the studio manager to write to the neighboring studios for their views in the matter. Then, having got the taxpayers' side and the moving picture men's side, the special committee reported back to the Mayor. The Mayor recommended that the proposed ordinances be not enacted, until at least the studios had plenty of chance to show that they were unnecessary.

"This speaks well for the art of quiet, sane procedure as against noise and mud-slinging. It also makes certain gentlemen who would precipitate the studios into politics go 'way back and sit down hard.'"

Equitable Productions

Interesting Notes on Current and Future Releases Worth Bearing in Mind.

THE first all-star cast production from the Equitable studios, is the John Ince production of "Sealed Lips" in which William Courtenay, Mary Charleson, Arthur Ashley, Marie Wells and Adele Ray handle the principal roles and which required seven weeks of work before the scenes in which Mr. Courtenay appears were completed and four additional weeks to complete the lesser scenes. It was necessary to build many big sets for the picture, as owing to Mr. Chesney's being engaged at the Hudson theater in "Under Fire," it was impossible to travel to locations out of town. Mr. Ashley, who recently completed his appearance before the Rolfe camera, portrays the role of Cyril Maitland, while Mary Charleson and Adele Ray and Marie Wells have equally important parts.

Katharine Kaelred.

E. Mason Hopper completed the production of "The Labyrinth," in which Gail Kane is making her Equitable debut and leaves for Tucson, Ariz., this week, to begin work on Miss Kane's second production, "Her God," which will characterize the Equitable program early in February.

In "The Labyrinth," Mr. Hopper engaged for the theatrical scenes Marcus Loew's Plaza theater, and the entire Town Topics company of one hundred and ten players. The company worked with Miss Kane for the better part of ten days.

In "Idols," in which Katharine Kaelred is playing for Equitable, Murray's Restaurant is the locale for a great number of scenes. The elaborate ballroom was engaged for an entire week, with privilege of using the magnificent ballroom each day until the lunch hour. Lighting equipment was installed and moved each day, but the effect was well worth the time and expenditure.

Molly McIntyre.

Charles Seay, accompanied by Muriel Ostriche, Molly King and eighteen other principals, left last week for Albany, Ga., where, in conjunction with the Con T. Kennedy Carnival and Gala Week Company, Miss Ostriche's next picture, "Babette of the Ballyhoo," a purely circus story, will be staged. The production of the Ostriche picture was delayed one week because of the accident suffered by the Kennedy Company, when five of their people and a number of animals were killed in a train wreck. At the Civic Ball held by the municipal authorities of Albany, Director Seay procured the use of the big open air ballroom and staged a number of essential scenes, using the several thousand natives as extras.

In addition to Seay, Ince and Hopper, Equitable has Harry Pollard, Webster Cullison, S. E. V. Taylor at work, and Frank Powell preparing to begin his first production under the Equitable banner.

Mr. Taylor with Molly McIntyre in "Nan Perinne," the debut of Miss McIntyre is at Port Royal and Kingston, Jamaica, in the Antilles, where the principal scenes of his picture will be staged.

The anticipation of President Spiegel to have eight pictures ahead is fast being realized.

Ocean Film Elect Officers

New Feature Company Plans to Erect Large Studio in the East and to Produce Two Subjects a Month.

AT a meeting of the subscribers to the capital stock of the Ocean Film Corporation, held last week, the formal organization was completed. The following were elected: President and financial manager, John L. Dudley, who is a trustee of the Citizens' Savings Bank, and a member of the New York Chamber of Commerce; vice-president and general manager, Jesse J. Goldburg, formerly secretary and general manager of the Life Photo Company; secretary, Geo. S. Brown. The board of directors consists of the three named and Francis R. Masters of William Whitman & Co., Paul E. Rasor, William D. Judson and R. C. E. Brown. George De Carlton has been engaged as manager of production. Joe Farnham has been engaged as publicity and advertising manager.

Plans have been drawn for the erection of an eastern studio and laboratory in Westchester County, the construction of the building to be under the personal supervision of Edward Barnard Kinsila. The plans embrace innovations that permit the conversion of an artificially lighted studio into an open-air studio, as well as a daylight studio.

Mr. Goldburg says: "We have proceeded rather slowly in our organization work in order to systematize the entire organization and will not engage men with fanciful titles in order to lead the exhibitors in the exchanges to believe that we intend operating their business. Every employee of this company will be engaged in the production end of the work. We feel that if we deliver to the exchanges a meritorious production that they, in their turn, knowing how to operate their business, will not require assistance by way of local advertising men, traveling inspectors, and the like."

EDISON FOLK HAVE PARTY.

A big "house warming" and get together party of the Edison folk was held Saturday evening, December 4th, in the Edison studio, which was given over to the fun of the hour. Manager Leonard W. McChesney believes that all work and no play makes not for the best, so the Edison players, who have been particularly busy of late turning out features for the General Film Company's program and the Kleine-Edison Feature Service, made a playground of their workshop.

The officials of the Edison organization, at Orange, were invited and Thomas A. Edison, C. H. Wilson, vice president and general manager, and second vice president William Maxwell, among many others, met the players.

The entire studio floor was cleared and especially prepared for dancing. A large orchestra furnished the music. A huge pie concealed favors for every one present, which came into view by each one pulling on his surprise string. Jesse Stevens surmounted physical differences and gave an imitation of the little star, Viola Dana, with laughable success. Under guise of an imitation of "Maple Prunnella," sketched by Mabel Dwight, Miss Trunnelle was easily seen. Raymond McKee imitated Edward Earle. Harry Eytinge took off Dick Weber, assistant to Manager Leonard W. McChesney; Julian Reed, an Edison official, while Richard Tucker picturized "Henry Ford-ham," the jitney actor. Mr. and Mrs. Brad Sutton got away with a mind reading act, and Messrs. Harris, Fables and McKee did a trained animal skit. Carroll McComas, well known on vaudeville and dramatic stages, rendered songs and a whistling act.

Prizes were awarded for the best dancers. John Rough, chief scene artist, gave some lightning cartoon sketches of players. About four hundred attended. The affair was informal and in charge of a committee of Sally Crute, Jessie Stevens, Mabel Dwight and Richard Tucker.

GOLDFRAP WITH WORLD FILM.

John R. Goldfrap, well known as a publicity man with Fox and other concerns, has been appointed publicity manager of the World Film Corporation, in association with E. Richard Schayer. Messrs Goldfrap and Schayer took charge of the office on December 6. While new to motion picture work, Mr. Schayer has had ample experience as a theatrical press agent and as a special writer for magazines and newspapers. Recently he has been a war correspondent in Europe.

Spokes from the Hub

By Marion Howard.

THIS time I am going to tell you of a new theater dedicated to moving pictures and which reflects great credit on the promoters, architects and managers whose guest I was on opening night. It is in East Somerville just over the border between the Bunker Hill district of the Hub and the city of seven hills. The theater is a gem in every way, seats 1,200 persons and is most artistically decorated in white with a touch of gold in the proscenium arch and the lights are "the last call" in such houses. There is a feeling of security and comfort in all the details, and we like particularly the screen, set in a deep frame of dark wood and well placed for all eyes. Most fitting was it that Marguerite Clark should be the first star to appear, for she appeals to all in her daintiness and art. We had the new release, "Still Waters" by the author of "Rags," and I thought it the best Miss Clark has given us. Particularly enjoyable to the adults were the canal scenes staged on the famous Jersey waters way, but, of course, the circus caught all, and what a splendid company they have given us! This house is to run only the best releases and strives to present as little slap-stick as possible. Mayor Z. E. Cliff expressed his appreciation of the fine addition to the city's handsome new buildings. Mr. Hurst, the manager, made a modest address, and the other entertainment was furnished by Mrs. Emma Prichard Hadley, the well known teacher of dramatics, picture posing, etc.; Mrs. Florence Wakefield, the dancer, and Miss Marie Estelle Walker in musical numbers. A reception followed in the large studio of Mrs. Hadley, the only other occupant of the building.

* * *

Am sure I voice the sentiment of all film goers in expressing regret over the death of Colonel Draper, who has been such a dignified, courtly man in the pictures. His Burnside whiskers made him conspicuous, and his miltary bearing was a treat to the eye, for he was never the martinet or poser. He is still seen here, of course, in releases filmed long ago, and we have him in the "Battle Cry" here for a long run, and rightly. The hyphenated citizens have cooled off in their protest and have issued an inane excuse for the "retreat."

* * *

Not having been an enthusiast on moving pictures more than a year I naturally have missed some of the older releases and it is a joy now and then to see reissues of the early short subjects put on by thoughtful managers to please those of the newer generation of patrons. Why not? When there is a good one, why put it in storage? I firmly believe in a revival of good films as well as of the speaking plays, and the day is coming for long runs. Some films might profit through a new cast, giving a change of faces as the speaking drama furnishes in their revivals or return engagements. Perhaps I am too optimistic, but when we get a good thing that lives in memory we want others to see it.

* * *

"Enoch Arden" is the most artistic, poetic and pathetic picture yet to be witnessed by me and so reverently done. To reproduce the poem in the titles was a joy. Lillian Gish, our little friend in "The Birth of a Nation," was admirable all through, and the kiddies were quite unusual. A striking thing about them to me was the resemblance between them as children and as grown-ups. I was unfortunate to be seated near some chattering women, evidently wealthy as to world's goods, but poor in mind and soul, for they utterly failed to grasp the spirit of Tennyson and they even giggled at the death scene. Such conduct at a Sunday evening performance should be hissed, or the disturbers asked to leave the theater. It surely can be controlled by tactful managers. One expects it at slum theaters, but not in a high class one.

* * *

"Carmen," with Farrar in this exotic part, has been seen here in three houses starting in, as you know, at Symphony Hall with seats at $2 per, the same film seen now for 15 and 25 cents. The first night was a sort of reception to the singer in the flesh, and had the additional attraction of symphony players giving us the score.

Opinions are divided on the merits of the film version, but all admit that it is full of color as to action, and most artistically staged. It may not sound ladylike but I rather liked the bull fight scene, never having seen one, and this was surely realistic enough to satisfy the fans. The friend who accompanied me declared that no good woman could play a part like that, but I told her of many really fine women, like Charlotte Cushman, who had played worse parts and got away with them, like the Lady Macbeths and the vampire type, but she was unconvinced, which shows how well "Gerry" Farrar did it. Glad she is having a return engagement in "dear old New York."

* * *

I saw a film the other night located in Streeterville, Ill., illustrating some sort of a strike or labor riot and the flag shown was a disgrace, two-thirds of it gone as a result of the elements, or old age, being evidently left out continuously, contrary to good taste and patriotism. Why do directors pay so little attention to our beloved flag.

* * *

"The Dawn of a Tomorrow" was a disappointment, as the speaking version was, in that the dramatists failed to reproduce the bridge scene and Sir Oliver's first meeting with Glad. It would have made a stunning film, most dramatic and giving a bit of London fog. Forrest Robinson made a fine Sir Oliver and dignifies any part however small, like the servant in "The House of a Thousand Candles." One familiar with Mrs. Burnett's book would like to see the dear old cripple of the alley, who converted Glad to better thoughts. Mary Pickford was exceptionally good, and there was a well balanced company.

* * *

We had a strong bill at the Modern recently, with Charles Cherry in "The Mummy and the Humming Bird" and Nance O'Neil in "A Woman's Past." The combination furnished a gripping performance of both plays. Alfred Hickman does good work with Miss O'Neil, as heretofore. Dear Lillian Tucker certainly had her troubles as Lady Lumley, owing entirely to the unintentional neglect of her husband, supposedly the "mummy," whom jealousy brought to his senses. We liked the Italian settings too, and the atmosphere of it all scenically.

* * *

On the same program (at the Park, owned by the incomparable Lotta) was "Chimmie Fadden Out West," and it was good, clean fun with a touch of pathos toward the end. Victor Moore is nothing if not original, and rightly a favorite with us over here. The company is so well balanced with dear old Mrs. McChord as the mother. Ernest Joy was hardly recognizable in his make-up, but it was easy to pick out Tom Forman, one of the "wild and woolly" Westerners. The play was wholesome in its finale.

* * *

We are anticipating "The Cave Man," a Vitagraph offering, with "Bob" Edeson in the title role. Being familiar with the story and a friend of the hero, I shall enlist patronage knowing all will get their money's worth. "The Turn of the Road" is being anticipated with handsome Naomi Childers, and I predict packed houses when "Colton, U. S. A." comes, for Charles Richman is a strong drawing card, and all who are enjoying "The Battle Cry of Peace," with such a leading man, will want to see him in a film where he is not likely to meet with such an awful end. Dear Mary Maurice, the heroic mother in the above film, is doing versatile work with the Drews in "Is Xmas a Bore?" and I saw her in a little comedy the other night written around the dancing craze, in which she goes through the paces of the old time evolutions with Pa, and at the last is doing the tango taught by the young folks. It must be a joy to know her in the flesh as she radiates good cheer and motherliness.

* * *

My first look at Ethel Barrymore in the films was in "The Final Judgment," and all through she was a delight to the eye, and the Metro people have some film with ornate settings. H. Cooper Cliffe made a villain worthy of his name, the part calling for versatility and art, in which he is past master. Miss Barrymore has done nothing better on the speaking stage than this, and the audience actually applauded her work so compelling was it. Her gowns delighted the ladies and the way she outwitted the villain brought down the house.

* * *

"Bella Donna" took well here, and gave our own Pauline Frederick another chance to show her ability. Eugene Ormonde, another local favorite, made good, while Julian L'Estrange seems always dependable wherever placed. The scenes were sumptuous and the Egyptian atmosphere adhered to, though staged in our own sunny South. They were suggestive to a degree in spots, but escaped the censor. The finale was well staged and the entire dramatization commendable.

Music for the Picture

Conducted by S. M. BERG

A GREATER MUSIC DEPARTMENT.

Work of Clarence Sinn to Be Supplemented by Music Suggestions.

By S. M. Berg.

THE enormous strides taken by the motion picture industry has reached the point where it is classed as one of the most important in America. It has given employment to thousands of people, and opportunities to musicians who are endeavoring to fit their music to the requirements of the screen.

Much of the success in the important master productions such as "Quo Vadis," "The Miracle," "Cabiria," "The Birth of a Nation," etc., was owing to the elaborate musical programs, either originally composed or carefully adapted and presented with the film. In all instances the presentations were received by the press and the public as masterpieces of conception and artistic production.

When music for the picture is discussed between men who are closely in touch with motion picture affairs, such a broad diversion of opinion is expressed that one wonders what the ultimate attainments will be. Few realize that music is the oldest of all the arts and that it has been bent and buffeted by human ingenuity through the years of existence to portray every emotion and sound known.

The Moving Picture World has heretofore given only a small amount of space to music, but realizes that the increasing importance of such a department merits its consideration in every issue. In addition to the articles from Mr. Sinn, which we will carry as usual, we have arranged with S. M. Berg, musician and director, who has been associated with many of the leading picture houses in New York City and who is today recognized as one of the leading experts and authorities, for a weekly department devoted to the proper musical interpretation of the films.

Almost every exhibitor and manager has his own particular pet theory on the fitness of musical settings and criticises unmercifully the efforts of another, though in a great many instances his own knowledge of music is sadly deficient. It will, therefore, be the aim and endeavor of this department to travel a broad road and with the readers' assistance and co-operation work out a solution of the many problems involved. At the earliest opportunity, subjects will be dealt with such as: The Musician's Library, Instrumentation of Small Orchestras, Value of Standard Compositions, Modern Arranging, The Handling of Dramatic Situations, The Use of Themes and of What They Should Consist, etc. A review of all new musical publications and their fitness and adaptation to the service of the film will also be a regular topic.

A special space in the magazine will be opened to our readers for a question and answer column. Readers are invited to use this freely, and all suggestions or criticisms of musical interest will be welcomed and discussed. Everyone will receive fair and impartial treatment and it is expected that such a course will prove an invaluable aid towards working out the difficulties confronting musicians and exhibitors.

MUSIC SUGGESTION CUE SHEET.

(Prepared by S. M. Berg, by Special Arrangement with G. Schirmer, Inc., Music Publishers, New York.)

Although this Music Suggestion Cue Sheet is not designed to solve every possible musical requirement of the film, the exhibitor, the orchestra leader and the public, it has proven a great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming that chaotic condition encountered when the film is not available until almost the hour of opening, resulting in a rehearsal instead of a performance.

The importance of suitable musical accompaniment is so great that a number of producing companies and exchanges are supplying to every exhibitor a number of cue sheets, similar to the one here published for the benefit of readers of the Moving Picture World, sufficient to provide a copy for every member of the orchestra. The following musical suggestions for an accompaniment to "The Labyrinth" were prepared for the benefit of Equitable exhibitors by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will, however, afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama which he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

"THE LABYRINTH."

Released December 13, 1915, by the World Film Corporation.

Flo Burke, a cabaret singer, by trickery succeeds in getting a theatrical king to star her in a musical comedy at an enormous salary. She is a great success and at a summer resort, where she is unknown, Fenton, a minister, falls in love with her. She gives up her stage career and in a train wreck she again meets Fenton, whom she finally marries.

Especial care should be taken by the leader in handling this picture. At opening there are many scenes of cabaret singing and dancing. Later a stage scene of a musical comedy with star and chorus singing and dancing. At end of third reel a church scene where organ solo is appropriate. At middle of fourth reel there is a train wreck, and at end of fifth reel a struggle and a shooting takes place.

Time schedule: Five reels (about 5,100 feet), 76½ minutes.

The theme selected is "My Beloved Queen," Rose.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	El Choclo—Villoldo. (Tango.)
2	T	Rev. Robert Fenton, prominent in mission work.	My Beloved Queen—Rose. (Ballad.) (THEME)
3¾	T	Flo Burke.	My Hula Maid—Edwards. (Allegro moderato.)
5½	D	Flo at home with her sister.	Mon Plaisir—Roberts. (Valse lento.)
7¼	T	Next evening Morse proceeds with his plans.	
8½	T	They stop for a drink, while the chauffeur gets gasoline.	Repeat: My Hula Maid.
11	D	When Morse and his friend leave the cafe.	Valse Ecstasy—Baynes.
14½	E	"Your job's up. The joint's closed."	
16½	T	"Be a wise girl. Shine up, etc."	Peasants' Dance—Schytte. (Allegro moderato.)
20¼	T	Into the Labyrinth.	
21	T	To carry out her plans, Flo suggests signing, etc.	
21¼	T	Midnight.	Rhapsodie—Schytte. (Allegro giocoso.)
27¾	T	"You have signed my contract. Break it and become, etc."	Valse Danseuse—Miles. (Moderato.)
29¼	D	Morse tries to take contract from Flo.	Agitato No. 1.
31	T	The Opening Night. The Green Goddess, starring, etc.	Eventide—Schytte. (Moderato.)
33½	D	Opening overture.	The Trombone Man—Hill. (Lively 2/4.)
36	T	Flo Burke is an instantaneous success.	The Tune They Croon in the U. S. A.—Lean. (Allegro march.)
38½	T	When Flo enters dressing room.	Sylvia Waltz—de Silveria
40½	T	After the evening performance.	
41	T	Fenton labors amongst his parishioners.	
42¾	T	The following Sunday. (Church scene).	Organ solo.
43	T	Breaking down in the service of his people.	
43¾	T	The Green Goddess closes for the summer.	A Garden Dance—Vargas. (Allegro moderato.)
45½	T	Flo goes to the same resort.	
46	T	As the days pass a friendship, etc.	Repeat: My Beloved Queen. (THEME)
48	T	Back in the city.	
48½	T	Sunday. (Church scene).	Organ solo.
50¼	T	The result.	In Poppyland—Albers. (Moderato.)
52	T	The manuscript comes to Fenton.	

53¼	T	Night. (Train effects—whistle) (Wreck and explosion).	Agitato No. 2.
56½	T	Morning.	
59¼	T	"It must be sister who was killed."	
60	T	"There never was a barrier between us, dear."	Repeat: My Beloved Queen. (THEME)
61	T	After marriage.	
62¼	T	"Without Flo it's no use reopening the Goddess, etc."	Puppchen Waltz—Gilbert.
68	T	Evening.	
68¾	T	The days pass.	Repeat: My Beloved Queen. (THEME)
70	T	Her confession.	
72½	T	"It isn't the money I want."	Agitato No. 3.
74¾	D	Shot.	
75¾	T	"He did it himself."	Repeat: My Beloved Queen. (THEME)
76½	T.	The End.	

Note.—If any of the compositions quoted in the foregoing list of cues can not be purchased from your own dealer, they may be ordered from G. Schirmer, New York.

The Ed-Au Club

Organization of Scenario Writers and Editors Peculiarly Interesting—Next Meeting Dec. 14.

THE Editors' and Authors' Club has awakened into greater life and activity than ever before. The increased demands for the best materials for screen drama has aroused greater interest and the men and women who are the foundation of the photoplay business, have come to realize that a strong organization is imperative.

Although composed of editors and writers and people familiar with publicity methods, they think they have hitherto been very reticent about themselves.

The club meets every two weeks at Martin's Restaurant, where those who are able to get there early partake of a Bohemian dinner together, and afterwards discuss the problems which affect the photoplay writers. In addition to the very pleasant social side of the meeting of their fellow craftsmen in a social way, they discuss seriously the problems which arise in their work.

At an enthusiastic meeting held last Tuesday, November 30, Reverend Jasper Ewing Brady, who is putting the works of his celebrated brother, Dr. Cyrus Townsend Brady, into photoplay form for the Vitagraph Company, addressed the club on the subject of stolen plots. He spoke with great vigor and conviction and condemned the people and companies who pirate other people's stories and ideas, as being no better than a thief who enters the house or bank at night to steal and rob. His remarks were received with great enthusaism by the club.

Resolutions were passed by the club, heartily condemning the practice of pirating and plagiarizing of other people's books and plays.

Walter Macnamara, author of many successful scenarios, also spoke and gave a very interesting account of his debut in scenario writing. Instances of flagrant piracy on the part of some of the largest photoplay producers were given and discussed and many valuable pointers were thus gained by the club members.

The persons who are qualified for membership, are invited to send their applications to the secretary of the club, Mary Louise Farley, 607 West 136th street, New York City.

The officers of the club are: President, Arthur Leeds, head of the Edison scenario department; vice-president, Howard I. Young, of the Kalem Company; secretary, Mary Louise Farley. The board of governors are: Mary Louise Farley, George Ridgewell, Howard Young, Carl Louis Gregory, Arthur Leeds.

The next meeting is Tuesday, December 14, at Martin's, 221 West 45th street, at 7 o'clock.

Flickers

OUR old friend, John Hardin, formerly connected with the Edison company, has, after more than two years absence, come back to New York. At this time we do not know what the idea is.

* * *

Ben Goetz, special representative for the Erbograph Company, is receiving congratulations. Ben says that when it grows up, he will be a cop. Mother and son are doing nicely.

* * *

Have you seen the latest creation in publicity from the pen of Nat Rothstein? The book of hints for selling and exploiting the new Universal triumph, "Graft," must have been some effort.

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Montgomery, the Moving Picture Man from Jacksonville, was a visitor to the offices of the "World" during his stay in the city.

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It is rumored around town that Joe Farnham, publicity manager for Lubin Films, will associate himself with the Ocean Film Company, New York, in the same capacity.

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Tom Quill, sales representative for the Goes Lithograph Company, Chicago, is in town for a few days, during which time he is making Mrs. Astor's hotel his home.

* * *

I didn't go to the Boston Exhibitors' ball, but from what I have heard about the elaborate preparations, Joe Engle made for Metro Films, I feel as though I sure did miss something.

* * *

That is some trick stick Arthur Lobel carries (when he is dressed for the promenade).

* * *

Jesse Goldberg looks like a real film magnate now-a-days. The English accent and tortoise-shell rims help some.

* * *

Eddie Roskam is back again at the head of the Commercial Film Company.

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Up to now we have not heard anything like the noise a certain "cattle rustler" moving up and down Broadway. Oh, Jay, where is thy "punch?" MAC.

Working in Death Valley

World Film Players Had Strenuous Time Making "McTeague of San Francisco."

COOKING utensils, provisions, tenting outfits, with the bag and baggage of Holbrook Blinn, Barry O'Neill, Fania Marinoff, and company of over twenty people of the World Film Corporation, landed at a town on the Union Pacific railroad, consisting of a railroad station, combination post office, general store and saloon. They were met there by Death Valley Jim Scott, and the famous twenty-mule team from the Borax mines. Scott, who knows this territory like a book, acted as a guide through the Death Valley, where the World players took scenes for Frank Norris's story, "McTeague of San Francisco."

Before leaving New York, Director O'Neill explained minutely the terrors of the desert and the horrors of camping and the hard work that would befall them, ending this little talk with the remark, "Anyone who is in the least bit afraid shall speak now or forever hold their peace." Instead of any member declining the engagement, they were all most enthusiastic to make the trip and many other people in the studio pleaded to be taken also.

The company arrived on the desert after traveling twenty miles on the backs of mules, accompanied by the twenty-mule team, hauling the supply wagon, in one of the worst sandstorms they had experienced on the desert in many years. The wind blew so hard that they were unable to put up their tents, and at the suggestion of Mr.Blinn, they all set to and unloaded the supply wagon and bunked in it. The next morning they packed their outfit and again started on a tedious journey to the mines. After enjoying a day of getting acquainted, putting up their tents and establishing themselves in their new abode, they started in for real hard work. It was many days before any member of the company saw daylight, for they went into the mines early in the morning and did not return until after dark.

After completing all the inside scenes they then started on the exteriors, traveling many miles each day and erecting their tents in a different locale each night.

Mr. Blinn and Mr. O'Neill are more than pleased with the results of their trip and the company tell many interesting, but harrowing tales always finishing with "I wouldn't take a million dollars for the experience, but I wouldn't go through it again for ten times the amount."

CHANGES IN PARAMOUNT PROGRAM.

Mary Pickford's starring vehicle, "The Foundling," produced by the Famous Players Film Company, will be released on the date originally reserved for the Lasky Feature Play Company's "The Immigrant," in which Valeska Suratt makes her debut as a Paramount star. The latter production will now be seen on the Paramount program beginning December 20th, and Miss Pickford will postpone her appearance until December 27th. The Lasky production, Edna Goodrich in "Armstrong's Wife," was substituted for the Famous Players picture, "The Red Widow."

Estimating Salaries in Seconds

Anna Pavlowa Received from Universal $1.11 for Each Sixtieth of a Minute.

WHEN Anna Pavlowa was signed by the Universal for "The Dumb Girl of Portici," she demanded and received $50,000 in cash, paid her before the completion of the picture, and also retained half interest in the pictures. Pavlowa would not allow the publicity department to hint that she was receiving so much per day, hour or minute, as that had become a popular pastime of press agents. But when it was pointed to her that the price she received a second would show the immense value of her services she consented.

There is probably not another star in the world who is as alert for money-making possibilities as the great Pavlowa. She has a manager who attends to all minor details of her business, but when it is a question of dollars and cents she attends to that herself. With the $50,000 she received from the Universal she purchased a half interest in the Boston Opera Company. At the time she signed for her appearance in "The Dumb Girl of Portici," Pavlowa was playing at the Midway Gardens in Chicago, and it was necessary for the Universal to lease Sans Souci Park and there build a studio for the production of this picture which cost the company over $20,000. It was so situated adjoining Midway Gardens that Pavlowa could step from her boudoir dressing-room in the theater through the stage door, walk twenty paces and be inside the Universal studio in the park.

She was working in the daytime for the Universal and rehearsing her ballets and playing at the Midway Gardens at night. It was a very busy time for Pavlowa and she was very exact and punctual. If a certain time was set for her to be at Sans Souci park to work for three hours she would be there on the dot and would leave on the dot. Her time was measured by seconds and here we have the original watch, the property of Anna Pavlowa, which ticked off the seconds when every tick meant $1.11 to her.

Pavlowa purchased this stop watch purposely for this occasion, and calls it her "Portici" watch. Pavlowa worked practically five weeks in making "The Dumb Girl of Portici." According to the official sheets which her timekeeper kept she worked from three to five hours a day. When summed up her time averaged five weeks, working five days each week, five hours each day. As she received $50,000. this amounted to $10,000 per week, or $2,000 per day, $400 per hour, or $66.66 per minute, which made Pavlowa's salary $1.11 per second. She can now claim without fear of contradiction that she received more money per second for her appearance in motion pictures than the average high-class star received per hour.

ROMAINE FIELDING JOINS UNIVERSAL.

It is announced that Romaine Fielding, author, actor, director and manager, late of the Lubin Company, has decided to remain in Phoenix, Arizona, where he has built a beautiful home and studio and will produce pictures for the Universal Company under the title of the Cactus brand. The new organization, of which Mr. Fielding is managing director, is called the Cactus Films. One and two-reel subjects will be produced in which Mr. Fielding will be featured.

He has retained the valued members of his former company and is quite busy now finishing the extensive alterations and improvements on the plant which he commenced some weeks ago.

When Mr. Fielding severed his connections with the Lubin firm it was with many regrets; simply a case where he could remain in Arizona which has been for a number of years his home State.

There is no need to add that his pictures have always stood for quality and distinction, and now that a wider field for his endeavors has opened up with the constructive skill and directing ability that has characterized his former efforts, we may look for something exceptionally good in the future.

Big Essanay Series

To Be Issued in January and Will Feature Henry Walthall and Edna Mayo—Extensive Advertising Campaign Launched.

"THE STRANGE CASE OF MARY PAGE," a drama of mystery, is being produced by the Essanay Company. Henry B. Walthall, probably the most finished actor in motion pictures, and beautiful Edna Mayo, whose dramatic ability equals her pulchritude, will be the stars. The drama will be issued in a series of episodes, the first of which is to be released early in January. Each episode will be complete in itself.

The production is announced as being "not a dramatized dime novel acted by acrobats," but a first-class drama with a notable cast and with direction and photography of the highest type. The story, which will be printed in serial form by nearly 500 newspapers, is by the author of that famous serial, "What Happened to Mary."

A feature of the photoplay, appealing especially to women, will be Miss Mayo's gowns. Her elaborate wardrobe, which includes costumes for every occasion, from boudoir to ball room, is being designed by Lady Duff-Gordon (Lucile).

"The Strange Case of Mary Page" is the first series ever offered by the Essanay Company, which has kept out of this department of picture production until its officers were positive that they could release the best and most fascinating series of all time.

In addition to the publication of the series of sales in the newspapers, a monster advertising campaign in a score of magazines of the widest circulation has been launched. Among the periodicals that will be used are Cosmopolitan, McClure's, Ladies' World, Pictorial Review, McCall's, Metropolitan, Hearst's, Mother's, Collier's, Leslie's, Munsey's and all the motion picture publications.

Dorothy Phillips

PRETTY Dorothy Phillips was born in Baltimore on October 30, just twenty-three years ago. She was educated in the Eastern High School of Baltimore, and immediately after was engaged to play ingenue roles in the Fawcett Stock Company. Then followed a series of successes in "Mary Jane's Pa," the part of Modesty in "Everywoman" and the title role in "Pilate's Daughter."

Dorothy Phillips.

Her unusually sweet face attracted the attention of the Essanay film producers in Chicago and Miss Phillips made her bow to the screen public while with that company. This was two years ago. After about six months' experience with Essanay, Miss Phillips received a flattering offer to play leading parts for the Universal.

She is a brunette of a rare type, possessing dark hair and gray eyes, and has been called an ideal photographic subject for the films. She has great emotional power and carries comedienne roles with skill and artistry. Miss Phillips' latest screen appearance is in "The Bachelor's Christmas," the Universal photoplay produced by Ben Wilson.

ALBERTSON IN "VENTURES" COMPANY.

Arthur Albertson, who has been playing leading roles in the Kalem Jacksonville company, has been transferred to the New York studios and this week arrived and joined the "Ventures of Marguerite" company.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Jane" at the Strand.

CHARLES FROHMAN'S famous comedy success, "Jane," is at the Strand theater, with Charlotte Greenwood and Sydney Grant in the principal roles. The cast also includes Forrest Stanley, Myrtle Stedman, Herbert Standing, Lydia Yeamans Titus, Howard Davies, Syd de Grey and Natalie Warfield. Oliver Morosco, who is the producer of the photodramatic version, has mounted the picture in lavish style. The story of the play is as follows. Charles Shackleton offers Jane $500 to pose as his wife during his uncle's approaching visit. The housemaid, who with William, her butler-husband, is planning a chicken farm, accepts the offer, much to the relief of the gay young bachelor, who has told his relative he was married, in order to secure an increased allowance. Jane finds it hard to lay aside her feather duster instincts, but gets along very well until the inquisitive old uncle benevolently inquires for "the baby." To quiet any suspicion the conspirators fill the vacancy, but requisition the infant of a reluctant washerwoman, who does not speak good English. In the midst of the uncle's ecstacies over the "heir to the house," the mother bursts in and demands the immediate return of her child. Reduced to the last resort, Shackleton has to tell the truth, and this proves the best strategy of all. The uncle is mollified, Shackleton gets the wife he had despaired of, and Jane tucks away $500 for the chicken farm. Other attractive features are a new scenic and scientific study, the Strand Topical Review, and a new comedy. Mme. Zarad Fisher, the Austrian soprano, heads this list of soloists.

Triangle Program at the Knickerbocker.

William Collier, Sam Bernard, Weber and Fields, Roscoe Arbuckle, Fred Mace, Joe Jackson, Mack Sennett. Jane Grey, Tully Marshall, Willard Mack and George Fawcett are seen on the Triangle program at the Knickerbocker theater this week. Miss Grey and Tully Marshall are featured in "Let Katy Do It," a play from the Griffith studios. Willard Mack and George Fawcett appear in "The Corner," a tense, dramatic vehicle supervised by Ince. The others are all concentrated in thirty minutes of Keystone comedy of the Sennett standard, called "Fatty and the Broadway Stars."

"Fatty and the Broadway Stars" is a typical "behind the scenes" conception of the films. The Triangle-Keystone studios are seen in their daily function of creating comedy. Mr. Sennett reveals the intimate workings of his plant with the keen sense of burlesque for which he is noted. Mr. Ince has taken for his material in "The Corner," the conflict between labor and capital. In "Let Katy Do It," Miss Grey is the younger sister of the mother of seven children, who is forced to bring them up. For a long time they stand as a barrier between her and the man she loves. Ralph Lewis, Walter Long, Luray Huntley and the Fine Arts children are prominent in the supporting cast.

"Mr. Grex of Monte Carlo," at the Broadway.

"Mr. Grex of Monte Carlo," the thrilling novel by E. Phillips Oppenheim, is being presented in photodramatic form, by Jesse L. Lasky on the Paramount Program, at the Broadway theater this week, with Theodore Roberts and Carlyle Blackwell in the stellar roles. The story is based on an actual occurrence which came under Mr. Oppenheim's observation, while at Monte Carlo less than two years ago. This prophesy of the present European conditions was written several months before the present was was declared, but its relations to present conditions seem most unusual, although Mr. Oppenheim did not use the exact characters involved. Another "Buck Parvin" three-part comedy, entitled "Film Tempo;" Broadway Animated News, colored scenics and cartoons, are also on the program.

"The Birth of a Nation" at the Liberty continues its run.

PATHE'S "HAZEL KIRKE" HAS FINE CAST.

The Whartons have begun work on the famous old time play, "Hazel Kirke," the popularity of which is perennial, and are using a fine cast, including, besides Pearl White, Bruce McRea (who starred in Pathe's "Via Wireless"), Creighton Hale, William Riley Hatch, Eddie O'Connor and Allen Murnane. "Hazel Kirke" will be put upon Pathe's Gold Rooster Program.

William Nigh, Metro Director

WILLIAM NIGH, the Metro director, who is responsible for the scenario and the excellent and artistic directing of "A Yellow Streak," the wonderful five-part Columbia-Metro feature, possesses the genius of introducing novelties and human touches that make all his pictures distinctive. This is forcibly demonstrated in his last picture, in which Lionel Barrymore and Irene Howley are starred. It is also true of "Emmy of Stork's Nest," another Columbia-Metro production, in which little Mary Miles Minter is starred, and which is winning unprecedented favorable comment wherever it is presented.

William Nigh.

Although Mr. Nigh has been in motion pictures in every branch of the business for several years, it was not until he became affiliated with Metro that he was given the opportunity to put into execution the revolutionary ideas and innovations he entertains. He came to Metro with the understanding that he would be given a free hand and full sway in this direction. It has proved a happy arrangement for both Metro and Mr. Nigh, and he is fast being hailed as a great director.

Mr. Nigh is peculiarly fitted for a feature director. There is probably no other man in the profession who is as proficient in as many different lines as Mr. Nigh. When he was graduated from the University of California he launched out as a playwright. In this he was successful from the start, and his play, "Off the Road," which was afterward converted into a musical comedy, scored heavily for three seasons. Mr. Nigh then made his debut on the stage and became one of the foremost comedians in musical comedy on the Pacific Coast.

From musical comedy Mr. Nigh was attracted to motion pictures, and he became the leading comedian with the old Majestic Company. There he not only acted the leading roles, but he wrote the scenarios and directed the features as well. From the Majestic he went to the California Motion Picture Company, where he came into national prominence through his masterly direction of "Salomy Jane," "Mignon" and other big feature productions. Mr. Nigh not only understands photography, but he is an artist with black and white, and for more than a year was a cartoonist on a San Francisco newspaper.

FOX LEASES SELIG EDENDALE STUDIO.

Fox Film Corporation's invasion of California for the purposes of active studio work had its beginning Wednesday, December 1, when Winfield R. Sheehan, general manager; William Farnum, Dorothy Bernard and more than fifty photo players under Fox contracts, departed on a special train for Los Angeles.

Coincident with their departure Fox Film Corporation announces that it has taken on a long time lease with the option to purchase, the large Selig studio located in Edendale, a Los Angeles suburb. This studio is one of the largest and most perfectly equipped in the country.

NEW ADDITIONS TO HORSLEY STAFF.

Recent engagements by David Horsley for his playing forces at his studios in Los Angeles include Howard Millcrest and Edward Alexander, both well-known photoplayers, and for his technical departments Irvin J. Martinas and Freddie Wade. Messrs. Millcrest and Alexander have been placed in Director Wm. J. Bowman's company producing Centaur feature animal pictures, in which company Wm. Clifford is featured. Mr. Martinas has been appointed Mr. Bowman's assistant, and Mr. Wade has been made cameraman for Ulysses Davis, who is also engaged in directing Centaur features.

Reviews of Current Productions

Exclusively by Our Own Staff

"Jane"

Morosco Company Makes Picture Version of Farce-Comedy Once Popular on the Stage.

Reviewed by Lynde Denig.

IN photoplay form "Jane," written by W. H. Lestocque and produced on the stage some twenty-five years ago, makes pleasant entertainment. It is not uproariously funny, but genuinely amusing for the greater part of the five reels made

Scene from "Jane" (Morosco).

by the Oliver Morosco Company, with Charlotte Greenwood in the role of Jane and Sydney Grant playing William, the butler. Miss Greenwood and Mr. Grant are effective screen comedians without resorting to the tricks of slapstick, and they are given admirable support by Myrtle Stedman, Forrest Stanley, Lydia Yeamans Titus and others in a cast of exceptionally even merit.

On the stage "Jane" is classed as a farce of the old school; as a picture production it will be termed comedy; one might add polite comedy, for there is nothing to offend the taste of a sensitive audience. The farcical possibilities of the situation are realized with considerable expertness, in view of the difficulties confronting the director of a five-reel comedy. The intricacies of the problem arising out of Shackelton's attempt to deceive his uncle into believing that he is married, when as a matter of fact he remains a bachelor, are made more mystifying as the story progresses. With each new move Shackelton becomes more deeply involved in the network of deceit and the last reel brings the liveliest sort of a farcical climax, capped by explanations satisfactory to all concerned.

Miss Greenwood displays a keen sense of photoplay comedy in her portrayal of the servant who consents to pose as Shackelton's wife. Her facial expressions are varied and well judged and she never spoils an effect by unnecessary exaggerations. She was in every respect a fortunate choice for the character of Jane. The settings for the picture call for particular comment. The interiors are rich, and what is more, indicate a refined taste in decorations.

"See America First"

Number 13, in Which We Take a Trip About Providence, R. I., Including a Complete Lesson in the Manufacture of Fine Silverware.

Reviewed by Margaret I. MacDonald.

THE trip around the city of Providence, R. I., is not all that is of interest in this number of the Gaumont educational series "See America First." It contains an industrial that is exceptionally worthy. The industrial portion of the film gives a detailed exhibition of the manufacture of all kinds of fine silver, such as spoons, loving cups, trays, and in fact all the articles belonging to the household silver service and cabinet. The lesson of how all the shapes, polishes, engraving, etc., are made possible, is most complete, from the carrying of the bullion from the vaults to the melting pots, to the very last item in the general history of our silverware.

Each of these "See America First" subjects is a gem in itself, and is accompanied for the sake of variety by a Harry Palmer animated cartoon, cleverly fashioned in true Palmer style, and in which Pa and Ma McGinus perform many remarkable feats "keeping up with the Joneses." In this particular instance Pa McGinus tries to prove to Ma McGinus that he is a "bear cat" on skates, and Ma McGinus fails miserably in trying to follow his lead.

"A Man's Making"

Richard Buhler Is Star in Five-Reel Photoplay by Lubin—Excellent Character Drawing and Acting in Picture Released on the V-L-S-E Program.

Reviewed by Edward Weitzel.

DURING the first four reels of "A Man's Making" the development of the plot is simple and direct. The last reel is over-crowded with motives and comes dangerously near being anti-climaxed. The opening scenes present a clear exposition of the hero's character and the causes which send him out into the world and give the photoplay its title. Harold Graham, a college boy, is more fond of athletics than study. When his father upbraids him for an escapade with a chorus girl the young fellow leaves college and starts out for himself. He is soon down to his last dime and glad to ship on a fishing smack. He falls in love with Mary Haskell, the captain's daughter, and is thrown from the cross-trees of the smack by a jealous rival. Harold lands on the deck and is badly injured. He is taken to Captain Haskell's home and nursed back to health by Mary. His father is sent for and when he arrives the quarrel is patched up. The elder Graham realizes that the rough life has made a man of Harold. Meantime the sailor who attempted to kill Harold is drowned and his body cast on the beach. This much of the story takes up the first four reels. The action from the time Harold leaves college moves rather leisurely, but is always interesting and well within the bounds of human experience. The scenes at the fisherman's home and along the coast and also on board the smack are not counterfeits, but the places and things themselves. The tang of the air and the salt of the sea is always present. The last reel shows young Graham instructing the fisherman how to beat a fish trust and helping his father to down his rivals in a stock

Scene from "A Man's Making" (Lubin).

manipulation; then, returning to the fishing village and telling Mary of his love. A simpler solution of the story would make for better construction.

The character drawing and acting are entitled to unreserved praise. Richard Buhler is forceful, physically commanding, and dominates the character of Harold at all points. There is a quiet reserve to his method that is greatly in his favor. George Clarke's impersonation of Captain Haskell, the kindly-hearted old skipper, is finely lifelike, and the Bill Rose of Nelson Hall is another true-to-type portrayal. Rosetta Brice makes Mary Haskell well worth the winning, and Herbert Fortier and Wm. H. Turner lend strength to the cast. Director Jack Pratt, who is the author of the play, has filmed his work painstakingly and well.

"The Taint"

A Three-Reel Lubin Photoplay of the South, Produced by Sidney Olcott, With Valentine Grant in the Leading Role.

Reviewed by Edward Weitzel.

THE one remarkable feature connected with the production of "The Taint," a three-reel Lubin drama directed by Sidney Olcott, is the effective way in which the burning of an extensive lumber yard has been utilized in the telling of the story. The locale is in Florida, and a costly and spectacular fire is made an integral part of the plot. The story itself furnishes material for an interesting photoplay. The spoken drama contains two notable examples of plays built on a similar subject, "The Octoroon," by Dion Boucicault, and Bartley Campbell's "The White Slave." Like "The Taint," the heroine of both these dramas is wrongly accused of having negro blood in her veins. The author of the Lubin photoplay has treated the theme on original lines and fashioned it into an interesting, and at times intensely dramatic picture. As already indicated, the scenes incident to the burning of the lumber yard are the most outstanding feature of the production, but "The Taint" has other positive merits, and is worthy of serious consideration on account of the strength of its story and the general excellence of its transference to the screen.

Scene from "The Taint" (Lubin).

Valentine Grant plays the girl with the spurious taint. She is easily mistress of every situation imposed by the exigencies of the plot, and is aided as much by her personality as by the resources of her art. Roy Sheldon, P. H. O'Malley and James Vincent are laudable members of the cast.

"The Gold Cobra"

Well Produced Three-part Melodrama Appearing on the Pathe Exchange, Inc., Program.

Reviewed by Margaret I. MacDonald.

THIS production hies from far Europe, is staged in pleasing style, and is of that mysterious fiber as regards the story which is characteristic of the European film creation. It has just a touch of things Oriental, and much of the spaciousness of the typical English home. It brings to us the underground passages of other days and the ghostly memories that linger with them.

The story of "The Gold Cobra," interpreted on the screen by competent players, has its origin in the overturning of a Hindoo secret society, the confiscating of the golden serpent used in the ritual ceremonies of the sect, and a phial containing a sleeping potion.

At the opening of the picture, years after the incident referred to has happened, Colonel Douglas, the owner of the gold cobra, returns to England and purchases the estate of a man named Mallon, of rather questionable morals. On the eve of the celebration of the betrothal of his daughter to Robert Hamilton, a young man of wealth and position, the gold cobra is taken from its accustomed place in the safe before the eyes of the guests, among whom is the man Mallon, and presented to the bride-to-be. It is therefore not surprising when one day the cobra is missing; but the message accompanying the disappearance of the betrothal gift is of such awful significance that the house of Douglas is thrown into a paroxysm of fear for the safety of Kathleen, daughter of the Douglases, who is threatened with death should the gold cobra not be returned to its original owners; so signified the message.

It is not exactly clear in the picture whether or not Kathleen kidnapped herself in order to be able to gain the money necessary to repair her lover's broken fortunes, or whether Mallon, who turns out to be the thief of the gold cobra, had placed her under the influence of the sleeping potion. At any rate the thief is discovered and the young woman is restored to her people.

The production is an attractive one and holds the interest to the last.

"No Greater Love"

A Powerful Domestic Drama of Love and Tragedy, in Five Parts, Featuring the Fine Emotional Actress, Regina Badet—Released by Selig.

Reviewed by James S. McQuade.

WHOEVER views "No Greater Love" on the screen will be the subject of a spell that is akin to the magical. What with the compelling drift of the story and its strong cumulative interest, as climax succeeds climax until the dread scene at the close reveals the final tribute of a mother's devotion, the spectator realizes that he has completely lost himself and his real surroundings in the maze of happenings on the screen.

The tense interest is created by following the actions and promptings of a beautiful mother on behalf of her only and beautiful daughter, and since she stops at nothing to achieve her ends it is only natural that the spectator becomes a witness of scenes and incidents that sometimes thrill the mind with horror. At no time is one subjected to "vulgar" crime, if that be any extenuation of the imagining of crime, for the mother in question, Sadunah by name, is of Oriental birth and ancestry and can plan a murder and have it carried out with the utmost expedition either by another or by herself.

The scenes and the story are laid in Paris and on the beautiful coast line of the Riviera, Italy. As the dramatis persona are nearly all members of select society, with ample means to gratify every whim, it is to be expected that the pictures will abound in fine settings, both interior and exterior. The interiors in every case are gems of good taste and delightful art, and reflect evidence of the nicest care in the production. Those in the Chateau Miramar, on the Riviera, are especially praiseworthy, while the exteriors on this beautiful spot exercise an influence akin to that of sweet music. The scene overlooking the Devil's Pool is one that will not soon be forgotten. The narrow, winding way cut out of the solid rock leading to the top of the cliff and the cottage on its summit, with a frail wooden fence as the only prevention, in case of a stumble, from plunging into the seething abyss far below, is memorable for its fine picturesque beauty. And it will be memorable too by reason of the tragedy that takes place there at the story's close.

The acting in this screen play excites admiration throughout. There is distinctive class and good form in the representation of all the principal characters. Mme. Regina Badet's characterization of Sadunah bears the stamp of great talent. She is a lady of fine presence and symmetry, graceful and sinuous—though on the verge of the day of too much flesh.

The costumes worn by Mme. Badet, in fashion about two years ago, are numerous and all beautiful. The bridal dress worn by her as she sacrifices herself and the man who threatens her daughter's happiness cannot fail to make a poetic appeal to women.

Scene from "No Greater Love" (Selig-V-L-S-E).

The release will be made through V-L-S-E, Inc., some time in December.

Another Balboa Bride.

Balboa has had another wedding at the studio. The high contracting parties were Richard Johnson and Lulu Bower. The groom is a well known character actor in Balboa features; while his bride has also taken small parts.

Biographs of Good Quality

"Packer Jim's Guardianship" and "The Tides of Retribution" Are Among Coming Releases on Regular Program.

Reviewed by Lynde Denig.

THE first picture made by the Biograph players after establishing winter quarters in California was "Packer Jim's Guardianship," a two-reel adaptation of a Roy Norton story. Director Wray Physioc, whose productions have maintained a consistently high tone during recent months, may be credited with another emphatic success. The picture presents an adequate tale of western life, in an artistic fashion, and it utilizes to fine purpose one of the most likable little girls known to the screen. In Zoe Bech, aged five years, the Biograph Company has a veritable treasure. She is the heroine of this photoplay and it needs no other.

Scene from "Packer Jim's Guardianship" (Biograph).

Zoe's first surprising exploit comes early in the opening reel when her father, a prospector, lies dying in his cabin. Sent for a doctor, she climbs to the back of a horse and gallops off at a lively clip. Presently she is pursued by a band of Indians, headed by Spike Robinson, and after a chase is snatched from the horse and carried by the Indian brave. When the wounded Indian slips to the ground Zoe, nothing daunted, rides bareback until a friendly prospector comes to her assistance. In addition to a fearless spirit, this diminutive actress possesses a winning personality free from pertness or childish self-consciousness.

The kindly man who becomes the guardian of the homeless orphan and makes it his business to protect the claim left by her father is sympathetically portrayed by Ivan Christy. One of the touches in the picture certain to be appreciated by an audience is the use made of a well trained burro that accompanies Mr. Christy on his wanderings.

Scene from "The Tides of Retribution" (Biograph).

In "The Tides of Retribution" the Biograph Company has produced a three-reel drama of somewhat conventional theme that permits of some effective acting. Jack Mulhall has the role of an inventor robbed by an unscrupulous assistant. His wife, admirably played by Vera Sisson, is blinded by an explosion and the man responsible for all of their trouble waxes fat on the revenue from the invention until the author of the story has worked out his retribution. Gretchen Hartman is convincing, first as the country girl, who is the object of the defrauder's attentions, and later as a very sophisticated woman of the world—the instrument of his undoing.

"Curing Cissy"

Casino Comedy in Which Cissy Fitzgerald Defies Competition in the Game of High Kicking.

Reviewed by Margaret I. MacDonald.

ACCOMPANYING Cissy Fitzgerald in this special effort in athletic comedy are "Budd" Ross, Charles Craig, Phin Nares and others. Edwin Middleton, Gaumont director, is the man who has cleverly whipped the comedy, which is really a burlesque on the rabid physical culturist, into shape.

An extremely funny high kicking scene opens the picture,

Scene from "Curing Cissy" (Casino).

with Cissy as the central figure, bloused and knickerbockered as becomes the discipline of the gymnasium. Especially entertaining this will be to those familiar with the stage career of Cissy and her "wink."

Cissy's papa was made to suffer many ordeals because of his daughter's adherence to the strictest rules of health, including draughts, and objected to her sickly lover (Charlie Craig), who, following in the wake of his beloved Cissy, fed his brain with the culture of "How to be healthy though in business." He objected, we presume, on the ground of having two instead of one to face in his single-handed contention. The discovery of a down-on-his-luck actor inspired a bright idea in the head of papa, when the young man arrayed as the leader of the "back to nature" cult is introduced to his daughter, who falls immediately in love with the ideal of her dreams.

The plan of the elder member of the family goes awry, however, for living on nuts that she has to gather herself and sleeping in the open in company with mosquitoes and other undesirables is not quite to the lady's liking, and so the sickly lover with the business cares has still a place in Cissy's heart.

"The Galley Slave"

Theda Bara Plays the Role of a Much Abused Woman in Fox Melodrama Produced by J. Gordon Edwards.

Reviewed by Lynde Denig.

THE character of Francesca in Bartley Campbell's "The Galley Slave," a five-part Fox melodrama, is a new type for Theda Bara. Odd as it may seem, Miss Bara appears, not as a beautiful vampire, rather as a long-suffering mother, whose misfortunes are in no way the result of her own misdeeds. The evil in this picture is concentrated in the person of a young artist who marries Francesca against her father's wishes, then makes her life miserable. This artist, acted with considerable force by Stuart Holmes, is a thoroughgoing villain of the old melodramatic school. One finds no limit to his wickedness; in fact the artist might appear a little more human were he not so relentlessly evil.

In arousing sympathy for Francesca and the appealing child that accompanies her through most of the picture, the author made the most of the brutality of the worthless husband. Unable to dispose of his paintings and needing money, the artist tries to sell his wife to a wealthy uncle who "has an eye for a pretty woman," and failing in this he does not stop at physical abuse. Having inherited the title of baron, he deserts Francesca entirely and plans to marry an American heiress, made extremely attractive by Claire Whitney. The scene of the story is shifted to Florence, Italy, where Francesca gains a meagre living by posing for an American painter while her husband is developing his plans for a wealthy alliance. When the story has run its course, when the temporary success of the artist's plan has been turned into failure, Francesca shoots him and the triumph of virtue over vice is complete.

J. Gordon Edwards supplied a satisfactory production for a quite sensational melodrama developed along old-fashioned lines.

"The Painted Soul"

An Impressive Five-Part Mutual Masterpicture Produced by Scott Sidney.

Reviewed by Margaret I. MacDonald.

WITH Bessie Barriscale featured and Charles E. Ray and Truly Shattuck in the supporting cast, one is prepared to be pleasingly entertained before the picture opens. And in this instance especially the production surely lives up to anticipations. Bessie Barriscale is surely at her best in a

Scene from "The Painted Soul" (Mutual).

role in which a novice might hesitate to cast her. As the "fallen woman" she has borrowed all the tricks of the trade, and presents us with a type that is easily recognizable. Charles Ray, whose splendid interpretation of the character of the "coward" in the film production of the same name on the Triangle program called forth much favorable comment, gives an intelligent portrayal of the young artist. While Truly Shattuck as the artist's mother, whose motherly interference halts temporarily the resurrection of the soul of the "fallen woman," is a life-like representation of the sweet but conventional mother that looks well to the future of her brood. We even find ourselves sympathizing with her, while on the other hand we are made to realize to the full the position of the unfortunate individual whose struggle to cut loose from the sloth of her surroundings is retarded, sometimes permanently, by just such well-meant proceedings.

As the story runs, Barnard, a young artist, has made a successful painting, a feminine study called "The Resurrection." In search of a model for a companion picture to be called "The Fallen Woman," he visits the night court and chooses a young woman of the underworld who is just being released from a ninety-day sentence. Much could be said of the construction of the story just at this point. The circumstances leading to an important and delicately defined situation have arranged themselves with remarkable ease, and have been handled effectively by the director. In other words, one of the fine points of the story, an unexpected turn in the tide of affairs, shapes itself without apparent effort. For the girl left alone in the artist's studio while its proprietor responds to a call from an artist friend in another studio on the same corridor, is tempted to steal a watch from a vest hanging over a chair. A moment after she catches sight of the soulful face in "The Resurrection," which influences her so strongly that, ashamed before the face in the picture, she puts back the watch, and when the artist resumes his work such a change has taken place in the soul of the fallen woman that he is unable any more to gain from his model the proper inspiration for his picture. Space does not permit a full outlining of the story, and suffice it to say that after the two have discovered that they are in love with each other, the woman has become a transformed likeness of her former self, the mother of the artist has succeeded in bringing about a separation and the woman returns to her former life, we leave her again emerging from the grime, this time alone. She steals to the studio in the silence of the night and discovers in the painting of the other woman a transfiguration of herself.

Director Sidney is to be highly complimented on the effective manner in which the picture has been produced.

King Baggot in "The Living Corpse."

King Baggot, the Imp-Universal star, will shortly start work upon a five-reel feature, Tolstoi's "The Living Corpse," the adaptation being made by William H. Lippert, The Universal intends to make this one of the greatest features of the year.

Following the Casino Star Comedy, "Beauty in Distress" in which Harry Vokes was featured Sunday, Nov. 14, the Gaumont Company releases a week later on the Mutual Program his second comedy, "The House Party."

"Curly"

Three-Part Clipper Star Feature with Lottie Pickford in the Title Role.

Reviewed by Margaret I. MacDonald.

MADE at the studios of the American Film Company with the well-known cast of "The Diamond from the Sky," Lottie Pickford obtains possibly the best opportunity that she has ever had in the picture field. In the role of "Curly" her personality has taken on a softened charm that is very pleasing.

Eugenie Forde as the drunken Mrs. McCarty strengthens her claim to versatility and plays as usual in a finished manner. Then we have William Russell in the role of a hero, a wealthy young man whose chief diversion is work in the slums where he founds a mission house for poor wayfarers to find some grains of comfort in. Charlotte Burton continues in the role of the villainess, and George Periolat as her associate plays well.

The story of "Curly" is an interesting one. As a child she was left by her grandfather in the care of Mrs. McCarty, who afterward developed the alcohol habit. The grandfather and Mrs. McCarty's husband being drowned at sea, the child is allowed to grow up in an unhappy and unhealthy environment. By chance she meets young Arthur Brewster and is employed by him at the mission, where he learns to love her, in spite of the fact that he has allowed himself to become bethrothed to Isabel Morrisey, who with her brother, after having spent their father's fortune, are on the lookout for a good catch. Mrs. McCarty on her deathbed tells Brewster of Curly's identity, and by accident it is discovered that Morrisey, Isabel's brother, is in possession of papers of value in this connection. Brewster forces him to give them up and after trying to prove Curly the thief of one of her diamond rings, Isabel's perfidy is uncovered and Curly becomes the betrothed of Arthur Brewster in place of the villainous Isabel.

"Father and the Boys"

Five-Reel Broadway-Universal Production Features Digby Bell and Splendid Cast in Ade Comedy.

Reviewed by Robert C. McElravy.

THE screen has again drawn upon the inimitable and refreshing comedy of George Ade in this enjoyable production. Digby Bell plays with fine spirit the part of the despairing father of two frivolous-minded youths, who turns the tables on the boys and shows them how the butterfly life should really be played. The expressive features of the veteran actor show up to particular dvantage.

Ida May Park, the scenario writer, and Joseph De Grasse, director, are to be congratulated on getting this comedy over without either padding or loss of action. It runs smoothly and clearly from scene to scene and preserves the undercurrent of genial humor throughout. The supporting cast is very pleasing. It includes Doc Crane, Louise Carbasse, Yona

Scene from "Father and the Boys" (Universal).

Landowska, Harry Ham, Lon Chaney, Hayward Mack, Bud Chase, Thomas Chatterton and others. The work of Louise Carbasse as the Western girl who acts as father's confidential adviser, stands out pleasingly.

Playgoers are already familiar with the quiet, forceful humor of this piece. It is well worth seeing again in film form, for it is a comedy drawn from modern life and carries an important little message of a kind, as humor frequently does.

"A father is a great responsibility!" This line, taken from a subtitle, is the keynote of the story. It pictures the way in which a business man who hasn't had a vacation for 28 years breaks over and convinces his boys that home and business are after all worth more than some other things.

Two New Vitagraph Offerings

Blue Ribbon Features That Will Attract Attention—A Comedy and a Red Blood Story of the Early Mining Days.

Reviewed by Hanford C. Judson.

"What Happened to Father."

THE leading role in the five-part comedy, "What Happened to Father," is taken by the inimitable Frank Daniels, to whom the world is still in debt for laughter. While we cannot say that the film is mirth-compelling all the

Scene from "What Happened to Father" (Vitagraph).

way through, it is a picture that keeps getting better until it gets decidedly good. There are laughs, and a good many of them, in the first reel and there are dry places; but in the latter parts of the offering the laughter is much more even and continuous.

What did happen to Father was the question that Wifey and the girls were asking. Daddy was in jail and his getting there and then his getting out are matters of satisfying merriment. The dry parts seem due to the assumption that Frank Daniels would be funny in a picture without an amusing situation, just as he is on the stage, whereas, on the screen he merely makes a laughable situation the more a scream by his peculiar personality. He here plays a father who has written a comic opera without the family's knowing it. He finds a backer and a pretty leading woman. The leading woman and the rich backer have an "understanding" and the backer wants to install another leading woman; but Daddy won't let the first one go. There's a quarrel with the backer and Daddy has to take a part himself. His acting gets him a shampoo and starts a riot in the theater. This is all very

Scene from "A Man's Sacrifice" (Vitagraph).

funny and through to the closing there is no lagging and many good hearty laughs. It was produced by C. Jay Williams.

"A Man's Sacrifice."

The climax of this five-reel red-blood story is a sensational fight between the heroine (Edith Story), the villain (Ned Finley) in a lonely cabin which is pretty well wrecked. It is a rough, fierce fight, with the rescuing hero (Evart Overton) near at hand, but delayed till the last minute. After this rescue the suspense is skilfully continued by the expedition of making the villain, left for dead or done for, creep very slowly and unnoticed towards a gun against the wall. His fingers are just touching it when the hero comforting the girl notices it. "It is all up now," we say; but the boot of the hero's friend is seen coming through the door and the gun is kicked out of the villain's hand. Then we are all satisfied to have the cowboys and miners chuck the varmint over the cliff, the same cliff over which the drunken husband of the girl fell, thus leaving the way for the hero open.

It is a well constructed picture and the climax is led up to by an interesting flow of events that are ably acted and carry a freshly human atmosphere. The first scenes are village pictures set in middle Ohio, from which the hero, disappointed in love, goes to the West. When the girl's husband (Thomas Mills) through drunkenness loses all chance, the hero, unknown to the girl, gets him out to the mines and tries hard to keep him straight for her sake; but the weakling won't leave the drink alone and dies. It is the mystery of the weekly pay checks that makes the girl go out to the mine. She had supposed they came from her husband; but finds that he has been dead six months. It was directed by George Baker.

"The House of Tears"

Exceptional Story and Fine Acting Give Character to Rolfe-Metro Five-Part Drama.

Reviewed by Lynde Denig.

POWERFUL in theme and plot development and acted with a fund of sincerity, "The House of Tears," written by Frank Dazey and produced by the Rolfe Company under the direction of Edwin Carewe, leaves a vivid impression. It is not easy to recall a stronger or more dramatic photoplay treatment of a story based on a domestic tragedy—one that so completely moves an audience by reason of its truth to human nature, its originality and the sincerity that goes into the acting of the emotional scenes.

Emily Stevens, playing a dual role of mother and daughter, is on the screen most of the time and her work is truly remarkable. She is, in turn, a beautiful, pleasure-loving wife, an

Scene from "The House of Tears" (Rolfe-Metro).

aged woman broken by misfortune, a pretty girl of eighteen and a self-reliant young woman who earns her living as a newspaper writer. Miss Stevens' transformation in appearance and personality in meeting the varied demands of these characters marks her as a most versatile and accomplished picture actress.

At a well-managed divorce trial one sees how the home of the Collingwoods came to be "The House of Tears." As the trial progresses the author is fair to both husband and wife. Using cut-backs he shows that the man has reason to question his wife's fidelity; also that there might have been no cause for unhappiness had he paid as much attention to his family as he did to the stock ticker. The divorce is granted and the woman goes west with the co-respondent, leaving her little daughter with her husband.

This open break is only a step in the history of "The House of Tears," for relentlessly and with many clever turns in the plot, the author brings out to the full the misery that embitters the lives of his four central characters. And as a fitting climax we find the daughter about to marry the man who shot her mother and left her dying in a western cabin. The story rings true, it is pathetic as well as dramatic and is a fine example of expert production in which many double exposures are used with fine effect. There is no fault to be found with the well-phrased verses that frequently fill the place of subtitles. Henri Bergman as the husband and Walter Hitchcock as the co-respondent give Miss Stevens excellent support.

Hal Forde has returned from Jacksonville, Fla., where he starred in "Lessons in Life," a Rialto Star Feature, which is to be released December 1 on the Mutual program. The photoplay was written by Paul M. Bryan and directed by Richard Garrick.

"The Honor of the Road"

The Sixth Episode of the "Stingaree" Series Holds Up Interest in the Adventures of This Character—Thomas Lingham's Work a Great Help.

Reviewed by Hanford C. Judson.

THE center of interest in this two-reel installment of the "Stingaree" series, as in several of the others, lies in the character assumed by Thomas Lingham, though it remains true that the situation of which he is the center is built up by Stingaree (True Boardman) and the girl (Marin Sais), and

Scene from "The Honor of the Road" (Kalem).

that they and the rest, in the good work they do, keep the design whole. It is called "The Honor of the Road" and the idea is that Stingaree, who only holds up the mail like a true knight of the road, is disgusted when a rascal who has not only robbed but murdered his partner in the ranch business, lays the blame on him and is believed, for a time even by the girl who is a guest at his house, the friend of his wife. He makes him confess and shows him up.

We are not told at first who really committed the crime, but see the shifty-eyed and grouchy rancher tell of being attacked by the road agent and murderously fired upon. Then shortly the body of the partner whom we knew had gone to the bank is found dead and his pockets rifled. It is naturally laid at Stingaree's door. He is nearby in the bush listening and knows that the girl half-believes him. He goes to her and tells her the truth as far as he knows it, and then stealing the uniform of an inspector comes to the ranch to ferret out the facts and the story goes on with good suspense.

One of the things that shows especial excellence in the direction (James Horne produced it) is the unmistakable effect that the dead body, always in the other room and never seen, has on the life at the ranch during those two days. We don't remember seeing in any other picture that "death in the house" effect so marked. In one place there is a marked falling down for a moment when to Stingaree the rancher confesses, telling of something that happened in the earlier part of the story. We had seen so much that it was only necessary to be shown that he confessed. We do not dare lay it down as a principle that no director should ever thus carry us back to "battles long ago," as it were; but we do know that it is very seldom done effectively.

"The Siren's Song"

Melodramatic Story Produced by George W. Lederer Is Released by World Film Corporation.

Reviewed by Lynde Denig.

DESPITE a few effective scenes, this five-part melodrama, produced by George W. Lederer from a scenario by Herbert Hall Winslow, falls below the average production included on the World Film program. There is plenty of material for an extended story, but it is not always developed to the best advantage; too many of the incidents seem forced, rather than the natural outcome of the situations in which the characters are placed, and overwrought acting does not better the matter. Seemingly the director sought to create an impression by overemphasis instead of by presenting him characters and his story in a normal manner. Restraint is a rare quality in this production.

The picture derives its title from a scheming woman in league with a swindling promoter. Together they draw John Wayne, a well intentioned young man, into their net, and when the government authorities threaten the illegitimate business, they leave John to bear the scorn and the blows of disgruntled depositors. There is no need to follow the subsequent complexities of a plot that brings John through a prison term and finally makes him a respected member of a fishing colony, where he is again menaced by his former partners in crime. Having become a minister, he is especially vulnerable to slander; moreover, the siren has the upper hand for a time by threatening to ruin the mother of the girl he loves. John confesses the darkest secrets in his past to his congregation, asks for toleration and all is forgiven.

The effect of some of the most promising scenes in the picture is partially discounted by cloudy photography; but even at that they may startle an audience. Life among the fisherfolk on the seacoast is faithfully depicted, the gatherings of the congregation in the little church are not without appeal, and audiences no doubt will like Helen Weer in the role of John's youthful sweetheart. With Charles Trowbridge she should be given credit for natural acting. Adolph Link's characterization of the village minister would be better if a little less obviously benevolent.

"The Destroying Angel"

Drama of Certain Appeal Is Produced by Edison Company for Kleine-Edison Feature Service.

Reviewed by Lynde Denig.

THE Edison Company displayed good judgment in selecting this story by Louis Joseph Vance for production in a five-part picture. It offers an abundance of incidents that lend themselves to photoplay drama; it has variety and without being overmelodramatic it contains a fair share of sensational scenes. The plot is direct, sufficiently plausible and works up interest in the romantic girl who wants to be an actress and the wealthy bachelor who according to the diagnosis of a physician has not more than six months to live. These are the author's central characters, the third of importance being Max, a theatrical manager, whose villainies are responsible for the title, "The Destroying Angel."

Mabel Trunnelle makes a pleasing, romantic girl of Mary in the early scenes of the picture—quite the type of girl likely to declaim "Camille" in front of a mirror, or elope with her father's chauffeur. Mary does both, and after the chauffeur-lover has registered as man and wife at a country hotel and the expected minister has not appeared, the girl faces a most unpleasant situation. When the chauffeur is killed the predicament is no easier, and here it is that Hugh Whitaker, doomed to die in six months, appears in the role of a quixotic gentleman. He gives Mary the protection of his name by marrying her and then, having provided ample funds, disappears that she may live her life unhampered.

Max, a coarse not to say bestial producer of plays, makes Mary a full-fledged star and then, with the persistency of his kind, he looks for payment. More than that, displaying diabolical ingenuity, he manages to remove each man that gives indication of interfering with his plans, until the entirely innocent girl comes to be known as the destroying angel. There is a good story in this picture, with occasional scenes, such as the performance of "Columbine," in which Mary's actor-

Scene from "The Destroying Angel" (Kleine-Edison).

admirer is mortally wounded, that will impress an audience as being especially well done. Marc MacDermott plays Whitaker with his accustomed poise, whereas Walter Cravan is careful not to gloss over the repellant nature of the theatrical manager.

Charles W. Travis, who plays heavy roles in the Rialto Star Feature company at Jacksonville, Fla., directed by Richard Garrick, has been under a doctor's care for a week. He is suffering from a severe cold which it was feared might result in serious complications. He is now on the road to recovery.

Triangle Program

A Well-Balanced and Varied Trio of Screen Stories Presented at the Knickerbocker Theater This Week.

Reviewed by Louis Reeves Harrison.

"THE CORNER," five-reel Kay-Bee by C. Gardner Sullivan, directed by Walter Edwards under the supervision of Thomas H. Ince, is a gripping story of modern theme and fine construction. It vividly portrays the heartbreaking effects of commercial greed among those whose blood is already drained to the limit by poorly rewarded labor and

Scene from "The Corner" (Kay Bee).

deeply impresses the fact that the greatest criminal, the creator of conditions which drive naturally honest people to desperate violations of the law, is as comfortably removed from punishment as those irresponsible monarchs who have stained our boasted civilization with ruthless murder and rapine.

Such plays are silent contributors to social and political betterment, the more eloquent that they are not oratorical. They lay hold of attention and win the tender heart of common sympathy from the very nature of their appeal, an appeal almost universal at this moment to the sense of wrong and deep injustice burning in the minds of millions. "The Corner" sounds one of the big notes so seldom attempted and sounds it with no uncertainty. Clara Williams, George Fawcett and Willard Mack are given magnificent opportunity and respond without flaw in their acting. The direction is forceful and convincing.

"Fatty and the Broadway Star."

"Fatty and the Broadway Stars," two-reel Keystone, shows Roscoe Arbuckle in a "Happy Hooligan" character, trying to "help youse" among a group of Broadway stars, including Sam

Scene from "Let Katy Do It" (Fine Arts).

Bernard, Joe Weber, Lew Fields and William Collier—he used to be "Willie." This is a change from the regular thing and highly amusing in spite of the efforts of the Broadway stars to be funny. The stars twinkled faintly now and then, but they were outshone by the huge full moon, the rotund Roscoe. Even Sennet surpassed them in psychological moments—it begins to look as though he will yet learn to be an actor, though it has seemed hopeless after all these years, and he has enough honors as a director. The story's chief merit is that it is something new.

"Let Katy Do It."

"Let Katy Do It," five-reel Fine Arts deserves praise as an effort to get away from the monotony of sex plays, particularly as the subject is a difficult one to handle from the outset. Bernard McConville, the author, had no easy task in adapting from a novel covering one long succession of time periods, but he has succeeded in building an interesting story through adherence to a single line of interest. Directors C. M. and S. A. Franklin have done their full share in admirable treatment, particularly in handling a bunch of seven lively children in some difficult groupings.

The story is that of a Cinderella sister-in-law, who takes charge of her deceased sister's brood after spending all her girlhood in perpetual self-sacrifice. Her character is a very beautiful one, and Jane Grey makes it one of strong appeal by delicate methods. Notwithstanding the many difficulties which the story may have presented to author and directors, it is one naturally suited to screen portrayal and it will surely please wherever it is shown.

"The Waif"

Aurora Film Plays Corporation Gives Private Exhibition of Film Exploiting Talent of Child Actor.

Reviewed by Margaret I. MacDonald.

MATTY ROUBERT, formerly of the Universal Film Manufacturing Company, is the clever child actor who held the attention of an audience at the Wurlitzer Fine Arts theater on Saturday afternoon, Dec. 4. The subject of the occasion was a five-reel picture production directed by William L. Roubert, father of the Matty, a production especially attractive because of its human quality and the sincerity with which the character of the precocious child of the slums has been portrayed.

Supporting Matty are Morgan Philthorpe, who as the old ac-

Scene from "The Waif" (Aurora).

tor who gave the waif a share in his lodging place, although he had no food to offer him, gives a particularly sympathetic portrayal of the character; Harry Weise as Tony the drunken Italian who stole the waif as a baby and made him earn money by selling papers at night to buy him beer, Wm. Heidloff as the father, Bessie Shanklein as the Italian woman, and Jennie Gilbert as the waif's real mother.

The first glimpse of the waif that we get in the picture shows him in the barrel of straw in which he has bunked ever since he ran away from the wicked Italian people, and from which he emerges with his shoe shining outfit, makes his morning toilet in a horse trough and starts out with a businesslike air to hustle a breakfast.

The first three reels of the picture are brim full of heart interest. And while there may be a difference of opinion as to the construction of the latter part of the story, still we must admit that the production is one that will hold any audience. Children will be delighted with the work of little Matty. The play is clean and wholesome, and of fine moral tone throughout. Matty has done his part in a manner that would put many older heads in the business to shame. The film is well photographed and well supplied with appropriate atmosphere, and it is unfortunate that space will not permit a brief outline of the story, which is a good one.

A genuine cattle round up is shown in a forthcoming American (Mutual) release "The Law of Humanity." For several weeks an entire "Flying A" company headed by Vivian Rich, has been camped at the Mohker range in the Santa Ynez mountains.

"Faith and Fortune"

Three-Reel Edison Photoplay, Written by Lee Arthur, with Grace Williams and Curtis Cooksey in the Leading Roles.

Reviewed by Edward Weitzel.

THE scenario furnished by Lee Arthur for the three-reel photoplay, "Faith and Fortune," has enabled Frank McGlynn to mark his entry into the ranks of the Edison directors by the production of a vital, human and absorbing picture drama. The theme does not attempt to do anything but tell a truthful and entertaining story of the lives of several

Scene from "Faith and Fortune" (Edison).

every-day sort of folk. Their sins as well as their virtues are red-blooded, and no veneer of sickly sentimentality is spread over their wrong-doings. Molly Claiborne, a poor but well-bred Southern girl, has a dissipated brother, who is forced to leave home. He goes out West and meets Jerry Mason, the hero of the tale. Douglas tries to reform, but soon returns to his evil habits and is killed in a drunken brawl. Jerry, who has fallen in love with Molly's portrait, is accused of murdering the girl's brother. Molly arrives on the scene, is present at an attempt to lynch Mason and, when the truth comes out, is glad to marry the man who had tried in every way to befriend Douglas.

Not a particularly novel story, but wholesome and energetic, admirable in its diversified and picturesque scenes of western life, and peopled with clearly sketched types of the sort of Americans that Abraham Lincoln loved.

Grace Williams is sweet and womanly as Molly Claiborne, and Curtis Cooksey, as Jerry Mason, recalls the personality and acting ability of Dustin Farnum. Yale Benner and James Harris are excellent in the heavy roles, and Jessie Stevens is an ample and humorous embodiment of a colored "aunty." Mabel Dwight and Rolinda Bainbridge deserve credit for their lifelike portrayals of women of the underworld.

The interesting series of war pictures which have been appearing in a special section of the Mutual Weekly, will be augmented in the forthcoming number by a series of views Editor Pell Mitchell has just received from the front. These include the first pictures of the wonderful Aerail Torpedoes which, it has been promised, will revolutionize this branch of warfare. The Allies are using them effectively on the western front.

"The Labyrinth"

An Equitable Production in Which Gail Kane Takes the Leading Part.

Reviewed by W. Stephen Bush.

THIS feature is well named. A labyrinth, I believe, is a maze with an uncertain entrance and a lot of shifting or unknown exits. In this feature we have very good acting, local color in pleasing abundance, settings that deserve special mention, satisfactory photography, good group work, marvelous realism, amazingly genuine types—there is but one thing lacking: a simple, strong, coherent story. The story leads us from one maze into another. We are thrown from one sensation into another, but the connecting link is not always as plainly visible as it might be.

Gail Kane impersonates a woman with a strange craving for deception. Her deceptions will to most spectators seem both harmless and needless and, therefore, it would seem of scant dramatic value. We are beguiled from dwelling on the looseness and incoherency of the story by the array of merit mentioned above. The scenes in the theater, in the dressing rooms, in the chambre separee, in the drawing room of the star, the many pleasing novelties and original departures will make most of us forget the fact that the story is travelling either too slow or too fast and always in zig-zag fashion. There is a splendor and an atmosphere about the whole feature which greatly tends to redeem the defects I have just alluded to.

Gail Kane's acting was excellent, she displayed that rare thing which for want of a better name I would call screen magnetism. Edward Roseman as Oscar Rose and Richard Neal as the Reverend Robert Fenton gave most creditable performances. Both had most difficult parts, parts indeed

Scene from "The Labyrinth" (Equitable).

that in less competent hands might have degenerated into naked melodrama. They made the very most of their parts and next to the star are entitled to a generous share of the credit for the good parts of the play.

"Rosemary"

Pleasing Adaptation of Play Is Made by Quality Pictures Corporation—Released by Metro.

Reviewed by Lynde Denig.

SETTINGS do not make a picture any more than they make a play; but they mean a great deal in a production such as "Rosemary," a Quality Pictures Corporation adaptation of the stage success revived last season. Inadequately staged this story would lose most of its charm; finely staged,

Scene from "Rosemary" (Quality-Metro).

as in the present instance, the old English romance retains its original flavor. It is sweetly sentimental, carrying an appeal to the eye and to a wholesome liking for a pretty love story, rather than to the mind. Refreshing in spirit, it leaves a pleasant impression and perhaps a wish for more productions of a similarly healthful tone.

Directors William Bowman and Fred J. Balshofer are to be congratulated on the fidelity with which they reproduced an old English inn and the interiors of a mansion on an English estate. Exteriors, too, are all that the action demands and such difficult effects as a storm on a country road at night are handled with reasonable success. The fire in the barn from

which Dorothy is rescued by Sir Jasper, the most thrilling incident in the picture, appears to have required accurate timing, for the roof all but falls on the heads of the actors.

Marguerite Snow makes a very pretty and graceful figure of Dorothy, whose love affair with Westwood is not favored by her father, a retired sea captain. George F. Hernandez, as Captain Cruickshank, gives a sterling characterization in a comedy vein, and with Frank Bacon, as Professor Jogram, is responsible for a number of humorous scenes. The feud between these two gives the picture a welcome comedy element. In playing Sir Jasper, William Clifford brings out the kind unselfish nature of the man, who makes the best of a lonely old age. His acting of the pathetic scenes in the epilogue is masterly.

Tradition Clings to "The Old Homestead"

Famous Players Catch Spirit of Denman Thompson in Adaptation—Interesting Features in the Pictures.

WHEN the adaptation of Denman Thompson's celebrated rural classic, "The Old Homestead," is released by the Famous Players Film Company on December 23, through the Paramount Program, the film world will receive one of the richest heritages of the stage. This beloved old play, the germ of which had its inception in 1875, has been one of the accepted standards of the theater for over thirty years—a fact which has earned for it the name of "America's oldest living play."

Associated with the name of Denman Thompson, who presented the familiar Josh Whitcomb in every nook and corner of the world, circling the globe three times, the play is rich in tradition and full of delightful associations. To the personal co-operation of Frank Thompson, son and heir of the author-actor, in the staging of many important scenes, the investing of the production with much of the atmosphere which surrounded the original play, is largely due.

Three weeks were spent at the old Thompson home in Swansey, N. H., by Director James Kirkwood, Frank Losee—the new Josh Whitcomb—Louise Huff, Creighton Hale, and others in the supporting cast while the rural portions of the story were being filmed. Then, returning to New York, the players spent the major part of their remaining time on the street scenes, particularly those which occur before Grace Church.

Those who are familiar with the play will remember how Uncle Josh, upon entering the home of his wealthy friend Hopkins, is astonished by the statue of the Venus de Medici. Uncle Josh is deeply concerned by the possibilities of the lady's contracting a severe cold. Then, when he has been sent to bed, he hears the guests singing a comic song in which the chorus shouts "Fire!" It is too much for the skittish Uncle Josh, and he rushes out into the drawing room in his night clothes, hoping to save his life at least.

These scenes, and many others that have become traditionally associated with Thompson's presentation of the play, have been retained. To further strengthen the connecting link between the stage and the screen, many of the best lines in the play have been used in the sub-titles.

In his characterization of Josh Whitcomb, Frank Losee has carefully followed the wonderful conception of Denman Thompson in every possible detail. As the two men were friends and Losee saw Thompson himself in the role several times, his natural ambition to create the best possible characterization that he could was augmented by the desire to perpetuate upon the screen the character made famous by a personal friend.

The chief characters in support of Mr. Losee are played by such well-known actors and actresses as Louise Huff, Creighton Hale, Denman Maley, Horace Newman, Thomas Wood, Margaret Seddon and Russell Simpson, whose names are well-known both on Broadway and to the film world.

With its homely lessons of parental devotion and its delightful pictures of domestic life on the old New England farm, "The Old Homestead" is a particularly happy selection for release just before Christmas.

VITAGRAPH PROGRAM FOR WEEK OF DECEMBER 13TH TO 18TH.

A program consisting of three reels of comedy and six of drama is announced for release by the Vitagraph Company for the week commencing Monday, Dec. 13. Each release gives the best work of the players and directors at the Eastern Studio and each cast is made up of popular stars.

The week's program starts with a one-reel comedy from the pen of W. A. Tremayne entitled "Benjamin Bunter, Book Agent," produced by Courtlandt Van Deusen with a cast including Ethel Corcoran, William Dangman, Templer Saxe, William Shea and Florence Natol as the important characters.

"A Question of Right or Wrong," listed for Tuesday, is a dramatic story in two parts, written and produced by Van Dyke Brooke. This drama, besides having a very strong cast of characters, is a story that will hold from beginning to the end.

The popular young favorite, Bobby Connelly, is featured in the release of Wednesday, which is an appropriate Christmas story entitled "The Faith of Sonny Jim," written by Frank Dazey and produced by Tefft Johnson, who is also in the cast, together with Mabel Kelly as "Mother Dear." Harry Fisher is "Father Time," Logan Paul is "Sonny Jim" in after years, and Harry Waldron portrays Santa Claus. This picture will hold the interest of both young and old.

A dramatic story written in collaboration by Edward Montagne and Frank Dazey entitled "The Flower of the Hills" is announced for Thursday, Dec. 16. The production is by William Humphrey, enacted by a cast including Carolyn Birch, Leo Delaney, Denton Vane, Louise Beaudet and Rose Tapley.

For Friday, December 17, Sidney Drew Day, Paul West, the well-known humorist, has written around Mr. Drew a comedy entitled "The Deceiver," in which the popular comedian has many exciting and laughable experiences. He is ably assisted by Mrs. Sidney Drew, Edward Faver and Mrs. C. Jay Williams, all of whom lend merriment to the picture.

A three-part Broadway Star Feature, "A Man's Sacrifice," is announced for Saturday, December 18, written by A. C. Lichty and produced by George D. Baker. The story is enacted by a cast including Edith Storey, Ned Finley, Evart Overton, Thomas R. Hills, Frank Bunny, George Stevens and Jay Dwiggins.

Book Holiday Feature Direct

Kalem's "From the Manger to the Cross" Can Now Be Secured Direct from the Company.

KALEM announces that arrangements have been completed in time for the holiday season by which the famous feature, "From the Manger to the Cross," can now be booked direct from the makers. The statement is made in response to frequent inquiries from exhibitors who were desirous of making early arrangements to show the pictures during the Christmas weeks.

For the further information of exhibitors it is also stated that an unusually complete line of advertising helps have been prepared for the feature. The colored lithographs have been especially prepared by poster artists capable of turning out the class of work in keeping with the impressive subject. The line includes two styles of one sheets, two of threes, three of eights, and a beautiful twenty-four sheet stand. A large four-page courier, printed on quality paper and telling the interesting story of the filming of the production, with a score of commendatory quotations from metropolitan newspapers and prominent men is another advertising aid.

"JOSEPH AND HIS BRETHREN" (Dormet).

Hearts and minds of children and grown-ups throughout the ages have thrilled in the retelling of that wonderful story of Joseph of the coat of many colors, and of his rise to power in ancient Egypt.

Every ingredient that combines to form dramatic narrative is richly contained in this six-part photoplay, being released by the Dormet Film Company of 220 West 42d street, New York. The dastardly conspiracy of the brothers in selling Joseph into slavery; the deeply poignant brief of the old father when shown the coat of many colors and told the false tale of the younger boy's death under the lion's claw, dramatic highlights which have gripped us since our lives were young.

Woven delicately with mysterious touch are the strange means by which Joseph comes into his own—his rare interpretative gift which enables him to penetrate the intangible

Scene from "Joseph and His Brethren" (Dormet).

realm of dreams. How his prophecy tells of life for one fellow captive and death for another, later brings him as an oracular power before Pharaoh himself. Of Joseph's explanation of the dream of the seven lean and seven fat kine, this is so widely and familiarly known as to have passed into common conversation.

The treatment of the story for motion picture purposes has been poetical and highly theatrical. Beauty and strength run as a team of spirited steeds, the film flashing on with cumulative power.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE LEGEND OF THE POISONED POOL (Lubin), Nov. 29.—The scenes of this one-reel drama are laid in an Indian village in New Mexico, the characters being native Red Men. The settings are made from life and the story is novel and well told. William J. Spencer, Adelaide Bronti, Jay Morley, George Routh and Vivian Caples assume the Indian characters very successfully.

ONE PLUS ONE EQUALS ONE (Vitagraph), Nov. 29.—Sonny Jim is the one who gives the answer to the sum as stated in the title. It is the answer to a love affair. Elaine Sterne has written a pleasant one-reel comedy, and Bobby Connelly is as cute and winning as his past reputation would lead one to expect. Mae Greene and Arthur Cozine are the lovers.

ONLY A COUNTRY GIRL (Kalem), Nov. 30.—Life on the farm is anything but a calm and peaceful existence, according to this one-reel comedy. With four such experieneed actors of burlesque as Rube Miller, Bud Duncan, H. Griffith and Ethel Teare, the comic mix-ups are frequent.

WHICH IS WHICH? (Lubin), Nov. 30.—D. L. Don assumes two roles in this one-reel comedy, the characters being as alike as two peas. This condition of affairs leads to a goodly measure of rough-and-ready fun. Florence Williams, Carrie Reynolds and Cassady & Turner comprise Mr. Don's principal support.

BAD MAN BOBBS (Selig), Nov. 30.—The thread of quaint humor running through this one-reel comedy-drama will insure it a welcome in nearly every moving picture theater. Tom Mix has "cinched" all the good points by his production, and Pat Chrisman is just the actor for Bobbs. Ethylyn Chrisman and Sid Jordan are also in the right company.

THE MAGISTRATE'S STORY (Edison), Dec. 1.—Echoes of '61 are found in this one-reel drama, in which Gertrude McCoy, Richard Tucker, Pat O'Malley and William West have the leading parts. The story rings true and has a vein of unforced pathos.

THE FABLE OF "THE LOW DOWN EXPERT ON THE SUBJECT OF BABIES" (Essanay), Dec. 1.—This subject is productive of a great deal of merriment when handled by an expert of the George Ade school. Friend Ade throws considerable new light on this important question and enlivens the reel with much sage reflection. Ernest Maupain, Charles J. Stine and Camille D'Arcy impersonate the important characters in the picture with excellent results.

JACK SPRATT AND THE SCALES OF LOVE (Essanay), Dec. 2.—Victor Potel, Margaret Joslin and Harry Todd carry the weight of the comedy in this one-reel photoplay. The subject is not shopworn, moves at a lively pace and is productive of laughter.

THE CONQUEST OF CONSTANTIA (Vitagraph), Dec. 2.—A human little story is found in this one-reel comedy-drama, an old maid, her pet cat and a lost boy being the leading characters. Flora Finch is pathetically humorous as the old maid, and Kate Price makes much of the part of a warm-hearted Irish cook.

HIS EMERGENCY WIFE (Biograph), Dec. 2.—The greater portion of the material in this one-reel comedy is not new, the predicament of the young chap who must secure a spurious wife on short notice, having been used many times. The author has constructed his photoplay very skillfully, however, and its amusing qualities are not to be denied. The cast is a satisfactory one in every respect.

MY HERO (Biograph), Dec. 3.—Another D. W. Griffith reissue of life on the frontier, with an abundance of swift action and many realistic Indian scenes. Henry B. Walthall and Lillian Gish are in the cast.

THE BURGLAR GODFATHER (Essanay), Dec. 3.—The regeneration of the crook in this one-reel drama is brought about by that "one touch of nature" referred to by the poet—himself a newly made father, he cannot rob a man who has just arrived at the same dignity. The story will appeal to those who love plenty of sentiment. G. W. Anderson gives an earnest portrayal of the burglar.

THE KEY TO A FORTUNE (No. 6 of "The Ventures of Marguerite" Series) (Kalem), Dec. 3.—Marguerite and her faithful friends once more find that the peaceful life is not for them. The enemies of the young heiress, led by her chauffeur, abduct the young lady, but she is rescued by Bob Winters. Marguerite Courtot and the supporting company make the reel a spirited one.

WITH STOLEN MONEY (Lubin), Dec. 3.—The infatuation of a country bank clerk for a dashing widow and the price he pays for betraying his trust, is the subject of this one-reel drama. The plot is well constructed and interesting. Lucille Younge, J. A. Morley, Benjamin Horning, Melvin Mayo and Mary Creighton complete a competent cast.

LOVE, PEPPER AND SWEETS (Vim), Dec. 3.—Jabs, Pokes and Runt enter a race for the love of the same girl, in this one-reel comedy, and punch, slap and kick each other, after the highest style of the art known to the demonstrators of their strenuous and broadly comic school of fun.

THE HOME CURE (Vitagraph), Dec. 3.—Sidney Drew is the author, producer and star of this one-reel comedy. He is assisted in the acting by Mrs. Drew, and the reel shows a humorously effective way of curing a man of his thirst for liquor. The picture divides honors between being an excellent temperance lecture and an amusing comedy.

THE SUFFERIN' BABY (Edison), Dec. 4.—This short reel photoplay is a hit at the Militant Married Woman. Its fun is all good-natured, however, and carried out in the spirit of broad burlesque. Bob Walker, Mabel Dwight, William Wadsworth and Jessie Stevens attend to the acting.

MICROSCOPIC POND LIFE, an interesting study of germs, is on the same reel.

THE TRAMP TELEGRAPHER (Episode No. 56 of the "Hazards of Helen" Railroad Series) (Kalem), Dec. 4.—The "thrill" in this one-reel railroad drama is novel and also a fine exhibition of nerve on the part of Miss Gibson. She climbs from the rods of a moving passenger coach to an open window and effects the capture of a pair of crooks. The entire reel has the usual amount of vigorous action.

AND THE PARROT SAID—? (Lubin), Dec. 4.—There is considerable amusement in this one-reel comedy and not the slightest danger to any person's morals—the screen not registering bad language. The parrot's position in the cast is an important one, but Billie Reeves, Arthur Matthews, Richard Wangemann, Patsy De Forest, Clara Lambert and Charles Griffiths must be credited with doing the greater part of the work.

A JUNGLE REVENGE (Selig—Jungle-Zoo Subject), Dec. 4.—A very compact little drama is contained in this one-reel photoplay, written by Minnie Strehz and produced by Thomas Santschi. The animal actors are worked into the plot in a very natural way. Leo Pierson, Marion Warner, Lafayette McKee and Olga Celeste have the leading roles.

General Film Company Specials.

THE LURING LIGHTS (Kalem), Nov. 29.—This four-reel drama, adapted from a novel by George H. Brennan, is an intimate study of life behind the footlights. The atmosphere of the stage in connection with a small repertoire company, is convincingly maintained. The plot is mildly dramatic. Stella Hoban is attractive as the heroine, Anna Malleen. Bradley Barker, Frank Woods and Helen Lindroth are important members of the cast.

JUST AS I AM (Selig), Nov. 29.—The author of this two-reel drama, Lanier Bartlett, has started out with the intention of getting at the heart strings of an audience and has accomplished his purpose. The story is human and appealing, and director Colin Campbell has given it every advantage to be derived from his comprehensive art. Wheeler Wilson, Harry Lonsdale, Will Machin, Eugenie Besserer and Edith Johnson do justice to their respective roles.

COUNT TWENTY (Biograph), Nov. 30.—There is plenty of action and interest in this two-reel drama. The situations are based upon a serious motive, but the injunction, "Count twenty when you're angry," adds a refreshingly human touch to the story. Mary Malatesta, Ivan Christy, Joseph McDermott, Jack Drumeir and W. C. Robinson render a good account of themselves in the principal roles.

THE LOSING GAME (Essanay), Nov. 30.—Darwin Karr has the star role in this three-reel drama. The part is suited to his personality but makes only moderate demands upon his ability as an actor. The story deals with the good and the bad brother and a stolen will, and was written by Edward T. Lowe, Jr. Hugh. E. Thompson, Anzonetta Moore, Thomas Commerford and Peggy Sweeney are well selected members of the cast.

THE MYSTERY OF THE EMPTY ROOM (Vitagraph), Nov. 30.—The foundation for this two-reel drama—the mystery of an empty room—has done excellent service in several short stories. The motive never fails to grip the imagination and has been adroitly handled in the present case. Wm. Dangman, Ethel Corcoran, John Costello, Alice Lake, Florence Natol and Roland Osborne form a competent cast.

THE HUNGARIAN NABOB (Biograph), Dec. 1.—Adapted from a novel by Marus Jokai, this four-part picture was pleasingly produced and adequately acted by Charles H. Mailes, Franklin Ritchie, Louise Vale and others. The story is not especially convincing, but it carries a romantic flavor that probably will please an audience.

A VOICE IN THE WILDERNESS (Kalem), Dec. 1.—Second Episode in the "Stingaree" series, a longer account of which is to be found in our issue of November 13, 1915, page 1320. The installment is worth note as a good, amusing and exiting number. It is well acted and directed and pretty sure to please well.

THE TAINT (Lubin), Dec. 1.—A review of this picture will be found in this issue.

THE SILENT MAN (Lubin), Dec. 2.—The two reels of this photoplay tell a highly romantic story involving scenes in America and among

the aristocracy of Russia. The subject is handled in a very dramatic manner and the picture is an excellent specimen of its class. L. C. Shumway, George Routh, George Berrell, Velma Whitman and Eleanor Blevins appear to advantage in their respective roles.

THE LOVE OF LOTI SAN (Selig), Dec. 2.—Bessie Eyton has the title role in this three-reel drama and plays the Japanese wife of an American civil engineer, with fidelity and strong dramatic effect. The story is very similar to "Madame Butterfly," and the scenes in Japan are close copies of the real places. Edward J. Piel, Richard Norris, Virginia Kirtley and Cecil Holland are commendable.

LIFE'S PITFALLS (Edison), Dec. 3.—A well made three-reel photoplay, written by Edward E. Kidder, in which Miriam Nesbitt, Sally Crute and Harold Meltzer portray the leading characters. A review of this picture appeared in the issue of Dec. 4, page 1851.

ON THE PRIVATE WIRE (Essanay), Dec. 4.—Joseph Byron Totten impersonates a newspaper reporter in this two-reel drama, who gets the better of a pair of English crooks. The story is on an average with this class of plays, and has been given the benefit of a good cast. Betty Brown and John Cossar have important allotments.

CAL MARVIN'S WIFE (Vitagraph), Dec. 4.—The motives of this three-reel drama start well below the surface of life, and tell a tale of love and devotion that is good for the soul to know. It also contains a well executed rescue scene, involving a high cliff. Mary Anderson, Anne Schaefer, William Duncan, Otto Lederer and Carleton Weatherby act their respective roles with fine sincerity, and Ulysses Davis has made an excellent production of the picture. L. C. Russell wrote the scenario.

Fox Film Corporation.

THE GALLEY SLAVE, Nov. 29.—In this five-part melodrama Theda Bara plays the role of a much-abused mother, instead of the vampire type of character for which she has become famous. Stuart Holmes portrays a brutal husband, who abuses his wife and child. The picture presents a few strong situations adequately handled by Director J. Gordon Edwards.

Kleine-Edison Feature Service.

THE DESTROYING ANGEL (Edison), Dec. 8.—In this five-part drama the Edison Company supplied an excellent production of a story by Louis Joseph Vance, the principal roles being played by Mabel Trunnelle, Marc MacDermott and Walter Cravan. The picture has an interesting plot that works up to a number of forceful dramatic situations. Scenes on the stage of a theater and in the dressing rooms of the players are very well arranged.

Metro Pictures Corporation.

THE HOUSE OF TEARS (Rolfe), Dec. 13.—A powerful domestic tragedy in which Emily Stevens gives a notable performance in the dual role of mother and daughter. The picture possesses strong human appeal, is finely produced and offers an unusual number of dramatic situations. Miss Stevens is ably supported by Henri Bergman and Walter Hitchcock.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 48, 1915 (Mutual), Dec. 2.—Interesting items of this issue are a game of Rugby between the Stanford and Santa Clara universities at San Francisco, a welcome for Whitlock at New York, submarines reaching San Francisco after a stormy trip, Mr. and Mrs. Walter Estes living the primitive life, and the latest war pictures.

SEE AMERICA FIRST (Gaumont—No. 13), Dec. 7.—The Mutual Traveler visits Providence, Rhode Island, in this half reel. The inside view of the silverware factory is delightfully entertaining.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 7.—On same reel with above. Pa McGinnis and family get the skating craze. Palmer's animated drawings are very funny.

A BROKEN CLOUD (American), Dec. 10.—A good one-reel offering, featuring Vivian Rich, Alfred Vosburgh and Roy Stewart. The girl loves the young author, but the unprincipled attorney seeks to gain her hand by trickery after her father's death. The action is good and the story entertaining.

DOCTOR JERRY (Cub), Dec. 10.—In this number George Ovey appears in the part of Jerry. He plays doctor in order to see his best girl. The small pox scare has been used often before, but leads up to some amusing action in this. A characteristic number.

CURING CISSY (Casino), Dec. 12.—A number featuring Cissy Fitzgerald and Budd Ross. She appears as an athletic girl. Most of the action takes place in the woods, where her father has taken her to break up her athletic tendencies. The humor is only fairly strong in this.

HER CONFESSION (Thanhouser), Dec. 12.—Florence La Badie is featured in this production in which a young woman, sick and in prison, confesses to the chaplain the story of her former life, and of how she has murdered her artist lover because he had ruined her life and then clung to another woman. The story has been given an effective production.

Mutual Film Corporation Specials.

BROADCLOTH AND BUCKSKIN (Mustang), Dec. 3.—This is an entertaining two-reel western with Jack Richardson, Louise Lester, Anna Little. The story is an interesting one which pits the western cowboy against the eastern society man in the love game. The story has sufficient complications and outside interest to give it backbone. A very acceptable offering. Frank Cooley has directed the picture.

FILM TEMPO (Mustang), Dec. 4.—A three-part "Buck Parvin and the Movies" comedy. Art Acord is, of course, the centre of attraction as Buck. A new actor, whom the "boys" dub a "lady killer," wins the affection of the prettiest girl in town, pretends to be one of the stars of the company, and eventually tries to elope with the girl and some money borrowed from his associates. Buck proves to be the hero of the day, meets the pair at the station and exposes the morals of the stranger. The girl returns to her own fireside, and the actor goes his way back east.

THE STAB (Reliance), Dec. 5.—A two-part melodrama in which a man is arrested for stabbing his wife. He is released, however, when it is found that a man with whom she has been flirting is the real criminal. Irene Hunt, Mary Wiles, William Hinckley and other competent players are in the cast.

HER MOTHER'S DAUGHTER (Reliance Star Feature), Dec. 8.—A three-part production in which appear Dorothy Gish, Mary Alden, F. A. Turner, and other players of ability. There is much to please about the picture, in which some very effective scenes will be found. It seems unnecessary that there should be three deathbed scenes in it, however, even though they have been exceptionally well done.

STANLEY IN DARKEST AFRICA (Centaur), Dec. 9.—This is the concluding two-reel episode of the Stanley in Africa series and is one of the best. There is the usual animal thrill, and plenty of atmosphere. Mona Darkfeather as Ada performs a daring feat when she allows a lioness to leap at her and falling as though dead apparently dumbfounds the animal, then rolls into the water. The close of the picture shows Stanley meeting Dr. Livingston, in search of whom he has started out from New York.

CURLY (Clipper Star Feature), Dec. 11.—A three-reel production in which appear the same cast as in "The Diamond from the Sky." The story on which the picture is based is a good one. William Russell plays the role of a young mission worker who, in an indirect way, gets a clue to the identity of a young girl who has been brought up by a drunken woman, and later is employed at the mission house. The role of "Curly" is played by Lottie Pickford. A full review of this film appears in our issue of Nov. 11.

THE WATER CARRIER OF SAN JUAN (American), Dec. 6.—A two-reel number, with Spanish settings. Edward Coxen, Winifred Greenwood and George Field play the leads. The story has good atmosphere and pleasing settings and the plot itself is quite strong. The old water carrier tells of his early love, his narrative being pictured in detail. The girl was lured away by a rival, who afterward forced her to sing in restaurants. The hero seeks revenge and finally finds it. A pleasing number of its type.

THERE'S GOOD IN THE WORST OF US (Mustang), Dec. 10.—A fine two-reel Western number, featuring E. Forrest Taylor and Anna Little. The situation at the opening is a good one, the Eastern girl wandering into a gambling resort by accident, where she is treated with every consideration by the gentleman gambler. Later, her sweetheart arrives and proves to be a worthless fellow. He is killed and the gambler, a former college man, reforms and wins the girl. A strong, well-developed story, with pleasing scenic effects.

THE SOLUTION OF THE MYSTERY (American), Dec. 13.—A two-reel number, featuring Alfred Vosburgh, Vivian Rich and Roy Stewart. The girl and her father live in a house infested by a gang of criminals. The action is full of mystery and melodrama. Some of the events in the second reel do not entirely convince the observer, but if not taken too seriously this proves to be an enjoyable number of the kind. The hero and the girl are both made captives, but later released and the gang rounded up.

AN INNOCENT TRAITOR (Thanhouser), Dec. 14.—A two-reel story built around the Fairbanks twins. The plot is a little far-fetched, but contains much that is novel and enjoyable. One of the twins is stolen at birth by a doctor and nurse, who are foreign spies. The parents do not know two children were born until, in later years, when the stolen twin is employed to get copies of some army plans. The action takes place at a military post. This holds the interest throughout.

HIS MAJESTY, THE KING (Than-o-play), Dec. 18.—This is an entertaining drama in which Helen Badgeley and her baby brother play important roles. The baby boy plays the role of the king, and little Helen is his sister, the princess. The uncle of the young king plots to get him out of the way. His plan, however, is overheard in the making and is frustrated by the friends of the child king. Gladys Hulette plays the role of the first lady in waiting, with her usual charm. This picture will be especially pleasing to the children.

Paramount Pictures Corporation.

ARMSTRONG'S WIFE (Lasky), Nov. 18.—Edna Goodrich makes her screen debut in this subject, which is of stirring dramatic power. Supporting her are James Cruze and Thomas Meighan, who portray their parts with great art and cleverness. The climax is strong and the photography and settings are up to the Lasky standard. For a review of this picture see page 1846 of December 4.

JANE (Morosco), Dec. 6.—Charlotte Greenwood and Sydney Grant are featured in an entertaining five-reel adaptation of a farce-comedy presented on the stage many years ago. As a photoplay, "Jane" makes refined comedy, cleverly acted in expensive settings. Audiences will find genuine humor in the playing of Miss Greenwood and those in her support.

Pathe Exchange, Inc.

PATHE NEWS, NO. 94, 1915 (Pathe), Nov. 24.—In this issue are to be seen further scenes of destruction from the scene of the tornado in the Missouri valley, Christy Mathewson pigeon shooting, the funeral of Booker T. Washington and a number of other interesting incidents, among which are scenes with the Red Cross workers in France.

PATHE NEWS, NO. 96, 1915 (Pathe), Nov. 27.—Among the interesting items of this issue are the French army photographers scouting the surrounding country with cameras attached to kites fashioned especially for this purpose, juvenile cops installed at some of the busy crossings in New York for the prevention of accidents to other children, and the first U. S. air fleet en route to San Francisco.

RAGTIME SNAP SHOTS (Phunphilms), Nov. 29.—A good farce comedy number in which Lucas and Larkin, looking for a job, make frantic efforts to be of use in a photograph gallery. There is, of course, a good deal of slapstick work in the comedy, but all is of an amusing nature.

HOT HEADS AND COLD FEET (Starlight), Dec. 4.—One of the best of the Starlight brand, in which Heinie and Louie are commissioned to murder a woman and fail woefully in their mission. There are many good laughs in this film.

INTIMATE STUDY OF BIRDS (Pathe), December.—This number of an interesting series gives an insight into the haunts and habits of sea birds, such as macaws and pelicans, showing their nests, eggs and young.

Pathe Exchange, Inc., Specials.

THE GOLD COBRA (Victory), Dec. 1.—A three-reel subject of considerable interest. The picture which was made in a European studio is well produced, and is a melodrama with some oriental atmosphere, but principally English as regards location. A full review of this production will be found on another page of this issue.

NEAL OF THE NAVY, NO. 14, "The Great Goal" (Panama Films), Dec. 2.—This is the last episode of this series and is entitled "The Great Goal." A splendid finish is given to the serial, the villain Hernandez, brought to bay, jumps from a high cliff and kills himself. The brute man, recovering from the effect of an accident, regains his mental balance, and after a long and stormy siege of circumstances, he and his daughter are again united.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 10, "Apples and Egg Beaters" (Pathe), Dec. 6.—This is the tenth number of the series and is entitled "Apples and Egg Beaters," and is full of the quality that brings a laugh. Slookum is the mean cur with the apple orchard and the snarling dog, and Bushman, of the Egg Beaters, is his victim, who is being hounded for his rent. As usual Wallingford and "Blackie" Daw find a way of making the villain part with his money.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 195 (Universal), Dec. 1.—A Kansas tornado's aftermath, boy scouts at drill work on Long Island, mine disaster in Washington, and interesting war scenes are the important features of this number.

SLIGHTLY MISTAKEN (Joker), Dec. 11.—An excellent low comedy number, by Allen Curtis, featuring Gale Henry, Max Asher and others. The cook and daughter of the house are both named Susan and their love affairs become amusingly entangled. The photography and title headings are pleasing. This form of comedy at its best.

LIZZIE'S SHATTERED DREAMS (L-KO), Dec. 12.—Alice Howell and Fatty Voss are featured in this comedy of country life. The eccentric types are funny, including the cruel stepfather, romantic girl, fat boy who sucks eggs, and the city villains. The elopement and chase are well pictured and the number is a good one of its kind. This is laughable.

HER SPEEDY AFFAIR (Nestor), Dec. 13.—A comedy number, by Irma Skinner, featuring Billie Rhodes as a girl with a mania for speeding. Neal Burns and Ray Gallagher are also in the cast. The girl also dabbles in the stock market and makes some money. This is well pictured and contains a fair amount of humor.

ALMOST A PAPA (Imp), Dec. 14.—King Baggot and Edna Hunter appear in this comedy number. The traveling man, returning home expecting to see his baby, finds his wife has adopted a dog. The situation is an amusing one, though the observer shares something of the traveling man's disappointment in the outcome.

COLONEL STEELE, MASTER GAMBLER (Big U), Dec. 16.—A comedy number by Walter Woods, featuring Murdock MacQuarrie and others. He tells a big yarn concerning his early gambling experiences, which proves to be a hoax. Very slight, but rather diverting.

THE VACUUM TEST (Imp), Dec. 17.—The story of an inventor whose neglected wife remains true to him after difficulties. The thief almost meets death in the vacuum room, being mistaken for the lover. The mixture of comedy and drama is somewhat conflicting at the close. A number of fair strength.

THE OPERA SLINGER'S ROMANCE (Joker), Dec. 18.—A low comedy number, featuring Gale Henry as a country girl with stage aspirations. Max Asher and Wm. Franey also appear. The stage burlesque is funny and this makes a pleasing number of the kind.

Universal Film Mfg. Company Specials.

THE SACRIFICE OF JONATHAN GRAY (Big U), Dec. 9.—A three-reel production, by Lucille Chatterton, featuring Murdock MacQuarrie, Yona Landowska and Arthur Moon. The story is hardly worth three reels, as it deals with the familiar subject matter of a man wandering for years after being deserted by his wife and child. He finds his wife and daughter and departs from them again, as the child is in good hands. The wife is living unhappily with her former sweetheart and eventually drops entirely out of the story. Later the daughter grows up and has a baby of her own. This child finds the grandfather, and once more he refuses to divulge his relationship. A sentimental offering of fair strength.

JUROR NUMBER SEVEN (Rex), Dec. 12.—An interesting two-reel subject, featuring Ben Wilson, Dorothy Phillips, Joseph Girard and Curtis Benton. There is a certain flavor of melodrama in some of the subtitles and the main feature of the plot depends upon coincidence. Yet the construction is good and the offering holds the attention closely. Mr. Wilson first appears in realistic hobo makeup; he is chosen as a juror and "fixed" in order to railroad the defendant to the penitentiary. But he discovers that he has much in common with the defendant and that the contractor is endeavoring to repeat a familiar crime. A good jury story.

THE PRIMROSE PATH (Broadway Universal Features), Dec. 13.—A five-reel drama, written by Bayard Veiller, featuring Gladys Hanson and Hal Forde. The story is one of heart interest and toward the latter part the strongest scenes are found. Miss Hanson gives a dignified and convincing picture of the soul torture endured by a wife who sacrificed herself to a man she hated in order to save her husband's life. Later the husband recovers and would have forgotten her but for leahning what she had done. There is considerable unevenness of photography, but it is generally quite acceptable. The cabaret setting is elaborate and appealing. The production is one of considerable strength.

LIQUOR AND THE LAW (Universal—Special Feature), Dec. 13.—The first two-reel installment of the serial bearing the general title "Graft," each number of which is to be suggested by a famous author. Hobart Henley, Jane Novak and Glen White play the leads. In this number is pictured the murder of the district attorney by a band of liquor dealers, known as "The Fifteen." The son takes up the fight where his father left off. The story is well constructed and full of action. The incidents are melodramatic and stirring. The political scenes are particularly well staged.

LORD JOHN IN NEW YORK (Adventure No. 1 of "Lord John's Journal"—Gold Seal), Dec. 14.—This is the first of the series bearing the general title "The Journals of Lord John." William Garwood is interesting in the character of Lord John and when the main incidents are reached they prove well worth while. The story would have been much stronger told in three reels instead of four, as many of the opening scenes have little relation to the main plot. The murder mystery is a good one and is cleverly unraveled by Lord John. Stella Rozeto, Albert MacQuarrie, Laura Oakley, Grace Benham and Gretchen Lederer are in the supporting cast. The series is promising.

THE BRIDE OF THE NANCY LEE (Laemmle), Dec. 16.—A two-reel sea story, by Lynn Reynolds, with Myrtle Gonzalez, Alfred Allen, Frank Newbury and Val Paul in the cast. The story, as related by a grandmother at her fireside, is full of interest. The seacoast atmosphere is pleasing and the incidents are exciting. The yarn pictures the manner in which the daughter of a stern old sea captain finds happiness after much suffering brought about by her father's misunderstanding.

WHERE THE HEATHER BLOOMS (Nestor), Dec. 17.—This two-reel number is one of the best things Al E. Christie has done. His light comedy touch is in evidence throughout. Eddie Lyons, Betty Compson, Lee Moran and others are in the cast. The story concerns a young Scotchman in America, who falls heir to a castle in Glengarry if he will marry the Lady Mary. He goes to Scotland and Mary's mother pretends to be the girl. He also meets with departed spirits and has innumerable adventures before he discovers the real Mary. The settings are good and the number is a pleasing one in every way.

V-L-S-E, Inc., Specials.

THE CAVE MAN (Vitagraph), Nov. 29.—The superb artistic talent of Robert Edeson makes this subject an extraordinary feature. The plot is interesting and highly diverting and takes its origin in a society woman who decides to make a social lion out of a coal heaver. How she does this and how the man finally is converted to social refinement is truly remarkable. A review of this picture can be found on page 1844 of last week's issue.

World Film Corporation.

THE WARNING (Equitable—Triumph), Dec. 6.—An impressive subject and highly entertaining. Henry Kolker is featured as the father, who is a victim of drink. Though a charming and lovable husband, he is constantly tempted by liquor. Then comes the warning in the guise of a dream; here the visualization is competently directed and the acting likewise. For a review of this subject see page 1847 of December 4.

THE GRAY MASK (Shubert), Dec. 6.—A detective melodrama, produced by Frank Crane from a story by Charles Wadsworth Camp. The plot is rather ingenious and the picture profits by fast action. Edwin Arden gives an able portrayal of a resourceful detective and Barbara Tennant does very well as the heroine who assists in avenging the death of her lover.

Miscellaneous.

THE WAIF (Aurora Film Plays Corp.), December.—Matty Roubert, the child actor is featured in this five-reel production of which a full review appears on another page of this issue. The picture has a special appeal and is splendidly moral in tone. An excellent production for children to see, as well as entertaining to adults.

Manufacturers' Advance Notes

ALICE BRADY IN "THE RACK" (World Film).

Emile Chautard, the well known World Film director, is busy completing the final scenes of the forthcoming World Film feature, "The Rack," based upon the famous Brady theatrical success of the same name. In this film, Miss Alice Brady will make a very welcome appearance.

In this film, Alice Brady plays the part of a sorely harassed young wife who undergoes a great deal of torture through having innocently compromised herself.

Her many admirers will realize that Miss Brady is making

Scene from "The Rack" (World Film).

rapid steps in her new profession when they see her fine dramatic work in the picture. Miss Brady always screens exceedingly well and is immensely popular with the picture fans all over the country.

In the same picture Mr. Milton Sills, who has so frequently acted in Brady plays with success, will also be seen. Mr. Sills, if you will remember, made a striking success in World Film's drama, "The Pit."

"The Rack" will be released on the World Film programme on December 27th.

PATHE GETS KIPLING'S "LIGHT THAT FAILED."

Pathe has acquired the picture rights to Kipling's greatest work, "The Light That Failed," and Edward Jose will start work on the production of it within the next two or three days. This is the first Kipling book to be put into pictures and is filled with excellent dramatic material. Mr. Jose has secured an excellent cast headed by Robert Edeson, Jose Collins, Lillian Tucker and Claude Fleming. "The Light That Failed" will be put upon the Gold Rooster Program.

Simultaneonsly with the making of this picture Mr. Jose will put on Sir Gilbert Parker's famous novel, "The Weavers," using the same cast in both. This is probably the first time in the business that such doubling has been done, and it is made possible in this instance by the fact that each novel has many scenes laid in the Soudan. Many hundreds of extras will be employed in each picture for the battle scenes.

The Feature Film Corporation, of which Mr. Jose is the managing director, has made arrangements with Pathe for the production of a twelve-chapter serial picture. Carroll Fleming, formerly stage director for the Shuberts at the Hippodrome and a master at obtaining big effects, has been engaged to direct this serial, which will be under the personal supervision of Mr. Jose.

The Feature Film Corporation is now conducting negotiations for the building of its own studio, and plans a considerable extension of its activities.

William C. Dowlan is directing the production of another Universal one-reel drama entitled, "Sixty, Sixteen and Twenty-three." Gloria Fonda appears opposite Dowlan in this picture with Earl Page in the heavy role.

"THE VOICE OF THE WILDERNESS" (101 Bison).

J. J. Franz and his company of 101 Bison players has completed the production of Ben Cohn's three reel story of the West, "The Voice of the Wilderness." Sherman Bainbridge, Edythe Sterling and Rex de Rosselli appear in the leading roles.

NEW KLEINE MANAGER AT KANSAS CITY.

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City, where he will assume management of the Kleine branch in that city. Mr. Edmunds is one of the oldest known film salesmen in the business. He has been associated with Mr. Kleine more or less since 1908, at which time he was manager of the Kleine office at Winnipeg, Canada.

"THE COQUETTE'S AWAKENING" (Selig).

"The Coquette's Awakening" is a Selig two-reel drama from the pen of Will M. Hough, featuring Kathlyn Williams, supported by a noteworthy cast.

The flirt lives only to play the game of love for the delight of the gamble. Ralph Warner, who loves the flirt, is informed by her that she has merely tolerated him for the enjoyment of the game. Ralph then tells the flirt that he is going to end it all that night, but she laughs heartily and tells him that she has heard that story before.

The flirt falls asleep and dreams that Ralph is to take his life before 10 o'clock. Overcome with remorse the flirt beseeches Father Time to turn back the clock so that she may save Ralph. Father Time takes her through the Garden of Love and shows her many examples of the loves of men and women and how Time destroys the unworthy and helps the worthy. The days of Antony and Cleopatra; of Romeo and Juliet are recalled. Father Time ends by stating that unless the flirt is true to the man who loves her. Time will see that she is punished. The flirt awakens and meets Ralph, who has returned for his gloves which he has forgotten. She informs him that she regrets her action and that she dearly loves him.

Scene from "The Coquette's Awakening" (Selig).

This beautiful production gives Kathlyn Williams many opportunities for unusual characterization in the role of the flirt. It is a photoplay that carries "the different story" and one that will prove a distinct acquisition to any exhibitor's program. It is released through General Film Company on Monday, December 13th.

"TWO HEARTS AND A THIEF" (Beauty).

An American "Beauty" comedy that bristles with humorous situation and incidents is "Two Hearts and A Thief," in which Neva Gerber and Frank Borzage play the leading roles, and which will be released on the Mutual Program December 18th.

The fun hinges around the Cupid darts that fly between the leading characters in spite of the objections of the parents, Mr. and Mrs. Winters, humorously enacted by Lucille Ward and Rae Berger. Of course, romance is triumphant, but before

Scene from "Two Hearts and a Thief" (Beauty).

the victory is gained, there is a laughable mixup of letters—one addressed to some stockbrokers and the other addressed by Jack to his sweetheart. Father Winters is of the opinion that financial ruin stares him in the face. It develops that a certain stock which has taken an unexpected slump was not purchased for Winters by his brokers, because of the fact that Jack had got the letters mixed. So Father is saved from bankruptcy and, in gratitude, consents to the marriage.

Winsome little Miss Gerber skips cleverly through the comedy and her vivacious versatility adds much to the fun of the picture.

"THE GIRL AND THE GAME" (Signal).

Helen Holmes, the heroine in "The Girl and The Game," performs some feats of daring in the forthcoming screen novel that have not been equaled by any other leading woman.

The accompanying picture shows Miss Holmes in a rescue scene which is typical of the thrill and "punch" in the Signal production. When this scene was taken the train was moving down hill at a speed of 35 miles an hour. A slip of the arm or an error of judgment on the part of either possibly would have meant serious injury or maybe death for both.

Taking the chances Miss Holmes does is a serious business. In "The Girl and The Game" the action is continuously thrilling

Scene from "The Girl and the Game" (Signal).

and the heroine in imminent peril time after time, but like a regular heroine Miss Holmes manages to escape, although there is none of the mollycoddle in her efforts to do so. The speed with which the trains move and the constant peril in the path of a giant locomotive is incentive enough for everyone working in "The Girl and The Game" to be constantly on the alert and none is more watchful than Miss Holmes. To see her on the screen one would think she never gave the surrounding dangers a passing thought. The first release of "The Girl and The Game" will be December 27.

BARSKY GOES WITH FORD EXPEDITION.

Irving J. Barsky, who has been occupying the position of director of publicity for the Associated Film Sales Corporation, was picked as a suitable person to represent his firm and several newspapers on the famous Ford Peace Expedition. He sailed on the Oscar II at 2 o'clock Saturday from Hoboken. The Associated is to be congratulated on its pick, as there is no doubt in the minds of those that know Barsky that he will produce the best possible results for them, if there are any results to be got at all. Mr. Barsky will take moving pictures of the expedition as well as stills, and will write articles which will be syndicated to newspapers by a firm specially incorporated for that purpose.

Mr. Barsky, although still a young man, is an old man in the film business. He has occupied every position from prop boy to director, and from reel boy to manager of exchanges. He should be a much wiser man when he returns from this famous expedition. We all wish him the best of luck.

"THE SOLUTION OF THE MYSTERY" (Flying A).

Mystery—deep and dark and dangerous—abounds in this newest of two-reel "Flying A" dramas, the title of which is "The Solution of the Mystery."

There is a mysterious screen that moves about apparently unaided. There is a mysterious arm which strikes a mysterious blow with a mysterious knife. There is a mysterious disappearance, a mysterious dead man and mysterious events too numerous to mention. In fact the picture reeks with mystery.

The stars are Vivian Rich and Alfred Vosburgh. Miss Rich, as Bessie Mitchell, is kidnapped after she has refused to marry

Scene from "The Solution of the Mystery" (Flying A).

James Willard (Roy Stewart). Her sweetheart, Franklyn Davis (Alfred Vosburgh) apparently has disappeared from the face of the globe. The flashing of sunlight on a mirror reveals his whereabouts, however, and he is rescued from the clutches of a band of crooks. He makes short work of finding Bessie. The villains get their just deserts. The chain of mysteries is solved, and all ends happily.

"The Solution of the Mystery" is a cleverly enacted piece to be released December 13th. Miss Rich and Mr. Vosburgh are to be complimented upon their excellent acting in this picture. Both the parts assigned them call for artistic portrayal and both the young favorites respond.

The element of mystery is the outstanding feature of the picture, and a number of incidents of exceptionally difficult photography add to the merit of the piece.

JACK PICKFORD IN "THE MAKING OF CROOKS."

Jack Pickford, the versatile young actor, will make his initial appearance in Selig productions in the forthcoming feature production, "The Making of Crooks," to be released through General Film Service on Monday, December 27. In "The Making of Crooks," which is a very unusual story, Mr. Pickford assumes the role of an unscrupulous pool shark who, through the instigations of the "pool room ring," entices the rising generation into ways that are dark and tricks that are vain. Mr. Pickford is supported by an all star cast of players and there are many exciting situations in this drama. The play teaches a good moral lesson. Parents are urged to escort their boys to the theaters showing "The Making of Crooks." Too many parents, neglectful of their boys, permit them to frequent disreputable pool rooms and then cannot understand why the boys develop into crooks. The acting of Jack Pickford will prove a revelation to motion picture critics. "The Making of Crooks" is one of the strongest productions ever scheduled for release by the Selig Company.

"THE BECKONING FLAME" (Kay Bee).

The recent story, told in connection with the East Indian troubles, how the Nizamate of Hyderabad was made a dependency of the British crown as the result of a romance between the English resident and the Nizam's sister, is closely approached by C. Gardner Sullivan in "The Beckoning Flame," which Thomas H. Ince has just sent East for presentation under the Triangle aegis. Those who have seen it in private view say it is a vivid and colorful romance of old India. The

Scene from "The Beckoning Flame" (Kay-Bee).

leading figures are a British Army officer, played by Henry Woodruff, and an East Indian Princess, played by Tsuru Aoki. In the play the girl is affianced and wedded to a potentate whom she hates. He subsequently dies of heart failure during the wedding feast and, according to the Hindu laws, her fate as a widow is immolation on the husband's funeral pyre. From this awful death the officer rescues her and takes her to another part of India. Later his English fiancee comes out, and at the same time the officials of the native state discover the whereabouts of the officer and the Ranee. Having lost the white man's love and believing immolation to be the only means of averting from him the consequences of his kidnapping of her, the little Ranee kills herself in the fire that completely destroys the bungalow. The rite of suttee was abolished in India about ninety years ago, which fixes the date of the story early in the last century. Tsuru Aoki, the leading woman, is a find of Thomas H. Ince. She was born in Japan, but has had her bringing up and University education in the United States.

GOOD PROSPECTS FOR SELIG-TRIBUNE NEWS WEEKLY.

The Selig-Tribune, the new animated news film to be released starting the first of the year by the Selig Polyscope Company in conjunction with the Chicago Tribune, will carry the slogan of "The World's Greatest News Film." The Chicago Tribune's corps of cameramen and special correspondents located in all parts of the world were long since advised to film the most extraordinary motion pictures possible, and these wonderful films have been arriving in Chicago daily. A corps of expert editors have been installed at the Selig studios, Chicago, who are preparing the initial numbers of the Selig-Tribune for exploitation. A number of interested innovations will be introduced in the Selig-Tribune and no time nor expense will be spared to make the new news reel, to be released every Monday and Thursday, the very last word in timeliness and interest.

GOLD KING SCREEN COMPANY ENLARGING PLANT.

The fast growing demand for "Gold King Screens" and their increasing popularity among exhibitors all over the country have compelled the Gold King Screen Co. of Altus, Okla., to seek additional factory space for the manufacture of their screens. In addition to the three buildings already occupied by this enterprising concern, President S. H. Jones has just leased another two-story brick building fifty by one hundred and fifty feet to relieve the congested condition in the balance of the plant.

NEW CANADA OFFICE FOR KLEINE-EDISON.

Productions of the Kleine-Edison Feature Service will have another outlet in Canada beside the office now located at Toronto when a new branch is opened at Montreal. Canada has taken extremely well to the Kleine-Edison output, as practically all of the better class theaters throughout the Dominion are now using the K-E Service.

"SINS OF GREAT CITIES" (Gt. Northern).

On about the 20th of this month the Great Northern Film Company will release the next Polar Bear feature entitled "Sins of Great Cities." This is an enthralling problem play, featuring the distinguished and internationally famous actress, Miss Ebba Thomsen.

After her father's sudden death Dorothy Reynolds finds a temporary home with her friends, Paul and Irene Walter.

Scene from "Sins of Great Cities" (Great Northern).

"Monty" Sullivan, an adventurer and proprietor of the ill-famed "Red Mouse," represents himself to her as a former business friend of her father, and arranges to have his manager offer Dorothy an engagement at the "Red Mouse," which she, much to her distaste, accepts. In order to ensnare her he soon proposes marriage to her. One of Sullivan's butlers, garbed as a minister, officiates at the mock-marriage, which takes place at Sullivan's home. Dorothy discovers the plot, and at once returns to her friends, through whom she obtains an engagement at the Casino theater. After a successful debut she becomes acquainted with Judge Walcott, who falls in love with her, and after a short while he proposes to her. Sullivan, who has not lost track of his intended victim, threatens to denounce her as his former mistress unless she leaves Walcott. Paul, learning of this, shoots Sullivan, who sends for Dorothy and Walcott and with his last breath brands her. Walcott thrusts her aside, but her grief soon turns into happiness when Walcott learns the truth, whereupon he and Dorothy face a happy future.

EAGLE FILM TO PRODUCE "PIRATES OF THE SKY."

The photoplay rights to "The Pirates of the Sky," Stephen Gaillard's novel of adventure which was published serially in a score of daily papers in the United States and which has since enjoyed phenomenal sale in book form, have been purchased by the Eagle Film Manufacturing and Producing Company of Chicago. Under the contract with Rand McNally & Company, the publishers of the book, work of producing the six reels into which the story has been condensed will be begun at once under the general direction of William J. Dunn, general manager of the Eagle Company.

Irene Tams probably will play the role of Princess Theodora, who is the chief character in the story. The book is said to lend itself readily to photodramatization and a thrilling scenario has been written by B. C. Boyle, for twenty years managing editor of the Louisville Post, and now publicity manager for the Rand McNally Company.

In order that the six-reel feature may be developed under the most advantageous circumstances, work on the Eagle company's studio at Jacksonville, Fla., is being rushed and the members of the company will be transferred to the southern city in about two weeks. President A. S. Roe is now on the ground in person, overseeing the various details and hurrying the work, which is in charge of A. H. Kelly, general superintendent of the company.

OTIS B. THAYER IN NEW YORK.

Otis B. Thayer, who has been making pictures for the Associated Program in his Garden of the Gods studio, has just arrived in this glorious city to look over the field of new stars, as well as to recuperate from his long stay in the wild and woolly West. He has brought with him two of the forthcoming releases of the Associated Program featuring the pre-eminent actress, Gertrude Bondhill. Mr. Thayer also is looking for some novel scenarios which he will use in his future releases that will be released on the Program as Big "A" Features.

NOTES OF THE TRADE

The policy of the Gaumont Company to use a new star in each production has brought to the studios either at Flushing, N. Y., or Jacksonville, Fla., in recent weeks Miss Francine Larrimore, Miss Grace Valentine, Miss Alice Dovey, Mr. and Mrs. Tom Waters—to say nothing of "Stuffy" Davis, who appeared with them—Harry Vokes, Miss Dorothy Rogers, Miss Eleanor Fairbanks, Miss Cissy Fitzgerald, Robert T. Haines, Hal Forde, Malcolm William and Miss Stella Hammerstein.

* * *

"The Girl with the Big Voice" is the latest recruit to the photoplays. Miss Marjorie Lake, who has been heard in vaudeville for the past three years, and who has just concluded an engagement on the Orpheum circuit, joined the forces of the Universal Film Manufacturing Company at Universal City for the past week, where she has been cast as a member of Joseph De Grasse's company.

* * *

Miss Stella Hammerstein, daughter of Oscar Hammerstein, the grand opera impresario, has gone to Jacksonville, Fla., to appear in a Gaumont production, "The Ace of Death." This photodrama is a multiple-reel Rialto Star Feature on the Mutual Program, and will be released on the Mutual Program late in December.

* * *

A bit of broken glass plays an important part in "The Solution of the Mystery," the American (Mutual) drama recently produced by Reaves Eason for the Mutual Program. David (Alfred Vosburg), uses it to flash a signal from the room where he is kept a prisoner, by the aid of the sunlight, into the room of Mitchell (Charles Newton) the graft investigator. The device is quite novel, used in a picture and is most effective.

* * *

Director Matt Moore of the Imp-Universal, has just completed a cute little comedy in which he starred with Jane Gail, called "The Little Lady Across the Way." It is refreshingly different from the general run of comedies, and is unique in many ways.

* * *

So great has been the demand for Miss Cissy Fitzgerald's work after exhibitors and motion picture patrons saw her in "A Corner in Cats" and "Zablitzky's Waterloo" that she has been engaged by the Gaumont Company to star in four more Casino Star Comedies on the Mutual Program. The first of these, "The Widow Wins," is now being filmed at the Flushing studios. It will be released Nov. 28. Two weeks later Miss Fitzgerald will be seen on the screen in "Curing Cissy," the second of the four she is doing under Edwin Middleton's direction.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—The University theater, located at 931 West Jefferson street, has been leased by E. O. Hudson.

OAKLAND, CAL.—The old structure on the site of the new T. & D. theater has been razed and work on the new building started. The T. & D. theater will be of fireproof construction and cost when completed about $150,000.

OAKLAND, CAL.—S. Range, of Portland, Ore., is now conducting the Claremont theater.

HARTFORD, CONN.—G. P. Siegel has leased the Princess theater on Birch street. It is being devoted to the exhibit of high-grade pictures.

NEW HAVEN, CONN.—A new moving picture and vaudeville theater has been opened by the Gordon Brothers Amusement Company.

WASHINGTON, D. C.—Rialto Building Company is planning the erection of a $150,000 theater building.

SARASOTA, FLA.—B. D. Robinson, Garysburg, N. C., has awarded the contract for the construction of a commodious theater and business building on Main street. The structure will cover an area 100 by 105 feet and have seating capacity for 800 persons. The entrance to the lobby will be through the stores. Cost, approximately $20,000.

CHAMPAIGN, ILL.—Stock company, represented by Thomas Wilson, 53 North Market street, is considering plans for a two-story moving picture theater, to cost $100,000.

ATTICA, IND.—A new pipe organ has been installed in the Arcade theater, conducted by Paul Williamson.

CLINTON, IND.—The Grand theater, which was recently taken over by A. A. Lewellyn and J. W. Davis, has been thoroughly renovated.

GREENFIELD, IND.—Stevens & Darnell have built an addition to the Riley theater. The seating capacity will accommodate 400 persons.

INDIANAPOLIS, IND.—The Michigan theater, located at the corner of Michigan street and Jefferson avenue, is now being conducted by E. P. Hunter.

KOKOMO, IND.—The seating capacity of the Colonial theater has been increased. Fifty additional chairs have been added.

SOUTH BEND, IND.—Frank Chapman has purchased the interest of C. C. Trump and Patrick Clifford in the Colonial theater.

LAWRENCE, KAN.—The Palace theater is now being conducted by John Adams.

TOPEKA, KAN.—The interior of the Hip theater has been redecorated.

WICHITA, KAN.—The Maple theater has been remodeled.

BALTIMORE, MD.—Harrison L. Stires, 3405 Elgin avenue, is having plans prepared for moving picture theater to be erected at the corner of North avenue and Rosedale street, 50 by 122 feet; fireproof; concrete and slag roof; steam heat; cost $18,000.

PITTSFIELD, MASS.—John Whistler is considering plans for an addition to his Lyric theater.

ESCANABA, MICH.—The Bijou Amusement Company, of Chicago, has leased the Bijou theater here.

FENTON, MICH.—A new modern moving picture theater has been opened here by W. H. Arthur.

FLINT, MICH.—Lester E. Matt has opened a new moving picture theater, the Strand. It has seating capacity for 560 persons.

SAGINAW, MICH.—C. A. Hoffman will shortly construct a commodious moving picture theater with seating capacity for 1,200 persons. It will be known as the Palace.

MORRIS, MINN.—B. J. Taylor, 367 Prosper avenue, St. Paul, Minn., is preparing plans for a moving picture theater, 25 by 100 feet, to be erected in this city in the near future.

KIRKSVILLE, MO.—V. Miller is planning to erect an opera house here.

MARSHALL, MO.—A new moving picture theater has been opened here by M. Nelson.

NEW YORK, N. Y.—Concourse Estates, Irving Judis, president, 7 East 42d street, are planning to erect a one-story moving picture theater, 103 by 158 feet.

ROCHESTER, N. Y.—It is reported that George Simpson and others have formed a company to build in the spring a commodious fireproof theater and store building, to cost $1,000,000.

CONNEAUT, O.—H. T. Culp is having plans prepared for a one-story moving picture theater, 50 by 100 feet, to cost $20,000.

HOPEWELL, VA.—E. J. Morrell plans to erect a modern moving picture theater in the spring.

BECKLEY, W. VA.—N. C. Duncan, proprietor of the Lyric theater, will erect an additional story to the building.

WHEELING, W. VA.—Royal Southern Amusement Company plans to erect a theater and dance hall, to cost about $50,000.

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Trade News of the Week

Gathered by Our Own Correspondents

New Theater in Maine

Old Town's Bijou, a Fine New Theater, Now Catering to City's Picture Patrons—O. B. Fernandez, Who Also Controls the New Central, Is the Proprietor—House Seats 675 Persons—Personnel of the Staff.

From John P. Flanagan, Maine Correspondent of Moving Picture World.

OLD TOWN, ME.—The new Bijou moving picture theater at Old Town, Me., opened during the past week, and the people of this city now have one of the finest motion picture houses in the State. O. B. Fernandez, the proprietor, is justly proud of his new establishment, which will accommodate 625 people, 475 on the main floor. The auditorium is 92 feet long and 36 feet wide at its broadest point. The ceiling, 29 feet and 9 inches above the floor, gives an effect of massiveness and also affords a fine view of the curtain. Overhanging the rear of the auditorium is a spacious and well arranged balcony, in a portion of which are located two of the latest model 6B Powers projectors, with Westinghouse motor generator sets. They are said to be the only machines of their model in the state.

The finest sign in the city, ordered long before the city took drastic action against overhead signs, has been received and if placed overhead would be a striking advertisement of the new theater. Owing to the order removing all overhead signs, it is impossible at present to install the glowing name plate on the new Bijou.

There is a most competent corps of assistants to look after the comfort and pleasure of the patrons of the new amusement place. George Rowe will be in charge of the door and Paul Carrow will be house manager and ticket seller. Harold Dorr will officiate at the piano, Clarence O'Brien, chief operator, Raymond Bartlett, assistant; Kenneth Mitchell, Maurice Dumond and Elden Dolan, ushers.

Mr. Fernandez now controls two Old Town theaters, the New Central and the Bijou. When outside capitalists took over the New Central a few years ago, Mr. Fernandez was engaged as the Old Town manager. Only recently, upon their desire to apply their activities elsewhere, these men disposed of their holdings to Mr. Fernandez, who thus became sole proprietor of the New Central and Bijou, in both of which he will continue to show the highest quality of motion picture plays.

NEW PORTLAND HOUSE BEGUN.

Contracts for the excavation and concrete work on the new theater to be built on Elm street, Portland, Me., by the Elm Theater Corporation, were closed last week in the office of Miller & Mayo, architects, the contracts being awarded to Percy H. Belyea. Work will begin at once on the excavation as well as on the foundation for the new structure. After the old Elm house had been partially razed, activities ceased there for a while, but it is now planned to push the work and make up for lost time.

The new theater is to be one of the finest of its size in New England and will be modern in every possible way. The lot on which the building is to be erected is but a few steps from Congress street, on Elm, and is one of the best sites for a theater that could be obtained. D. D. Leader, at one time manager of the Empire theater in Portland, will manage the new house when completed.

OWEN BUYS ORONO THEATER.

Frank A. Owen, for 30 years manager of the Bangor (Me.) Opera House, has taken over the Orono theater, which has lately been used as a moving picture house, with his son, David Owen. Mr. Owen, as manager of the Bangor Opera House, provided Bangor with its theatrical attractions, and he says he will conduct a first-class house in Orono, giving the people of that city an opportunity to witness the best that the big companies are producing.

The house has lately been managed by a Mr. Chase of Boston, under the name of the Orono Amusement Co. Both Mr. Owen and his son have been in Dover and Foxcroft much of the time since the Bangor Opera House fire, as managers of Central Hall, a motion picture theater, and their Bangor friends are pleased to know they will be near Bangor this winter.

The Palace theater, at Bangor, is showing a daily change of program, except that Friday's program is also shown Saturday. This is the only Bangor theater having such a frequent change. United and Universal service are used.

S. M. Moscow Visits.

S. M. Moscow, who has been for the past week at the United Film office in Bangor, Me., has returned to Boston, whence he will proceed to the New United Branch in Albany, N. Y. Mr. Moscow, as Proprietor Murphy's lieutenant, has general supervision under Mr. Murphy of the various United Film exchanges.

Searsport Theater Sold.

Union Hall theater, Searsport, Me., has been sold by Messrs. Green and Parker to A. P. Hopkins of the Cumberland County Electric Co. Mr. Hopkins is one of the pioneer exhibitors of Maine, having previously owned Emery Hall theater at Bucksport. United Film service is being used.

Chosen Pine Tree Items.

M. C. McMartin is to open a moving picture theater at Oakfield, in Aroostook county, Maine, within the next few weeks.

Thomas Willard of Van Buren, Me., proprietor of the Dreamland theater, has been using Universal service twice a week. He will shortly use the complete Universal program.

Manager Charles M. Stern of the Universal film at Bangor reports that the outlook for a good winter's business in northern Maine is excellent. The potato situation is much better than it was a year ago, and prosperity is on the way. Mr. Stern, who has just returned from Aroostook county, reports that there are six inches of snow on the ground.

E. J. Farrell Promoted

Boston Manager of General Film Is Appointed by President J. C. Berst, the District Manager for the Southern States—Succeeded by L. J. Hacking.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

BOSTON.—Edward J. Farrell, who has been the manager of the New England branch office of the General Film Company for the past year, has been appointed as the new district manager for the Southern States by President J. C. Berst.

Mr. Farrell is one of the most successful and efficient exchange managers in this territory. He has been connected with the General Film for a number of years and worked his way through the ranks to the position of manager.

The New England exhibitors have always boasted that their business dealings with Mr. Farrell were always pleasing and although they regret his departure for the South, nevertheless, they are elated over the fact that his ability has been recognized by this promotion.

Mr. Farrell has left to assume his new duties and will work his own original policies, which have proved so successful here. He will try to install the pay in advance system, which has been such a success here for the past year. Mr. Farrell was the originator of this system and it is one of the best innovations.

Mr. Farrell will be succeeded in the New England office by Lawrence J. Hacking, who has been his assistant for the past year. Jefferson Levine, who has been in charge of the New England feature department, has assumed the duties of assistant manager.

WALTHAM SUNDAY SHOWS.

Mayor Thomas F. Kearns, of Waltham, has announced that at the suggestion of a number of local ministers, he will refuse to grant any more permits to any of the four moving picture theaters in his city to conduct Sunday shows, until an agreement is reached between the ministers and theater managers. The ministers have complained that the Sunday night shows have not been conducted strictly in accordance with the law which requires such shows to be held for charitable purposes. The Mayor stated that he will arrange for a conference between the two factions.

School Neighborhood Hearing.

The Boston school committee has voted unanimously to oppose the granting of licenses for moving picture theaters in the immediate vicinity of school buildings. The stand is taken as the result of a protest made to the board by the Rev. Michael J. Cuddihy, of St. Margaret's Church, Dorchester, against a proposed theater near the Harbor View street school. A hearing on the petition of the owners of the theater for a license to give moving picture performances will be held before Mayor James M. Curley and the school committee has definitely decided to oppose its granting.

New World Film Assistant Manager.

Augustus Schaeffer has been appointed assistant manager of the New England office of the World Film Corporation, owing to the increasing business of the concern.

An Advertising Stunt.

A unique card reading "Mary Page," which was passed out at the third annual ball of the Motion Picture Exhibitors' League of Massachusetts attracted considerable attention. Investigation showed that "Mary Page" is the name of a new serial to be produced by the Essanay Company. The stunt was put across in good shape by Max Carmusin, who will handle the Essanay interests in New England.

NEW YORK MIDSTATE LETTER.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

TROY, N. Y.—Proctor's Griswold played "The Battle Cry of Peace" for three days to big business at 5 and 10 cents.

Alice Brady was the main attraction at Proctor's New theater for two days, Nov. 26 and 27, and she scored a big hit.

James Dolan of Albany is building a picture theater of 1,000 seats on Second street near Swan.

C. Charles is now in charge of the Rex exchange (Universal), Albany, N. Y.

Proctor's have booked "The Birth of a Nation" for one week each in Albany, Troy and Schenectady.

The Plaza theater, Troy, N. Y., is arranging for a run of "Damaged Goods."

The three-day run of "Alice in Wonderland" at Central School, Troy, N. Y., under the auspices of Parent Teachers' Assn., netted over $100.

Beman Park theater, Troy, N. Y., is now managed by McCarthy and Van Burgen.

Mr. Jermain is now in charge of Fox Film Office in Syracuse.

Films in Philadelphia Schools.

According to Dr. Garber, Superintendent of the Public Schools, the purchase of moving picture apparatus by the Home and School League of the Sheridan Public School, Ontario and G streets, will be followed by similar purchases in other schools. He thinks that moving pictures will replace the old lantern slides in helping to impress lectures on the minds of the pupils.

"There is no doubt that the moving picture in our school room will be the next step in education," said Dr. Garber. "The expense of the moving picture films has kept the board from officially endorsing them, but if the home and school leagues finance the work at the beginning, it may be that it could be taken under control by the board later."

Trenton Walkout Fails

Trenton, New Jersey, Picture Operators' Union Fails to Win Recognition from the Majority of Theaters—Only Five Out of Twenty-five Sign Agreement—Places of Strikers Quickly Filled.

Special to Moving Picture World from Philadelphia News Service.

TRENTON, N. J.—According to Charles Hildinger, proprietor of eight moving picture theaters situated in Trenton and vicinity, the recent walkout of moving picture operators caused little or no discomfort to exhibitors in Trenton. Word had been received of the intended strike and, when the operators left their booths, others on hand took their places. In no case was an exhibitor forced to discontinue his show for any length of time. Of the twenty-five owners of moving picture theaters only five have come to terms with the union. Milton Herschfield, owner, and Herman Wahn, manager of the State Street theater, are included among the five to affix their signatures to the terms demanded by the union.

Mr. Hildinger declared positively that he would not sign the agreement presented by the operators. He stated that his operators were receiving the money demanded in the agreement and were working under conditions satisfactory to themselves and therefore a further agreement was not required. He further asserted that only a small percentage of the operators in the city were affiliated with the union and that there was absolutely no shortage of good experienced operators of the type satisfactory to the exhibitor.

A compromise was effected between the union and the theater owners who signed the agreement, regarding the clause demanding recognition of the union. It was at first demanded that at each performance there be thrown upon the screen an announcement to the effect that the theater was employing a union operator. Owing to an agreement between the moving picture men and the curtain advertising companies such a situation would be impossible. The owners finally agreed to place a card bearing such an announcement in the fireproof booths.

WEST PHILADELPHIA HOUSE.

New Theater to Cost Over $200,000 Will Be Erected.

Harry J. Koehler has completed negotiations with Ida L. Sithen and F. G. Shisler for the purchase of the property at the southwest corner of Fifty-fifth and Woodland avenue. The lot is 60 feet on Woodland avenue by 140 feet on Fifty-fifth street and 60 feet on Saybrook avenue. On this site, which cost $35,000, Harry J. Koehler and others whose names are withheld, will build a modern theater to cost in the neighborhood of $175,000. The new theater will be the home of first-class vaudeville and moving pictures. Such a theater should prove a huge success in that neighborhood as many people from every section of West Philadelphia are within ten or fifteen minutes ride, due to the excellent car service offered on Woodland avenue.

FRANK FABEL BACK AT PLAZA.

Word comes from East Stroudsburg that Frank Fabel, former owner of the Plaza theater, will once more resume the active management of that theater. Complete details of the arrangement are not known, but it is thought that Raymond Milliman, who has been successfully managing the theater for the past several months, will be retained in the capacity of operator. It is thought more than likely that Mr. Fabel will institute a program containing both vaudeville and moving pictures at the same old admission price of ten cents.

A VERY PEEVED MAYOR.

The authorities of Corry, Pa., are greatly incensed at the manner in which they were hoodwinked by several moving picture exhibitors. It so happened that Harry W. Parker, manager of the Liberty; Joseph Shamburg, manager of the Amuseu, and C. N. Waters, manager of the Lyric, wished to run a Sunday performance. Realizing that there would be dire consequences it behooved the above mentioned gentlemen to think of some scheme whereby they would escape with the least possible punishment. The idea was finally conceived that they should have each other arrested. This they did and each one appeared before Alderman Porter to answer to the charge of operating their picture shows on Sunday. A fine of $4 and costs was imposed upon the exhibitors. Almost immediately Chief of Police Davis appeared upon the scene with warrants issued by Magistrate Shields, but nothing could be done as they had already answered to the charge. Mayor Patterson, of Corry, was so peeved with the exhibitors that he asked council to impose a fine of $100 for the operating of a moving picture show on Sunday.

Chosen News Items in and About Philadelphia.

The Royal Palace theater, 2716-18 Girard avenue, has been sold by Barrist & Company, for the Spier Brothers, to Benjamin Shindler, subject to a mortgage of $15,000. The property is assessed at $14,000.

Louis M. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, is preparing for a trip to Hot Springs, Arkansas. Mr. Swaab will be accompanied on the trip by William Sachsenmair, of the Interstate Film company. They expect to leave on the first of the new year and will be gone for three or four weeks.

J. J. McCartney, proprietor of the Richmond and Empire theaters, has recently had many improvements added to his houses, including the installation of much new equipment. New signs, lights, decorations and several improvements in service are among the new features and the projection departments of the theaters are greatly aided by the addition of several new 6B machines.

The Avoca theater, located at 1944-46-48 McKean street, was recently sold at auction for $11,000. It is a one-story brick structure with two adjoining lots.

Charles Fleig, well-known diamond

Magistrate Hogg Fines Another Exhibitor

Case in Philadelphia Similar to That of Manager Katz—Another Picture Man Has to Bear the Expense of an Appeal to Higher Court.

JAMES MULHERN, formerly manager of the Fifty-second Street theater, has appealed to the Court of Quarter Sessions from the judgment of Magistrate Hogg, who on November 26 imposed a fine of $25 and costs on Mulhern for alleged interference with Frank P. Brennan, an employe of the State Board of Censors, in the performance of his duties. Judge Davis granted the appeal, which will be heard before Judge Sulzberger in the near future.

Brennan alleged that Mulhern refused to allow him to enter the projecting booth at the theater or to stop the exhibition of pictures and remove the films from the booth so that Brennan could examine them. Mulhern said that the demand was unreasonable, as an audience was at the time watching a performance. He also declared that he was simply obeying the rules of the fire marshal in allowing no one but the licensed operator in the booth during an exhibition and refused to stop the show and remove the films for fear the audience would think there was a fire and become excited.

Manager William Katz, of the Stanley, 16th and Market streets, was recently relieved by Judge Sulzberger of a fine of $25 and costs imposed upon him by Magistrate Hogg for alleged interference with an employe of the State Board of Censors. The cases are identical. It seems that Magistrate Hogg doesn't mind being reversed by the superior courts. It also looks as though the censor didn't regard the law either.

The Fight Film Suit

Brief Filed in Supreme Court on Behalf of the Government Contends That Films Are Articles of Commerce and That Exclusion of the Willard-Johnson Films Is Legal—Case of Weber Against Freed.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—Assistant Attorney General Warren has filed a brief in the Supreme Court of the United States, on behalf of the Government, in the case of Weber against Freed, in which it is contended that as motion picture films are capable of sale and traffic, they are articles of commerce which Congress has the plenary power to exclude. The case is one testing the constitutionality of the prize fight film importation law of 1912.

The owners of the film showing the Willard-Johnson prize fight in Havana brought a bill in equity to enjoin the collector of customs at Newark, N. J., from excluding these films which the owners sought to import into the United States. In their bill, they seek to maintain the proposition that since they import the films merely for their own use for exhibition purposes and not for sale, the statute is an unconstitutional exercise of power by Congress and an unwarranted infringement on the state police power.

The government contends that even though the immediate purpose of the importer may have been to refrain from sale, the articles imported are still susceptible of sale and traffic, and the importer may change his mind after importation, and also they may be sold on involuntary legal process. Neither the purpose for which articles are imported or transported, nor the use to which they are to be put after transportation is, however, any test of the commercial character of the transaction. It is not what is done or is to be done with the films after they reach the United States, but it is the intrinsic nature of the article and the act of transporting or introducing them here from abroad for any purpose that brings them within the purview of the Commerce Clause.

H. HAYMAN TO OPEN EXCHANGE

H. Hayman, of the New Film Corporation, of New York, was a visitor in Washington last week, coming here for the purpose of arranging for an agency to handle the films of that company in this territory. The New Film Corporation, it is said, has secured a considerable number of films from the World Film Corporation and will also open offices in Philadelphia and Boston.

NEW WASHINGTON THEATER.

The Rialto Amusement Company, Incorporated, of Fairfax, Va., with a capital stock of $350,000, and a minimum of $100,000, has been granted a charter by the Virginia State Corporation Commission. The par value of the stock is $100. The president of the new corporation is Jerome H. Pennock, of Brooklyn, N. Y. Victor L. Abbey, of Washington, who is connected with the Mutual Film Corporation in the Mutual Masterpictures department, is named as secretary and treasurer. It is said that the new corporation proposes to erect a very elaborate and costly theater on Fourteenth street, near Columbia road, in the heart of the Mount Pleasant shopping section, Washington, D. C.

A. J. BACHRACH WITH V-L-S-E.

Alan J. Bachrach has resigned his position as traveling representative for the World Film Corporation and secured similar employment with the local office of the V-L-S-E. Mr. Bachrach started in with his new employers on November 28 and left immediately to cover the territory assigned to him. He is now among his old friends, the exhibitors of North Carolina. Mr. Bachrach is one of the most popular young film men in this section. His long experience as an exhibitor is proving very helpful to him as a film salesman.

Cosmos Theater Running Features.

The Cosmos theater, on Pennsylvania avenue, near Ninth street, Northwest, as an added attraction is running big features between the regular vaudeville entertainments, using Fox, V-L-S-E, Pathe, and other well-known photoplays. This is also in addition to the Pathe news and the comedies which it has been the practice of the management of using.

Papers to Run New Pathe Serial.

The Pathe exchange has arranged with the Washington Times and the Baltimore American for the publishing of the new serial, "The Red Circle," to commence on December 13, in connection with the campaign to give these films publicity. The serial is to run for fourteen weeks.

NOTED CHEMIST MAY MAKE RAW FILM IN AMERICA.

Polish Scientist Has Hard Time Getting Out of Germany.

Benno Borszowski, a Polish chemist of international repute, who is in the United States for the purpose of establishing factories which must be removed from European centers because of the war, spent a week recently in Baltimore looking over available sites. He declined to state whether or not the ground looked at would be suitable for his needs.

Mr. Borszowski is the inventor of a non-inflammable celluloid for the manufacture of motion picture films, of a process for color photography, and of artificial silk. The factory for the latter will be erected in Ohio where the necessary raw materials are available, but it is said that for the photographic materials a tidewater port is required.

He operated at the beginning of the war two great factories in Berlin, two in Paris, and one in London. All of these are now closed down. He predicts that at the conclusion of the war the United States will receive hundreds of manufacturing plants that were operated in the capitals of Europe before the outbreak of hostilities. This movement will be necessary because there will be a great scarcity of labor.

The chemist was marooned in Berlin for many months and was required to report to German officials daily. Because of his international reputation, although a native of Poland, he was not confined in a retention camp. He at last secured permission from the German government to come to the United States after proving that his services were desired in this country by a group of capitalists interested in his silk-producing invention and upon the promise that he would not discuss the conditions now prevailing in Germany, or disclose any of the information thereon obtained by him during his long residence in that country. He had also to promise that he would not return to Germany until after the war.

The British Government, it is said, recently granted a permit to Mr. Borszkowski for the trans-shipment of the models of his apparatus from Rotterdam to the United States. He had taken them from Berlin to that place and there was informed that owing to the provisions of the British Order in Council which prevented the movement of goods of German or Austrian origin he would be unable to take them on shipboard without express provision of the British Foreign Office. Negotiations were immediately entered into upon his arrival in the United States. It was then found that he must also secure similar permission from the Russian Government.

Those to whom he has explained his inventions for the production of photographic materials are of the opinion that these will serve to revolutionize the industry and actual demonstrations are being awaited with considerable interest.

Baltimore Operators Amplify Organization

Arrange to Have Office Force Always on Duty at Union Headquarters—Will Be Able to Send Out Supply Men at Moment's Notice.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

BALTIMORE, MD.—A new policy has been introduced by the Baltimore Motion Picture Operators' organization, it having been decided by the officers of the union that in future there will be an office force always on duty at its headquarters in the Gayety Building. The union will then be in a position to render any service operators may require. Thus, if an operator in any of the motion picture houses should suddenly become ill, or meet with an accident, the headquarters force will immediately furnish a substitute. This new policy has already been put into effect and has been found very efficient. The innovation was made through the efforts of National Vice-President Oscar Scheck with the assistance of G. Kingston Howard, president of the Baltimore organization, and other members of the local body.

It is reported that the union has pretty generally won out in its recent undertaking looking to the adoption of a new agreement between the operators and the exhibitors, which contemplated an increase in pay of $2 per week and some few changes in working conditions.

PATHE OFFICE MOVES.

The Baltimore local branch of the Washington, D. C., Pathe office, has been moved from 28 West Lexington street to larger quarters at 418 East Baltimore street. Here three rooms are being occupied. The additional space will allow of the storage here of posters and other advertising matter and will greatly facilitate the business done with exhibitors in this section. H. E. Reddish looks after the business of the Baltimore office.

CONTRACT FOR NEW THEATERS.

Plans have been filed in the office of the building inspector for a one-story motion picture theater to be erected at 902 and 904 South Luzerne street. According to these plans, the new building will be of brick and will measure about 45 feet by 70 feet by 24 feet. A contract has already been awarded for the construction work.

Sparklin & Childs have recently completed plans for the motion picture theater to be erected at 404 and 406 North Howard street, and a number of general contracting concerns have been invited to submit estimates for the construction work. The building is to be one story in height and be of brick and stucco. It will be 37 feet wide and 121 feet in depth. It will be owned and operated by the Howard Amusement Company.

John H. Kelly has been awarded a contract for the erection of a one-story motion picture theater at 902 and 904 South Luzerne avenue, Baltimore, to be operated by the Linwood Amusement Company. The theater will be about 45 feet wide and 70 feet deep.

A new motion picture theater, with a seating capacity of about five hundred, will be opened in the very near future in Towson, Md.

The Gordon Realty Company, it is announced, will erect a motion picture theater on the southeast corner of Baltimore and Catherine streets. The theater, which has been designed by H. C. Aiken, will be of brick about 88 feet wide and 118 feet in depth, and will cost approximately $12,000. The building will be one story in height and have four stores on the ground floor.

After something of a wrangle between the First and Second Branches of the City Council, the Committee on Police and Jail has finally approved the ordinance authorizing the Howard Amusement Company to establish a moving picture theater at 404 and 406 North Howard street, and the ordinance, already passed by the Second Branch, has been advanced to the third reading calendar.

The two branches were practically deadlocked over the measure. The Second Branch passed it after having taken it away from the committee at a previous session of the Council.

NEW FACES AT MUTUAL BRANCH.

The local Mutual forces have been increased recently by the addition of Owen D. Weems and Edward R. Price. John A. Cunningham, manager of this office, has just announced that Mr. Price will hereafter act as assistant manager and will have charge of the regular service as well as of the booking of Mutual Masterpictures. Mr. Weems will take charge of the booking in this territory of "The Girl and the Game," the new series of pictures to be put out by the Mutual company. Both Mr. Price and Mr. Weems are well known locally and each has a wide experience in the motion picture business.

BALTIMORE FILM RELEASED.

Baltimore, Md.—The first Baltimore-made photoplay, "Love and Cannon Balls," produced by the National Film Company, of this city, was released on November 29. The picture is a comedy and was made by Al Ray, a former director of Pathe. Mr. Ray appears in the leading role in the picture with Marie Hart. All of the other players are Baltimoreans.

BALTIMORE SEES POE PICTURE.

A preliminary showing of the Essanay six-reel photoplay, "The Raven," was given here recently for the benefit of the exhibitors of Baltimore by Frank B. Spurrier, of Washington, D. C., manager of the V-L-S-E, Inc., office in that city, at the Wilson theater through the courtesy of its manager, Guy L. Wonders.

NORTH CAROLINA TRADE LETTER.

Wilmington (N. C.) Theater Notes.

CARL B. REHDER, who was formerly advertising manager for Deluca Bros., former owners of the Grand and Victoria theaters in Wilmington, N. C., is now acting in a similar capacity for Howard & Wells, who have recently taken over the Grand and Victoria. He will also handle the advertising of the Bijou and Royal theaters for that concern, succeeding Julius P. Taylor, who has become the manager of the latter named house.

The general offices of the Howard & Wells enterprises and Bijou Amusement company in Wilmington have been moved to commodious quarters on the second floor of the Royal Theater building. The move was made necessary by an extension of the latter concern's activities. D. M. Bain, publicity and office manager of the company, will be in charge.

A ticket booth and an automatic ticket vending machine, similar to that now in place at the Royal theater, in Wilmington, has been placed in operation at the Bijou theater and a similar installation will take place at the Grand theater in the very near future.

MANAGER LOGAN PROMISES KIDDIES A XMAS TREE.

Poor Children of Atlanta to Have Good Christmas Time at the Georgian.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—Manager R. H. Logan, of the Georgian theater, realizing there are many poor and needy children in Atlanta, has determined they all shall have a fine old fashioned Christmas this year. He has made arrangements to give in the Georgian theater on Sunday, December 26th, a big performance for the poor children of Atlanta. There will be a Christmas tree and gifts for all—the kind of gifts that will be of service—woolen sweaters, caps, shoes, mittens and other articles of wear to keep them warm and comfortable. Mr. Logan has arranged a system whereby he will be able to reach every child who is needy, through several charitable organizations.

IRVING CUMMINGS IN ATLANTA.

Irving Cummings, the star of the recent serial "Diamond from the Sky," appeared this week at the Palace theater, in Macon, Ga., and the Strand theater in Atlanta, in person. He told of many interesting incidents in connection with the taking of motion pictures

FIRE SUIT AGAINST MUTUAL.

Gordon Adams, twenty-three years of age, through his attorney Saturday morning filed suit in the Fulton County Superior Court against the Mutual Film Corporation, for $10,000 for alleged injuries sustained in jumping from a window on the second floor when the film concern was destroyed by fire on October 16, last. Adams alleges he sustained a concussion of the spine.

A CHANGE IN MANAGEMENT.

Gayety tinctured with a bit of sadness marked the gathering of motion picture men last Tuesday evening in the office of the George Kleine Company, 71 Walton St.

There was a hearty welcome for the new manager of the Atlanta branch, B. F. Hardcastle, and a regretful parting with the man he succeeds, Ben F. Simpson, who for two years has managed the Kleine interests in Atlanta, and proved to be one of the most popular moving picture exchange men ever serving in Atlanta. Mr. Simpson has since left for New York, where he will continue in the show business. Mr. Hardcastle will prove a worthy successor to Mr. Simoson,

MANAGER'S BIRTHDAY DINNER.

Friends of Ralph de Bruler, manager of the Strand theater, were entertained Tuesday night at a dinner at the de Bruler home, 88 Lucile avenue. The occasion was Mr. de Bruler's fortieth birthday, and the dinner was a surprise arranged for her husband by Mrs. de Bruler. The table was charmingly decorated and the dinner itself was a feast.

A BENEFIT AT THE GRAND.

A benefit moving picture performance was given at the Grand theater Sunday under the auspices of the Georgia war relief committee for France and her allies. Children were in charge of the ushering. Dr. F. E. May, executive secretary of the Georgia war relief committee, arranged for Pathe war pictures, which were among the best ever seen in Atlanta. Dr. May also had several pictures direct from France and Belgium taken on battlefields and of actual battles. The benefit was a success financially.

"Nation" Film at the Atlanta.

"The Birth of a Nation" was shown at the Atlanta theater on December 6. It comes to Atlanta without any marks of the censor as far as known, and will without doubt draw the largest audience of any picture ever shown in this city.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

Rothapfel, Nearing Home, Reaches Pittsburgh.

PITTSBURGH, PA.—One of the most enthusiastic meetings of exhibitors and film exchange men ever held in Pittsburgh took place on Wednesday evening, Nov. 24, at the Fort Pitt Hotel, under the auspices of the Mutual Film Corporation, of which Walter Kinson is the Pittsburgh manager. S. L. Rothapfel was the guest of honor and delivered a most interesting lecture to the Pittsburgh film men.

After Mr. Rothapfel's lecture he answered all manner of questions asked of him by the local exhibitors.

Pittsburgh May Get League Convention Next Year.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, attended a meeting of the Pittsburgh Screen Club Sunday, Nov. 28, and in a speech he said that Pittsburgh has excellent prospects of getting the next national convention of the Exhibitors League of America. Mr. Herrington stated that the Chamber of Commerce has arranged to send a representative to the meeting of the executive committee of the league in Chicago during the last week in this month, with inducements enough to get the convention for the Smoky City. The Chamber of Commerce offers Exposition hall free of charge, decorate and light the building and provide autos for tours of the city for visiting delegates.

Pittsburgh is conceded by many as having many claims for recognition at the hands of the organization as it is one of the leading film centers of the United States and is the "home town" of Mr. Irwin, of the V-L-S-E; Lewis Selznick, of the World, and R. M. Rowland, of the Metro.

Screen Club Will Elect Officers Dec. 12.

The Pittsburgh Screen Club held a meeting Sunday, Nov. 28, in the Olympic theater, Fifth avenue, at which the officers for the ensuing year were to be elected, but owing to the small attendance it was deemed expedient to defer the election to Sunday, Dec. 12, in the same place. Each member present was appointed a committee of one to secure a large attendance on that date.

President Kester presided at this meeting and in an address stated the objects of the gathering and asked for suggestions as to future activities of the club.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, was present. He suggested that an address by a man prominent in the industry would prove a strong attraction and mentioned W. Stephen Bush, of the MOVING PICTURE WORLD of New York, as one of the most desirable men for the purpose. Mr. Parke stated that he is a warm personal friend of Mr. Bush and that he would get in communication with him with the object of getting him here on Dec. 12.

M. H. Berman Made a Manager.

M. H. Berman, road man for the Metro pictures service, working out of the Pittsburgh office, has been chosen as manager of the Kansas City branch of the Metro. He left last Thursday night for his new field of activities and immediately took charge of the office upon his arrival in Kansas City.

Mr. Berman has been in the moving picture game only seven months, but in that time has made much progress. He was first with the World and for the past two months with the Metro. His success as a manager is predicted by all who know him.

Highland Film Company Directors Named

Cincinnati Picture Producing Concern Completes Its Organization—Will Now Begin the Making of Offerings.

By Kenneth C. Crain, Cincinnati Correspondent Moving Picture World.

CINCINNATI, O.—The completed organization of the Highland Film Co., which was incorporated some time ago for the purpose of operating a producing moving-picture studio in or near Cincinnati, was accomplished last week, the board of directors of the company being announced as follows: United States Sub-Treasurer Arthur Espy, John W. Peck, D. J. Reinhart, Thomas Ford, J. J. Winn, T. M. Flannigan and F. B. Bishop. The company is about ready to begin producing, according to Director Ford. It will use on all of its films a striking and attractive trademark, featuring the figure of a Highlander and the word "Cincinnati," thus giving the Queen City nation-wide publicity. Financial details are now out of the way, enabling the company's executives to concentrate on the important work of preparing for actual production of films.

L. LIBSON IS VICE-PRESIDENT.

Advices from Denver, Colo., whither I. Libson went a few weeks ago in charge of various matters connected with the acquisition on the Tabor Grand Opera House, indicate that the deal went through as intimated some time ago in these columns. A new company, to be known as the Denver Amusement Co., of which Mr. Libson is vice-president, will control the theater hereafter, in its career as a moving-picture house in the exhibition of the Harris-Schubert attractions. John P. Harris, of Pittsburgh, is president of the company, and B. L. Heigingsfeld, of Cincinnati, is secretary and treasurer, while Lee Schubert, George B. Cox and Joseph Rhinock, big figures in the film world, are of course interested in the company, as it is organized for the purpose of operating a house in their string.

LET CHILD SING—IS FINED.

John W. Popp, one of the proprietors of the Main photoplay house, got "in bad" with the municipal authorities last week, without the slightest intention of doing so. The trouble arose when he permitted an infant prodigy of six to sing in the theater one evening, at her mother's request, according to Mr. Popp. The juvenile singer was not only not a regular professional performer, it appeared, but was brought to the theater for the occasion by her mother. Notwithstanding these facts, however, the municipal court imposed a fine of $5 and costs, due time being allowed to take the case up on appeal, which it is understood will be done.

HITE BUILDING A BUSINESS.

Arrangements for the Triangle Film productions are rapidly being closed by leading houses everywhere, Manager C. C. Hite devoting much time to personal work in placing the program advantageously. He returned triumphant last week from a trip to Indianapolis, where the Triangle service will be used by E. G. Sourbier, while Louis Chakeres, of the Majestic Amusement Co., of Springfield, O., is one of the more important Ohio exhibitors to join the Triangle fold. The Plaza, of Norwood, Ohio, one of the most popular of the several big suburban houses in Cincinnati, will show Triangle releases every Sunday and Wednesday. The Plaza recently decided to eliminate vaudeville completely, and to devote its program entirely to first-class features, one each evening. Manager Hite is still engaged in negotiations for a Cincinnati downtown house for his program, and while it is rumored that the Walnut may be secured, nothing is yet in shape for a definite announcement in this connection.

THRIFT FILMS HERE.

The "Thrift Display" accompanied by moving pictures, which have been shown in most of the larger cities and towns of Ohio, as well as in other states, have arrived in Cincinnati. The exhibit, being shown under the auspices of the Y. M. C. A., includes three excellent reels, arranged by the American Institute of Banking. It is a campaign designed to educate the American people on the numerous advantages of thrift, and the high value of moving pictures for this as for other educational purposes was fully recognized. The pictures will be shown during the week at the various large manufacturing plants in the city, in order to get to the wage-earner directly.

New Massillon House Opened.

The Lincoln theater, the newest and prettiest house in Massillon, O., was opened last week, with Helen Ware in "The Price" as the opening attraction, coupled with the Pathe News Weekly. Manager F. C. Kelly also had special music for the opening, and was much pleased with the success of the affair.

New Youngstown Theater Company.

The Morgan Grand Amusement Co. has been organized at Youngstown, O., by H. F. Shaughnessy, Daniel Robins and others for the purpose of opening a picture theater. The company has a capital stock of $10,000.

To Build in East Liverpool.

The East Liverpool Photoplay Co., of East Liverpool, O., will construct a moving picture theater in that city, according to its present plan. The company was recently incorporated with a capital stock of $10,000 by Sherman T. Martin, John A. Medcalf, Frank Demetros, Victor Biddle and Lee Von Filburg.

Fined for Crowded Aisles.

An excess of good business resulted in a fine of $25 and costs for Victor L. Schram, manager of the Grand theater, of Canton, O., last week. He pleaded guilty to the charge of permitting the aisles of his house to be crowded, stating that the difficulty had occurred without his knowledge, as he always endeavored to keep the passageways clear. The court stated that the case was instituted for the purpose rather of serving as a general warning to exhibitors than with any intention of selecting the Grand as the only house violating the ordinance on the subject of crowding.

TENNESSEE TRADE LETTER.

By J. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

Triangle at Popular Prices in Chattanooga.

THE Bijou theater, of Chattanooga, is now showing the Triangle program at popular prices and is doing a nice business with this high class film service. Matinee prices all over the house are 15 cents, while night prices for the lower floor, which is reserved, are 25 cents. Balcony prices at night are 15 cents, while the special colored balcony is sold at 10 cents a seat. Children under six years of age, accompanied by parents, are admitted free of charge.

Free Concert on New Organ.

On Sunday afternoon, November 28, Prof. Emerson gave a free organ recital on the Vartola Grand at the Bijou theater, Chattanooga, and the public was invited to attend. This instrument cost $5,000 and has attracted a great deal of attention. Previous to brightening of the screen for the pictures at regular performances a thirty-minute organ recital is indulged in. The regular plays at the theater consist of four separate pictures and take about two and one-half hours to run off. None of the theaters are showing regular pictures on Sunday afternoon or night at this time, awaiting the outcome of the test case which was recently filed.

Clarksville Opera House Sold.

The site of the old Elder Opera House, at Clarksville, Tenn., has been sold to the Robinson-McGill Carriage Company, of Nashville. The opera house, which was formerly used for moving pictures at times, was one of the buildings destroyed along with the old Lillian theater, in a big fire last December. The Lillian was recently rebuilt on far more handsome lines, but the city will remain without a regular opera house for the time being.

Fox Films Please the Lillian Patrons.

The Lillian theater, of Clarksville, Ky., recently showed the big Fox production, "Sin," in which Theda Bara and William E. Shay take the principal parts. This picture is one of the best seen in Clarksville for some time, and played to good houses. The management has booked another Fox picture in which Miss Bara takes the leading role in the production "A Fool There Was." Bernard Gooch, a talented young pianist of Hopkinsville, Ky., recently gave a piano solo at the theater as an added attraction, while "Jim the Penman," in which Harold Lockwood and John Mason take the leading parts, was shown.

"Hearts Adrift" Draws Again.

Mary Pickford, in her old success "Hearts Adrift," recently "appeared" again at the New Majestic No. 1, of Memphis, Tenn., to large and admiring crowds. This picture is interesting from start to finish, and has always been a good drawing card at the moving picture theaters. Miss Marguerite Clarke, in the five-reel Paramount production, "Still Water," was another picture which went well at the theater. Miss Pickford and Miss Clarke are two of the greatest favorites in Memphis.

The Lyric, of Lebanon, Tenn., recently exhibited the six-reel Fox feature, "The White Sister," in which Viola Allen takes the leading part. Many people had previously seen the book and the play, and were considerably interested in the film version.

The Majestic Amusement company, of Memphis, Tenn., has been showing a number of big productions at the three Majestic theaters. Majestic No. 1 recently exhibited Olga Petrova in the wonderful production, "My Madonna," which took extremely well. Hazel Dawn, in the Famous Players production, "The Masqueraders," was also shown at Old Majestic No. 1.

IN KENTUCKY.

At Pineville, Ky., the Lyric was recently sold by order of the court to satisfy a mortgage claim of $12,000. C. W. Metcalfe and A. R. Tinney purchased the property for $16,000. Mr. Tinney has taken over the active management of the theater, and has made arrangements with the General Film Co. for service. The serial picture "The Diamond from the Sky" will be continued. Arrangements have been made whereby one big feature will be shown each week.

NEW NEIGHBORHOOD THEATER IN LOUISVILLE.

Louisville.—Plans for the new picture theater to cost $25,000 and to be erected at Second and A streets, are rapidly developing and it is stated that the theater will be erected and in operation inside of ninety days. It is understood that a syndicate composed of Aaron Kohn, Walter I. Kohn and Col. J. J. Douglas are behind the movement. Max Simon is also named as being interested in the deal. This is the first Louisville theater to be erected in a strictly residential neighborhood. About two years ago there was a movement started to erect a picture house in the same neighborhood, but opposition was met with on the part of the residents. The tide has turned, however, and the same people who were formerly opposed to the theater are now in favor of it.

W. J. O'Connor in Town.

W. J. O'Connor, the special feature representative of the Mutual Film, was in Louisville last week calling on the local office and a number of the exhibitors.

Tom Trakas' New Theater Growing.

Tom Trakas, the young Greek who recently organized a concern to erect a new moving picture house at Thirty-eighth street and Broadway, is getting along nicely with his new building and has already contracted for two Power's 6B machines with the S. & P. Film & Supply Company.

Business Changes—Personal Notes, Etc.

J. N. Brewer, of Princeton, Ky., has purchased from Mrs. L. B. Shaw the Orion theater, which he sold to her three years ago. The building will be remodeled, rearranged, and a number of improvements made.

Otto Brown, manager of the Manring theater, of Middlesboro, Ky., is the very proud father of a new 9-pound boy which he is quoted as saying is the "prettiest thing in the world," and later declared to have said that the boy looked just like him. The jokers report that Mr. Brown will have the new arrival photographed and thrown on the screen at the Manring as an added attraction.

The St. Paul public schools, at Greensburg, Ind., have made arrangements whereby 250 pupils of the upper grades will spend an hour each Monday afternoon at one of the local motion picture theaters. At these shows pictures will be exhibited of travel, geography and history. Trustee L. D. Jewett, one of the oldest teachers in the district, endorses the idea as a practical forward movement.

A. E. Irons, of the Cincinnati Motion Picture Company, of Cincinnati, O., was recently in Madisonville, Ky., where he made some special pictures of local interest which were later shown at the Garrick theater to large audiences.

The Novelty Amusement Company, of Bardstown, Ky., has started showing pictures in Crystal Hall. During the opening week a "baby and home folks" show was given in which local pictures of residences and people were shown.

Col. M. G. Weisiger, proprietor of the Colonial, at Danville, Ky., recently closed his theater during the Ham-Ramsay revival meetings which were held in the city. The Colonel stated that he did not wish to place a stumbling block in the way of persons who should attend the meetings. During the interim several small improvements were made in the theater.

Charles Mize, of Somerset, Ky., is making arrangement to remodel the Dixie theater building. Mr. Mize expects to double the present seating capacity of the plant.

At Paintsville, Ky., a change has been made in the management of the Stafford, whereby H. M. Stafford has been succeeded by Everett Hitchcock.

New Kentucky Fire Law

State Fire Marshal C. C. Bosworth Has Prepared a New Fire Code Governing Places of Amusement—Copy Has Been Sent to the Local Exhibitors' League President Dittmar—Provisions of the New Code.

By G. C. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—C. C. Bosworth, the Kentucky State Fire Marshal, has the draft of a bill which will be introduced at the 1916 session of the Kentucky Legislature, convening in January, concerning fire protection in moving picture theaters throughout the state. A copy of the proposed requirements has been placed in the hands of Louis J. Dittmar, president of the Kentucky Branch No. 7 Moving Picture Exhibitors' League of America. Mr. Dittmar is also an officer in the Louisville Photoplay Association, and will probably discuss the measure before the local association, and call a meeting of the executive committee of the state organization to discuss the proposed requirements of the bill, which is favored by the fire underwriters. The bill will probably be a hardship on many of the smaller exhibitors out through the state, but is generally provided for by the larger exhibitors of Louisville.

1. All electrical devices, equipments and appliances shall be of the approved type and design and shall be installed in each case to conform to the National Electric Code.

2. All moving picture machine booths and lamp houses shall be of the standard make and kind and shall conform to the standard specifications as furnished by the state fire marshal's office.

3. After performances and before closing above places, main line or service switch shall be opened in order to prevent passage of current in buildings when closed. Deviation from this rule will be made upon application to the fire marshal in writing, who will make inspection of case in question and render decision regarding same.

4. All exit doors shall open out and be equipped on inside with quick opening latches. All exits from buildings shall be marked with red lights above doors and where exits lead to alleys, yards and enclosed places, a light shall be placed on outside of same, and all exit lights shall be kept burning during the hours of performances, both inside and outside of building.

5. Each moving picture theater, opera house and other places of amusement shall be equipped with chemical fire extinguishers, stand pipes and hose. Upon application, the fire marshal will furnish requirements to each building according to the class, kind and area to be protected from fire. Each moving picture booth shall have at least one fire extinguisher on the inside of same.

6. All heating appliances shall be installed in a safe manner. Stoves, furnaces, etc., shall be protected from the ceiling, floors and partitions by fire resisting materials leaving air space between fire protection appliances.

7. No chairs or other obstructions shall be allowed in aisles, passageways or exits during performances, and no persons shall be allowed to stand in aisles during same.

8. **Rubbish, trash, oily rags, etc., must** not be allowed to accumulate, and must be burnt or removed from buildings each day.

9. Where places of amusement are located on second floor of building, same shall be equipped with standard fire escape of the balcony and stairway type.

10. Under no circumstances allow smoking in places of amusement.

11. Where open cellars are located on sidewalk in front of any places of amusement, same shall be protected with wire netting on underneath side in order to prevent paper, trash, etc., from falling into cellar.

The fire marshals' office is ready to advise and assist in above matters.

GRIFFITH'S MOTHER ILL.

Mrs. Mary Oglesby Griffith, 86 years old, of Lagrange, Ky., mother of David W. Griffith, has been very ill for the past two weeks at her home, where she is suffering from an attack of pneumonia. Albert Griffith, who recently returned from London, where he is in charge of one of the booking offices for his brother, David W. Griffith, arrived in Lagrange last week. Another brother, William Griffith, and Miss Ruth Griffith, of California, a granddaughter, are at the bedside. Dave Griffith is receiving three or more wires a day keeping him posted on his mother's condition, and has arranged to leave California on a moment's notice if Mrs. Griffith shows a turn for the worse. Mrs. Griffith is a very prominent Kentucky woman and the Louisville newspapers are running daily bulletins regarding her condition.

PRESSY RECALLS EARLY DAYS.

Charles A. Pressy, head of the S. & P. Film & Supply Company, of Louisville, Ky., who is interested in a number of park concessions in addition to his film business, in a recent interview with the Louisville correspondent of the MOVING PICTURE WORLD, stated that he was probably one of the earliest moving picture men in the Kentucky district.

Mr. Pressy said that in 1898 he traveled through Ohio with a road show and an old style Edison gas outfit for projecting the pictures. A comedy known as "The Pillow Fight" was the best drawing card in his collection. Sometimes the gas would give out and the spectators would keep their seats while a cylinder was heated, and new gas made, probably on the stage in full view. A few years later Mr. Pressy built and sold a number of theaters in Texas from a speculative standpoint, and managed to clean up nicely. These theaters were at Brownsville, Corpus Christi, Beeville, and other points. A man died of heart failure in one of these theaters one night, but the house was so densely packed that the crowd held him up, thinking that he was intoxicated, for some time before the truth was known.

TRIANGLE PRICES COME DOWN.

Although the Triangle Program, being shown at the Walnut Street theater, of Louisvlle, is high class and is excellently produced, it is being demonstrated that Louisville people will not pay high prices to see moving pictures, and the management of the Walnut has reduced prices accordingly. Prices now at the theater are ten and twenty cents where they were formerly 15, 25 and 50 cents. With the reduction in prices the eighteen-piece orchestra has also been discontinued, and the theater is now using its $15,000 mechanical instrument. The theater continues to show fourten reels of film, however, and has arranged a schedule so that it is possible for the patron to look at a bulletin board in the lobby and tell just when to enter the theater in order to see any of the films which are being shown. Two large features and two comedies make up the bills.

World Film Men Visit.

Billy Ratz, general manager of the World Film Indianapolis office, and Robert Montgomery, of the company's New York office, were recently in Louisville where they conferred with one of the large local concerns.

Detroit Special Shows

City Recreation Commission Calls a Meeting of Film Men to Consider Plan to Have Specially Chosen Shows for Children on One or two Days a Week—Would Be Put on a Paying Basis.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—On Wednesday afternoon, Dec. 1, there was a conference held at the office of the City Recreation Commission, No. 818 New Farwell Building, Detroit, at which were present Ira W. Jayne, head of the commission, Mrs. R. H. Ashbaugh, of the Detroit Federation of Women's Clubs, and several other ladies interested in educational work, as well as George W. Trendle, representing the John H. Kunsky interests; A. J. Gilligham, of the General Film; G. J. Trask, of the Mutual; J. A. Fitzgerald, of the Metro; A. Arthur Caille, of the Majestic Theater; Jacob Smith, of the MOVING PICTURE WORLD, and a number of exhibitors.

The purpose of the conference is to work out some constructive plan to create greater interest in motion picture films that would be suitable for children and young boys and girls. In other words, it was the contention of the committee that it would be a splendid thing if every theater in Detroit could set aside one afternoon of each week—say Friday or Saturday—and give the children of Detroit humorous, instructive and films of educational nature. Just how this could be brought about was discussed pro and con. Mr. Jayne, in behalf of the Recreation Commission said: "We don't want you exhibitors to give the children anything for nothing. They can well afford to pay for whatever entertainment they get. What we want to do is to co-operate with the motion picture people and to see if we cannot get owners of theaters to show a class of film that will appeal especially to children—they need not be entirely of an educational nature—we don't mind if they are full of comedy, if they are clean and wholesome. We don't believe, however, that some of the big features and things that are understood by their parents and by grown people are suitable for children of tender years. We fully realize that the motion picture industry is a wonderful industry, and we do not want to do anything that will tear it down. It is too great a factor in life. But if this commission can do anything to help the children it wants to do it."

Messrs. Caille, Gilligham, Treedle and Trask gave their views, and it was decided to hold another meeting on Monday, Dec. 13, and to go into the matter further. Meanwhile both sides were urged to give the plan careful thought.

UNION PUTS LIMIT ON LOADS.

Five Reels Counted Enough for a Boy—Union Progress.

When the question of agreement between the union motion picture operators and the theater owners of Detroit came up recently the operators did not ask for any increase in wages, but they did ask that the managers be more considerate of the boys in regard to carrying film. The agreement is that the boys should carry five films, and the union has asked that they do not be requested to carry more. It is also understood that the operators are not to carry any paper.

The Detroit Operators' Union is making favorable progress. It now has 95 members. There are about 140 theaters. The wage scale runs from $17.50 to $32. The union plans a big dinner and dance on Feb. 11, when it will celebrate its fifth year of existence. A meeting will be held on Dec. 15, at which time new officers will be elected. The union has permanent quarters in the Sun building. The union announces that all difficulty with the Northwestern theater, owned by Charles Seestedt, has been settled satisfactory to both parties.

RICHARD BRODERICK DIES.

Detroit moving picture men lost a friend and colleague Friday, Nov. 25, in the death of Richard Broderick, Detroit, which was caused by typhoid-pneumonia. Mr. Broderick was taken ill in Grand Rapids, where he went five weeks ago as assistant general manager of the A. J. Gillingham chain of theaters. His father and four sisters survive. Burial took place in Detroit.

FAILED TO NOTICE CLAUSE IN CONTRACT.

"The Birth of a Nation," which was advertised extensively in the Detroit papers as being booked for the Windsor theater, Windsor, Canada (across the river), has now been canceled for that playhouse by the producers, and it may be that the Basil Corporation, who contracted for the Canadian rights to this film, may lose that privilege.

Bert C. Whitney, proprietor of the Detroit opera house, who has the picture booked for two weeks in January, on seeing the Canadian advertisement, got in communication with New York and asked for protection. Upon investigation it was found that the Basil Corporation had neglected to regard a clause in the contract which specified that the entertainment should not be advertised in the United States by the Canadian promoters.

In addition to two weeks in January, Mr. Whitney is planning to show the film at the Opera House at the close of the present theatrical season and running it until the opening of the 1916-17 season, which would mean about 20 weeks in all. Before the film was canceled for the Windsor theater many prominent negroes in that Canadian village protested to the mayor against its being shown, claiming it was injustice to their race.

Begin on Ferry Field Theater.

In the presence of a throng of business men from the northwestern section of Detroit, ground was broken on Thursday, Dec. 2, for the new Ferry Field motion picture theater to be erected on Grand River avenue, just south of the East Grand Boulevard. A. Arthur Caille, president of the company, turned the sod and made an address. It is expected to have the theater completed about March 1. It will seat about 1,500. C. Howard Crane is the architect.

Mutual Local Manager Announces Big Films.

Michigan exhibitors will be interested to learn that starting soon the Mutual will have several big features as a part of the regular program. Manager Trask of the Detroit office was apprized of this fact when he made a recent trip to the New York headquarters of the company. "Mutual Masterpictures" are in great demand by leading exhibitors in all parts of the state. They are getting better each week.

New House Named the Rialto.

The Rialto is to be the name of the new theater to be erected by the Boulevard Theater company, J. C. Ritter, president, at Gratiot and Van Dyke avenues. It will seat 1,800 people. There will be seven seat 1,800 people.

A Theater Man's View of Censorship

John H. Kunsky Tells World Representative Why Self-Appointed Censors Are Not Able to Give the Best Service to the Community.

THERE has been considerable talk lately about censoring all theatrical entertainment in Detroit, which includes motion pictures. John H. Kunsky when seen by the WORLD representative and asked to express himself on censorship, remarked: "Yes, I am in favor of censorship to some extent. I believe that pictures bearing the approval of the National Board of Censorship should be allowed in theaters without having to be further censored. I do believe, however, that pictures not having the approval of the National Board should not be permitted. In my opinion a picture failing to have the National Board approval is either unfit for the public or is because the producer is afraid it will not pass the board. What the board says is good enough for me any time. I would like to see an ordinance passed in every city, and in fact by the state legislatures, giving free reign to the National Board when it somes to taking a stand on what or what not should be shown in motion picture theaters. Of course if such an ordinance or law cannot be passed, then I favor having the local police department censor pictures, the same as it used to.

"When we had police censorship a few years ago we had very little trouble, and if the public feels that it must have censorship, then I say, leave it up to the police department. I do not favor any member of the clergy or club women censoring pictures, because while their intentions may be all right, they have not had sufficient theatrical experience to know what the public should have. It is wrong to say that the public demands immoral or suggestive pictures, because they do not. Of course if the theater runs that class of film the public will go in large numbers, but they will go to see clean pictures also, as has been proven by the kind of attractions being shown at the Alhambra, Washington, Garden, Strand, Majestic and others."

"PEACE" FILM MAKES BIG HIT.

No picture ever brought to Detroit has been given more free newspaper publicity, more advertising and created more intense interest than "The Battle Cry of Peace," which opened to tremendous crowds at the Broadway-Strand theater on Sunday afternoon, Dec. 5, at 5.30. There was a performance at 2.30, but it was private and held under the auspices of the Aero Club of Detroit and the Detroit Athletic Club. There was present at this private showing prominent state and government officials and many of the most prominent men and women in Detroit and Michigan.

Previous to the opening day an aeroplane circled about the city and dropped "bombs" upon the city's homes, streets, parks and factories. On one side of the bomb was printed "Dropped from an aeroplane by the Aero Club of Michigan." The reverse side read: "This might have been a real bomb. PREPARE. 'The Battle Cry of Peace,' at the Broadway-Strand theater shows us what may happen to us if we don't prepare. The Aero Club of Michigan."

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

What Censors Want in Charlotte.

CHARLOTTE, MICH.—Club women are not going to be ugly about moving picture censorship, they say, because they realize exhibitors cater to public taste. But they do want children barred from films with certain themes. In return they will boost worthy attractions.

Lansing Considering Race Prejudice Measure.

The Lansing (Mich.) city council has before it an ordinance preventing race prejudice-provoking shows. It is aimed at "The Birth of a Nation."

Ishpeming Mayors Honored.

Seven boxes in the rear of the auditorium of the new Butler theater at Ishpeming, Mich., will be dedicated to the thirteen past mayors and the present executive. There will be two silver nameplates on each box. When not reserved the seats in these boxes will be sold at regular prices.

Battle Creek Mayor Warns Managers.

Warning has been given moving picture men in Battle Creek, Mich., by Mayor Marsh. Complaints of films led him to state: "I intend to give the owners of the theaters a friendly warning to watch their class of film plays more closely and not bring in anything objectionable. Then, if there are further complaints we may have to have a censor."

Expensive Accident.

An operator at the Bohm theater in Albion, Mich., dropped a hot carbon on a film and several hundred dollars' worth of damage was done, but no one was injured.

New Company Formed.

The Southern Michigan Amusement Co., Ltd., is the name of the new company incorporated this week. The articles filed show V. C. Decker, M. L. Decker, of Paw Paw, L. A. Packer, of Lawton, and Mrs. G. Metzger, of Kalamazoo, as subscribers to the stock. These people now successfully operate theaters in Paw Paw, Lawton and Decatur and have just purchased the Watervliet theater. Other theaters will be acquired from time to time in nearby towns.

Better pictures, better service for the patrons and much saving in cost of films for the owners will be the main result from this consolidation.

The officers of the new company are M. L. Decker, chairman; L. A. Packer, secretary and V. C. Decker, treasurer and manager.

Michigan Changes.

John Marsch, of Iron Mountain, will convert a building he owns into an opera house of 800 seating capacity.

Fred Lauster, of Ionia, has made preliminary moves for the construction, next spring, of an opera house seating 1,000 at that place.

J. Biersman and Hugh Gannon, of Grand Rapids have asked the city council at Holland for a permit to operate a moving picture theater in that city. They contemplate erecting a $9,000 house.

Edward Rice has sold his moving picture theater at Leslie to E. W. Van Meter.

Manager A. E. Deschamps, of the Grand at Lake Linden, has booked "The Rosary," "The Christian" and "The Melting Pot."

A. J. Gilligham, of the Gilligham & Smith enterprises, contemplates having a prize competition on motion picture scenarios for Grand Rapids people, producing a motion picture play with local players in the spring.

To Abolish Censor Board

Alderman Weisenburger, of Quincy, Illinois, Introduces Ordinance to Nullify Local Censorship in That City—Referred to Committee Made Up of City Council, Censors and Exhibitors—No Decision Yet.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

QUINCY, ILL.—Formal action toward the abolition of the Quincy board of censorship was taken when Alderman Weisenburger moved that an ordinance be drawn to nullify the work of that body. Controversy followed and it ended in the matter being referred to the Council, as a committee of the whole, the censorship board and the moving picture exhibitors.

All but one theater was represented at the Council meeting. William H. Sohn, of the Star and Belasco theaters, precipitated the fight when, as spokesman for the exhibitors, he protested against granting the board further powers which would work hardship on the theater men. He cited the message of the late Mayor Gaynor of New York as a reason why there should be no local censorship.

EXHIBITORS ANSWER CHARGES.

Come on the Carpet Before Civic Club and Tell About Shows.

Oak Park, Ill.—Atrocious singing and serial pictures between the acts at moving picture shows were things that were criticised by Miss Minnie Whitman at a session of the Suburban and Civics club in Oak Park. Two exhibitors, Manager Hodgson of the Oak Park theater and Manager McManus of the Southern theater, had agreed to "go on the carpet." Miss Whitman, who presented the case against the picture shows, outlined the following objections: (1) Children in groups without chaperonage; (2) sitting in dark room without supervision; (3) great harm in a series of pictures that have no special point to them, that children follow up just to see how they come out; (4) danger when a long piece of literature is illustrated, for then the child "knows it all" and doesn't want the bother of reading; and he seldom cares to see the same pictures twice; (5) substitution of mental excitement for physical.

Manager Hodgson of the Oak Park answered the first two objections. The Oak Park theater is doubly lighted throughout on that very account; also, close to 200 seats have been sacrificed in fitting the theater with 22-inch seats with large spaces between. He also declared real opera singers had been at his house and were not appreciated. Hodgson's standard is not to run anything he would not want his own girl to see.

A tribute to Manager Hodgson was paid by Manager McManus, who spoke of the cutting and rejecting the former had done to keep his program high class. McManus himself found that only about 15 per cent. of his patrons were children and fairy tales and the like must be run at special shows.

NEWSPAPER GIVES A LUNCHEON.

The Springfield News-Record gave a luncheon at the Illinois Hotel, in that city, for the moving picture theater managers of Springfield. The affair was significant of the cordial relation between the paper and the capital city exhibitors. The News was one of the first (probably the first) Illinois papers to foresee the possibilities of moving pictures and at an early day inaugurated a department devoted to the photoplay houses. It might be said that at a time when other newspapers were a trifle too partial to their "legitimate" theater advertisers, the News was friendly to the moving picture house.

The guests at the luncheon included James A. Ettinge, business manager of the News-Record; Sam Harris, manager of the Majestic theater; Benjamin Rovin, manager of the Amuse-U theater; H. O. Shaw, manager of the Vaudette theater; W. W. Watts, proprietor of the Gaiety and Vaudette theaters; A. Edw. Kunz, manager of the Grand theater; Mrs. A. J. Marshall, manager of the Empress theater; J. David Stern, editor of the News-Record; Fred T. Wilhite, advertising manager of the News-Record; Clarence C. Cheadle, managing editor of the News-Record; Harry T. Loper, manager of the Lyric theater; Isadore Burnstein, of Burnstein & Sheperd, managers of the Capitol and Family Circle theaters; H. Warrington Wills, dramatic editor of the News-Record; H. A. Shapiro, manager of the Chatterton opera house.

No Censorship in Alton.

A censorship ordinance was introduced before the Alton (Ill.) city council, due to the recent appearance there of "The Birth of a Nation." The board would like to have a final decision on all classes of amusement. The aldermen declined to pass the measure.

Censors Out for Vaudeville Only.

Club women in Dixon want to censor vaudeville shows, but do not believe moving picture shows need any regulation by them.

Chris. Taylor Gives Kiddies a Treat.

An annual Thanksgiving benefaction of Chris Taylor, proprietor of Dreamland theater at Kewanee, Ill., was to feed fifty poor youngsters of the city at a local cafe, then have them as guests at the afternoon show.

Manager Proud of New Organ.

Manager J. J. Reilly of the Princess theater at Alton, Ill., used a whole page of newspaper space to tell what his new Seeburg pipe organ would mean to his photoplay patrons.

Cecil Rollins Building Fine Home.

Cecil Rollins is an exhibitor at Neponset and Sheffield. He is building a $10,000 country home midway between the towns and with the use of an automobile will be able to watch all his interests. The house will have a water supply and electric lights.

Chosen Illinois Items.

"Cabiria" was sponsored at the Princess theater in Canton by the Canton Register, which has undertaken to bring some of the big films to that city. This film was the Thanksgiving Day attraction at the opera house in Flora, where 35 cents admission was charged.

The film "Silver Threads Among the Gold" seems to find its way into the hearts of people as readily as the enduring song from which it was adapted. The return dates by request in Illinois are above the average for a feature film.

Military youths in Illinois like the moving pictures. Manager Savage of the Temple at Alton had a special matinee of Lyman H. Howe's films for the cadets and faculty of the Western Military Academy. The Illinois Naval Reserves at Moline saw "Neal of the Navy," as guests of the Grand theater in Moline.

Walter T. P. Goshorn, who pleaded guilty to stealing a motion picture machine from M. A. Law, proprietor of the Orpheum theater in Mt. Carroll, Ill., received an indeterminate term in the reform school at St. Charles.

D. C. McClellan, formerly a Pekin exhibitor, is now assisting in the management of the New Palace theater at Luverne, Minn.

An Exchange Man's Map

Kansas City Mutual Manager Has Scheme to Show at a Glance Business Condition in All Corners of His Territory—Grade of Towns Noted—Mutual Business in Each—Routes Taken by Films.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—F. L. Kiltz, manager of the local Mutual exchange, has at last worked out a device he has been studying for many years, in the shape of a map indicating the location of exhibitors in his territory, and the business of his exchange with them. It is already proving its usefulness though it has not yet been fully developed.

The territory involved includes eastern Kansas and western Missouri. Mr. Kiltz had his first job finding maps of the two states that would answer his purpose. These discovered, he pasted them on a board, and framed them, and hung the result on the wall behind his desk.

On this map every town containing a picture show is marked with a circle. The interior of the circle is colored differently, according to the classification of the town, by population and number of houses; for instance, the small towns showing only two nights a week are colored light green; the red towns have more than 4,000 people; blue and red towns show every night. Thus, Mr. Kiltz knows at a glance the location, and the material facts, about every town having a show, whether it uses his service or not.

The towns where exhibitors take Mutual service are marked with large-headed pins, cloth covered, the heads being of different colors. White pins indicate exhibitors on circuits, regular accounts. Yellow pins indicate commercial accounts. Black pins indicate Masterpicture accounts. It is probable that pins of yet another color will be used, perhaps pink, to indicate serial accounts.

At a glance, therefore, Mr. Kiltz can observe the number and distribution of the accounts, and their location. But the idea is carried even further into full efficiency. Threads are run from Kansas City along the circuits of the regular accounts, to show the routes taken by the pictures. These threads run, now, only to and among the white pins, the pins representing regular accounts. There is no need for threads for the yellow and the black pins, since the films for these accounts are usually sent direct from the exchange, and returned directly. But in case there should be any routing of these classes, threads of a different color would be used—yellow for commercial accounts, black for Masterpictures.

It is obvious that the course of the white threads among the white pins is a great source of time-saving in the discovery of routing of pictures, and in the working out of routes, to secure the greatest efficiency of the work.

A notable feature of this map and its operation is that no account is taken, no signs are recorded, concerning the business or the exhibitors of competitors. In the use of a former map, Mr. Kiltz had indicated by different colored pins, the accounts of two or three of the leading companies. Now, however, he is considering the business as a problem only between his exchange and the exhibitor, and he eliminates any notion of trying to get business from somebody else, or of worrying about the increase in the other fellow's accounts.

The map has proved a valuable aid to the traveling men, and to others connected with the exchange. Everybody studies it, and contributes the information necessary to perfecting its use.

CHAMPIONS MOVING PICTURES.

Clair M. Patee, of Lawrence, Kan., the Stormy Petrel of the Censorship Service, unregrettable and unafraid, grinds his Gatling gun of vituperation and deadly invective without tiring and, to change and mix the metaphor yet again, pours the flood of his eloquence in an avalanche of vocabulary on the nub of the question. He has written many letters anent censorship and some of them have been replied to quite warmly. A recent response of his was published in the Daily Gazette of Lawrence, Kan., and it took nearly a full page, some of it in small type at that. The title of the letter is "The Censorship Bug," "which," he says, "has deposited its eggs of discord (presumptuous and unnecessary regulations) into the nest of nearly every industry and household of Kansas, and as Secretary of State J. T. Botkin says, 'It is regulation from the cradle to the grave.'" The letter strikes many responsive chords in Kansas, in many lines of business besides that of exhibiting moving pictures.

Clair M. Patee.

A LITTLE PICTURE WAR IN CLYDE, KANSAS.

Exhibitor L. W. Bloom Gives the Other Side of the Story.

To The Moving Picture World:

In your issue of November 13th, page 1342, an article headed "A Little Picture Show War in Clyde, Kan.," made statements that are misleading. Although the affair is small, yet you have given space to one side only, and as you know that there are always two sides to any question I would like to also volunteer a little information in order to keep the record straight. In the first place, I opened the show at Clyde by invitation from a large number of the leading citizens who wanted something else besides "junk" pictures. They had not been given a feature for several years, and as I could not get a building, I rented a tent. I gave them the same features which were run at Concordia, something that no other town its size in Kansas was getting. Then the rains fell, the floods came and we got to show about two nights per week. Before this, however, the other show, which the writer of the article failed to mention, was about broke, with the bank holding a mortgage.

I went to them and made them a fair offer, which would let them out financially. In the meantime a few others figured that they could squeeze Johnson out, which they did, and then came to me and make me buy and "clean up." Their "forced" price at first was $1,400 for no business and a show that would not invoice $250; their second offer was $1,200, and after they saw that I was not there to be robbed they began to seek ways and means of bolstering up their show. It should be explained here that the Collins & Johnson mentioned were the original owners of the show until the local syndicate forced Johnson out. As soon as the great trust secured possession for $600 they had an article published in a local paper telling how they were "home boys, making their money in Cylde and spending it there, and how I proposed taking all the money out of town and how mean I had been in trying to break up the fine show there," but, mind you, in twenty minutes after the sale of the show to them, regardless of their boosting "home products," they had sent no less than two envoys to me offering to sell as above. It did not work, and the general public know nothing of the underhanded means used. I simply went ahead and sawed wood. If money was lost or the show closed down, it was my business, and I dare say that, although the air dome had the bulk of the crowds until September, when a storm blew it down, yet no money was made in Clyde this summer by any one in the show business. After September I had nothing to do with the show, and even yet some of the boys there have secured a heavy winter tent and give productions.

During all the time I was in Clyde I never made a fight on the other show and simply gave the people Paramount, Pathe and Fox features and General film program. The attendance showed that the citizens of the community wanted good stuff and of course this forced the other show to bolster up their program and spend a lot of money getting a good program, and I am pleased to say that a new standard has been set in Clyde for pictures and if the Wonderland would still continue in business this standard will have to be upheld, else some one will enter there who will—in fact, it is believed that a new picture play house instead of a barn effect will be given Clyde before next summer rolls around. I entered the show business at Clyde to make money and not fuss like a child. It is purely a money proposition with me any place, and if it don't pay, there won't be any show. The above statements can be submitted to any citizen at Clyde not interested in the show business and they will be found to be correct as to the conditions on both sides, and in justice to myself and to Bert Auten, who was mentioned in the tirade of the 13th, I ask the same publicity. L. W. BLOOM.

CENSOR HAS EXHIBITOR FINED.

Atchison Manager Shows Film Not Yet Passed and Pays Fine.

Atchison, Kan.—The first prosecution in Kansas of an exhibitor charged with showing an uncensored film, was that of Herbert Welsh, at Atchison. The Rev. Festus Foster filed the information against Mr. Welsh, and the county attorney conducted the prosecution. He was found guilty, and was fined $25. Mr. Welsh was charged with showing "The Enemy of the Stork's Nest" before it had been censored. He claimed that he presumed it had passed the board. There wasn't much of a trial about the proceedings, though—Mr. Welsh admitted, in response to questions, that he had shown it, and Mr. Foster testified that the picture had not appeared before the board. Mr. Foster added that the picture probably would be passed if shown; but technically he insisted that Mr. Welsh was guilty of violating the law.

NEW ASSOCIATION SLIDES.

The Amusement Association of Kansas is sending to each member this week, a slide which indicates the purposes and position of the association. It is a dignified presentation of the business of moving pictures, and should enhance greatly the favor of the exhibitors who are associated in the organization. At the top of the slide is the reproduction of the design of the organization, a sunflower containing the title. Below are the words:

THIS THEATER IS A MEMBER OF THE AMUSEMENT ASSOCIATION OF KANSAS.

DECLARATION OF PRINCIPLES:

This association stands pledged and committed to a constant effort to improve and elevate the business of public amusement, to improve and upbuild the quality of public exhibitions given by the membership, and the places in which they are held or given.

Mutual Officials Visit.

J. J. Rotchford, special representative of Mutual Film, was in Kansas City last week on his way to the Coast. C. Paulson, auditor, arrived in Kansas City about the same time, after a route including Canada; he expects to be in New York for the holidays.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

Garrick Now Permanent Picture House.

THE Garrick theater, Sixth and Chestnut, was formally opened as an all-moving picture house on Sunday, November 28. The theater is under the management of the Cincinnati Amusement Company, who have taken an eight-year lease on the property. The syndicate controls four theaters in Pittsburgh, Pa., four in Cincinnati, and one in Denver, in addition to the St. Louis house. W. F. Jackson, who came on here from Cincinnati as manager of the Garrick, says he has been working day and night since his arrival attending to the innumerable details necessary in opening a big house like the Garrick. Mr. Jackson is a well-known theatrical man, who has lately cast his fortunes with moving pictures. He has had years of experience in managing legitimate houses. The Garrick was opened in 1904 with Chas. Richman and Ada Rehan in Shakespeare repertoire, but of late has played many motion picture feature programs.

Minusa Screen Business Good.

E. R. Anderson, of the Minusa Cine Products Company, says that all indications point to a revival of business for the coming fall and winter. The order books of the company show an unusually large amount of equipment shipped to theaters in all parts of the country in the last few weeks. Among some of the theaters to which new Minusa screens were shipped recently were the Strand, Marshallton, Ia.; the Coliseum, Seattle, Wash.; Sunbeam, Cleveland, Ohio; City Theater, Newark, N. J.; Odeon and Strand, Farrell, Pa.; New Fenway, Boston, Mass.; Colorado Springs, Colo.; Carson and Mack theaters, Jonesboro, Ark.; and the Temple theater, Toledo, Ohio. One order coming through the Picture Theater Equipment Co. of New York called for three screens for the biggest theaters in Hamilton, Ont., the Empire, the Queen and the Strand. Another order came from the Board of Health of Rosebud, Tex., for a screen that will be used for educational purposes. Another order came from Mr. Egbert O. Gregory, who is cashier of the National Bank of Edwards, N. Y., as well as a prominent motion picture exhibitor. The Minusa Cine Products have added to their office force, and otherwise show a healthy growth. Mr. Nat I. Brown, sales manager of the company, is absent on a business trip to Chicago in the interest of the corporation.

American Theater Sold.

John Michael, who has been operating the American theater at Twelfth and Barton streets, sold the property last week to John F. Brinkmeyer, who will open the theater again as soon as he has made some improvements on the place. The American was built about five years ago, and seats 700 persons. In the rear of the building is an electricity generating plant, and the auditorium has a width of 45 feet, with no posts intervening. Mr. Brinkmeyer paid about $20,000 for the property, and took a lease on an airdome adjoining the theater, which seats 1,200 persons, and has a very large and practical stage. Mr. Michael states that he is retiring from the picture business.

C. A. Maberry Opens the Delmar.

The Delmar theater, at Delmar and Kingshighway, opened on November 24th with an exclusive feature program, under the management of C. A. Maberry, who was in charge two years ago, when the house first opened. Since that time the theater has been under different managers, and last week was sold to Benjamin P. Stromberg, who has placed Mr. Maberry again in control of the place. The program is to be changed four times a week, with continuous performance on Sunday from 2 to 11 p. m.

Theater War Ends

Combination of Five Theaters in Indiana Harbor Closes a White Heat Show War That Has Cost Plenty of Money—Raise in Prices and Fewer Reels Now—A Businesslike Management and Policy.

Special to Moving Picture World from Indiana Trade News Service.

INDIANA HARBOR, IND.—The theater war in Indiana Harbor, where five picture and vaudeville houses, each within a stone's throw of the other, have fought for existence, was ended when all interests were merged into the hands of a combine, through the deal just closed. Julius Nassau, A. Engel and Nick Doicha purchased the Pictureland, Family, Liberty, Gem and Columbia theaters and will close all but two—the Family and the Columbia.

Paul Bumanovich of the Pictureland, A. Berkson of the Family, L. W. Sarica of the Liberty, Nick Doicha of the Gem, and the Rinpinger Brothers, of the Columbia, are the managers in the new deal. All of them have retired but Doicha, who entered the merger with Nassau and Engel.

Instead of seven reels for five cents, the public is now to pay ten and fifteen cents for its amusement. Vaudeville, which flourished at three of the houses, is to be discontinued. In other words, the business is to be placed on a paying basis.

The war, which has been at white heat for more than two months, is figured to have cost each of the five managers an average of $100.00 a week. They were giving patrons more and charging less than any theater in Indiana.

INDIANAPOLIS REGENT OPENS.

More Than 8,000 Visit the New Picture Theater on First Day.

The Regent theater opened to an attendance of more than 8,000 on the first day in Indianapolis. The house is owned by Bingham, Crose & Cohen. The newcomers were delighted with the interior design and decorations. The auditorium is lighted by indirect lighting fixtures, with white bowls suspended from the ceiling by chains. The auditorium is in tiffany effect with mahogany woodwork and seating throughout.

Special attention has been given to the lights and to the picture screen, which was designed to prevent the feeling of the spectator that the picture was framed in. Lights are placed behind the glass plates in the floor to mark the aisles when the lights are off and to serve as a guide for those who enter and leave while the pictures are being shown. The building is a brick, steel and reinforced concrete and fireproof throughout.

The house will be opened daily at ten A. M. and continue until 11 P. M. There are only a few houses in Indianapolis that are opened before noon.

CIRCLE THEATER DIRECTORS.

The Circle Theater articles of incorporation have been filed. The Indianapolis house is to seat 3,000. The capital stock is given as $25,000. The officers and directors are A. L. Block, president; Robert Lieber, vice-president; Ralph S. Norwood, secretary; Meyer Efroymson, treasurer; Morris Cohn, Denver; Colonel Albert J. Gillingham, Detroit; Isadore Feibleman, Indianapolis; A. L. Strauss and P. C. Rubush. A. J. Gilligham is owner of several large houses in Detroit and Grand Rapids.

NEW HOUSES IN MISHAWAKA.

Mishawaka, Indiana.—O. J. Lembrotte, of Crawfordsville, Ind., has taken a five-year lease of the old post office corner at Mishawaka, Ind. Mr. Lembrotte is the owner of a picture theater in Crawfordsville and expects to turn the old post office building into an up-to-date house with a seating capacity of 500 or more, modeled after the La Salle theater of South Bend. The house will include a balcony with a seating capacity of 200. It is the intention of Mr. Lembrotte to run only first-class pictures, at an admission of ten cents.

ENCROACHED ON STREET.

Dr. T. Armfield, who is building a new theater in Elwood, Ind., has been notified by the city authorities that the front extended 15 inches on to the city property. It was found that a number of other buildings on the street extended an equal distance on the city property and Dr. Armfield has proceeded with his work and has notified the city that if any steps are taken to stop him, he will file against the owners of every other building on the street that now extends over the city property line.

I. W. McMahan Started in Indiana.

I. W. McMahan, who with another Cincinnati man has just finished the Forest theater at Avondale, Ohio, at a cost of $60,000, is remembered in Lawrenceburg, Ind., as the first man to make a moving picture exhibition in that town. Mr. McMahan early moved to Cincinnati, where he has made a splendid success with the moving picture business.

New Gem Theater Company.

The Gem Theater Company, Indiana Harbor, capital $10,000, has been incorporated. The directors are Julius Nassau, N. T. Doicha and A. I. Engel.

Indiana Theater Changes and Business Items.

James E. Hankins and James E. Stewart have bought the theater at English, Ind., from N. E. Gobbel and Guy Longest.

John Day of Muncie, Ind., has leased the New Irvin theater, Winchester, Ind. The name has been changed to the Orpheum. Paramount pictures will be shown Monday and Thursday each week.

Charles Cummins has bought the Imp theater at Terre Haute from Arthur Collins and will re-open it under the name of the Palm theater. The interior of the house is being remodeled and redecorated and a new screen is being added. Once a week there will be a special feature film without any increase in price.

The Majestic theater, La Grange, Ind., is now charging ten cents for features.

Dana Hoch of Mulberry has bought 200 new chairs for his theater.

After showing "A Midnight Elopement" for one week, Manager Galligan of the Nelson theater at Logansport, Ind., received so many requests to show it again that the film will be repeated as a part of the Wednesday program until it is apparent people have lost interest in it.

Miss Addie Spangle will operate the new $5,000 pipe organ being installed at the Jefferson theater at Goshen, Ind.

The Lyric theater of Aurora, Ind., has turned over the house in the mornings to the Mothers' Club of Aurora, which is making an exhibit of cotton and silk quilts. This quilt show is a prize contest.

The New Lyric theater at Vevay, Ind., is giving a Saturday afternoon matinee from 2 to 4:30 for the special benefit of farmers who cannot be in town at night. The innovation is catching on.

Manager H. H. Hornbeck of the New Majestic theater, Monticello, Ind., is in receipt of a letter which he prizes very highly. It is signed a "Bunch of Enthusiastic Picture Lovers," and hasn't a knock in it from start to finish. In fact, every line is a boost.

Kenneth Piper, proprietor of the Tokio, Flora, Ind., has changed the policy of his house and is now using regular service exclusively, after having tried features. Flora, he says, does not want features.

Spokane Managers Agree to a Raise

Four Five-Cent Houses Sign Agreement to Charge Ten Cents on Sundays and Holidays—Lyric, Unique, Rex, Majestic, and Best Affected.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Managers of the four five-cent moving picture houses of the city signed an agreement during the week to charge 10 cents admission on Sundays and holidays and announce that this is being done as a stepping stone with a view to making the regular admission 10 cents continuously. The theaters participating are Lyric, Unique, Rex, Majestic and Best. They report that the Gem will also join forces, but it is an outlying picture house that does not affect the downtown business and might be considered a neighborhood or suburban picture show.

"We are obliged to make the raise in price," said J. W. Allender, "because of the increased cost of film service so that we can get a fair profit that will justify continuing business."

TRIANGLE FILMS COME.

Liberty Theater Asks 10 and 15 Cents, With Boxes at 25 and 30 Cents.

Spokane, Wash.—On Sunday, Nov. 21, the new Triangle pictures were presented, for the first time, in Spokane at the Liberty theater. The bill for the first three days of the week was "The Iron Strain" and "A Game Old Knight," while the last four days of the week were given to the presentation of "The Lamb" and "My Valet."

Double interest was manifested in the theater not only due to the change of film service, but also to the fact that Frank T. Bailey, who has been associated with the management of the Liberty theater for several months, has withdrawn from active connection with it, and will confine his activities to the management of the American theater in Butte, Mont. Ralph Ruffner assumed full control as manager of the local theater. Mr. Bailey retains his interests in the Liberty Amusement Company, which built the Liberty. The American, in Butte, is operated by the Montana Amusement Company, of which Mr. Bailey is general manager.

The new Triangle films proved an instantaneous hit at the Liberty and people were turned away Thanksgiving Day, according to Manager Ralph Ruffner, who announced that new house records are being set by these pictures.

Special house lighting effects were supplied by Manager Ruffner. Two Japanese maidens stepped in front of the plush curtains and struck Chinese gongs three times to announce the beginning of the program. The house grows dark, the curtains brush aside and the Triangle pictures are before the spectator.

The pictures were shown to Spokane spectators at only a slight change in the former Liberty prices. The matinee prices were increased from 10 cents to 15 cents for adults and the evening prices remained at 15 cents.

This meant only an increase of five cents on the matinee prices. The price for children remains at five cents and box seats were increased from 25 to 30 cents.

NEW COMMISSIONER OF PUBLIC AFFAIRS IN SPOKANE.

Edward W. Stutes, Outlines Censorship During Short Term.

Edward W. Stutes, of Spokane, Wash., recently elected short term commissioner by virtue of his succession to the chair of public affairs at the city hall, becomes the new watch-dog of Spokane's theatrical morals. He has just stepped into the shoes of Samuel Glasgow as official censor of all that is thrown upon the alabaster sheet or enacted in the footlights' glare.

Mr. Stutes prefaced his entrance into the shoes of arbiter with a statement that no alteration in censorial administration would be made during his incumbency. As for what may happen after the holidays, when Mr. Stutes in turn will yield to a commissioner yet undesignated, there is no way to guess.

The ruling of the national board of censorship have been the deciding element in all film difficulties during the Glasgow regime. This practice Mr. Stutes announces himself as prepared to continue.

The decision is of particular interest right now because of the presence among current releases of a number of films calculated to cause censorial sleepless nights. Probably the most important of them is the Thanhauser feature, "Inspiration," in which Audrey Munson, Panama-Pacific model, has been photographed without the slightest trace of clothing. This film, it has been announced, the national board has passed without a murmur. It is to be shown at the Class A.

THANKSGIVING WEEK PROGRAMS.

Spokane's picture houses were crowded to their capacity on Thanksgiving day when the different managers arranged special programs for their patrons, and after 3.30 o'clock in the afternoon standing room was at a premium at practically all the first-class theaters.

Marguerite Clark, in "Still Waters," and the Wallingford pictures filled the Clemmer theater all day.

Manager Lee S. Forbes reports that Geraldine O'Brien, in "His Wife," kept the Class A filled from 3.30 until closing time and many were unable to secure admission.

Charley Chaplin, in "Work," was enough to kep the Hippodrome filled without a holiday, and crowded houses were in evidence at night.

The Rex theater presented a new program, "The College Orphans," featuring Carter de Haven and Gloria Fonda, the Seattle film beauty, and played to good houses throughout the day.

Nance O'Neill, who appeared in "A Woman's Past" at the Casino theater, drew good houses, according to Manager Will T. Reed. At 9.30 at night people were still waiting for seats.

Chosen Short Items of Interest.

The Orpheum Photoplay Company of Couer d'Alene, Idaho, which is owned and managed by W. J. Makne and George Sutherland, has started with a portable outfit on a circuit taking in the country towns where it does not pay to run a moving picture show continuously.

Joseph P. Cotter, half owner of the Orpheum and the New Grand theaters, Baker, Oregon, spent several days in Spokane on business. He said: "Business has been good with us and especially so since about the first of August. We are now using the Paramount program at the Orpheum and the Metro pictures at the New Grand."

Because of the ingenuity he displayed in the design and construction of a motion picture camera, built while he was employed as a motion picture operator in a Coeur d'Alene, Idaho, theater, Friend F. Baker, a Spokane boy, is now employed by the Thomas Ince Production company at Santa Monica, Cal., as one of their high salaried motion picture photographers.

PRAIRIE STATES NEWS LETTER.

In Nebraska.

Special to Moving Picture World from Midwest News Service.

GRANT GARNER hs sold the Garnet theater at Blair to Bain & Kennedy, of Fremont, who have changed the name to the Empress.

Eugenie Upstill has opened the Palace theater at Long Pine.

W. L. Burton, of Weston, has purchased the Lyda theater at Giltner.

J. A. Bentley is now manager of the Ideal theater at Sidney.

"Nebraska and Omaha in Moving Pictures" were shown at the meeting of the Nebraska Farmers' Congress at Omaha.

The schools at Beatrice will purchase a moving picture machine.

Henry Rohlff opened the New Rohlff theater on Leavenworth street, in Omaha, on Sunday, November 28.

IN IOWA.

New Fort Dodge Theater.

J. B. Julius, Ed. Awe and William Johnson, of Fort Dodge, have purchased a site on North Ninth street, in Fort Dodge, for the erection of a new theater, to cost from $40,000 to $50,000.

Other Iowa Notes.

The Center Amusement Company of Sioux City has been incorporated, with capital stock of $5,000. Nate Block is president, George M. Marshall, vice-president, and Louise Will, secretary-treasurer.

Homer Boatright has purchased the moving picture theater at Tabor from C. E. Thompson.

W. L. Holtz will manage the Wonderland theater at Newell, which has been sold to the Newell Amusement Company by H. H. Ling.

Three towns, Clarinda, Red Oak and Creston, combined in a home-talent photoplay. It was shown at the Armory in Clarinda.

H. B. Moore and E. Seymones have purchased the Praha theater in the south end of Cedar Rapids from O. Harmon.

The Strand theater at Cedar Rapids had a "Kiddies' Night," when the entire balcony, boxes and loges were reserved for the youngsters, who were guests of the management.

"The Birth of a Nation" was at the Cecil theater, in Mason City, the week of December 6.

The World Film Corporation and Equitable services have been booked by the Garden theater at Iowa City.

The Royal Theater Company, which has leased a building at 310 Nebraska street, in Sioux City, plans to remodel it to install 500 seats.

Justice Saunders in "The Adventures of a Madcap" was featured by the Palace theater at Burlington for a special children's show.

DAKOTA NOTES.

L. S. Pearson has been making arrangements to open a moving picture theater at Utica, S. D.

George M. Johnson has opened a moving picture theater at Vienna, S. D.

A free moving picture show at the Grand theater played an important part in the booster day celebration at Mandan, N. D.

Salisbury's Wild Animal pictures were shown to the pupils of the Deadwood, S. D., schools at 5 and 10 cents.

The Lawton Opera House Company of Lawton, Ramsey County, N. D., has been incorporated, with $5,000 capital stock. The incorporators are Annie G. Kops, Mary E. Voboyda and E. G. Nicholson, all of Lawton.

D. K. Tomlinson and R. E. Wheeler, of Scotland, S. D., have purchased the Royal theater in Albert Lea, Minn., from W. H. Hodges.

Three reels of intimate views of Sioux Falls, S. D., did much to attract attention

and patronage to the Colonial theater in that city.

Hobo Day stunts at Brookings, S. D., were preserved on film and helped the Pleasant Hour theater's business for two days.

WISCONSIN STATE ITEMS.

Theater Changes—Brief Notes—Personals.

Special to Moving Picture World from Midwest News Service.

BARABOO, WIS.—Ringling's show is using photoplays. The new theater built at Baraboo by Al Ringling, of the famous circus brothers, will give Paramount features on Tuesday and Thursday, and Universal pictures on Monday, Wednesday, Friday and Saturday. There will be no Sunday shows.

The Board of Education at Two Rivers contemplates the purchase of a Simplex machine for use in the schools.

J. H. Jensen, formerly of Terre Haute, Ind., the new manager of the Savoy theater at Superior, gave away 1,000 carnations at the reopening.

Mr. and Mrs. F. A. Parsons, who purchased the R-K theater at Black River Falls from Rainey & Keefe, will rename it "The Parsons."

Frank and Herman Schlenk have purchased the Andrews Opera House at Bloomer, and after operating it this winter, will convert it into a business building.

I. N. Knutson has sold his moving picture show at Blair to Ivor Johnson.

Herman Lewis, of New York City, has leased the Grand opera house at Oshkosh for ten years. He will use moving pictures and theatrical attractions.

Manager McLaughlin of the Unique, at Rice Lake, has adopted the "country store" prize-giving plan.

The Majestic theater at La Crosse started the Triangle service November 29.

The Empire theater at Chippewa Falls was closed for four days to get a new dress.

The public schools at Lancaster have installed a moving picture machine.

The Grand theater at Superior announces a return booking of "The Birth of a Nation."

"The Melting Pot" and "The Rosary" were features run by the Majestic at La Crosse in an all-week benefit for the Y. W. C. A. home fund.

TRADE NOTES IN TEXAS.

The Peerless Feature Film Company of Dallas has discontinued business, the Alliance Company purchasing their stock of films, paper, etc. Manager H. T. Peebles, of the Peerless company, is now in the employ of the Mutual in the Houston-San Antonio territory.

The Mutual Dallas office is receiving a coat of paint outside and in and will soon put on a brighter appearance. The World representative had a little trouble threading his way among the "Fresh Paint" signs, but as no "whitewash" appeared, he presumes none is needed.

According to a letter received by the Alliance offices, the Orpheum, Enid, Okla., has passed from the management of Cummings & McNeill to Leeka & Leeka.

W. A. Jones, Isabel, Okla., is installing one of the latest 1916 model Motiographs, purchased from H. K. Barnett, Dallas.

A new suburban theater is being constructed by Charles Rick at Shreveport, La. Practically all his equipment has been purchased, including a Power's 6-B, bought from R. D. Thrash, Dallas.

Arnold Muldrow has put in a new Minusa screen in his Gem theater at Rosebud, Texas; and the Princess at Denton, owned by J. M. Vivian, has the same improvement.

Pocahontas, Ark., will have a new moving picture theater, work being now in progress. L. F. Boyett is the owner.

The Lyric, a 5-cent house at Hot Springs, Ark., closed its doors this week on account of poor business.

New Dallas Censor Law

Ordinance Recently Passed Provides for Censorship of All Amusement Resorts—Gives Liberal Authority to Primary Board and Permits Appeals from Its Decisions to a Higher Board.

By S. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—The city council at Dallas recently passed a censorship law that provides an entirely new method of dealing with all forms of public amusement.

Under the new law two or more censors are provided for, to be paid by the city. They will have liberal authority, but there will be a board of appeal consisting of seven persons, who will review decisions when requested to.

Although the ordinance legally went into effect some time ago, it is not actually in effect as the appointments of censors and appeal board have not been made. These are expected in the near future, being at present held up by the serious illness of a member of the council who was instrumental in the passage of the law.

Covers Commercialized Amusements.

The law covers all forms of "commercialized amusements" and will include legitimate theaters, vaudeville, dance halls, etc., as well as the moving picture exhibitions. It defines "commercialized amusements" as "all places and forms of amusement which are . . . for the purpose of profit."

Clauses in the law provide for the sanitary condition of buildings, safety, and general morale. Regular inspections are to be made and a general supervision had by the censors. Some notice is taken of the kind of patrons admitted, but it is presumed this will apply more to dances and cabarets.

The censor is required to give prompt approval or disapproval of any proposed performance, it not being necessary for him to have an actual view of the same. His decision is expected to be based on former reputation of the exhibition, advance notices or anything else that may bear on it. If he turns it down and appeal is taken the appeal board must view and pass on the protested performance within twenty-four hours and their decision is final.

Section seven of the ordinance is the only one which applies solely to moving picture exhibitions and it defines what shall not be shown, what is to be considered objectionable and how cuts may be allowed. The censor is permitted to prohibit the showing of any picture that "is calculated to corrupt the morals of youth, or is indecent, low, vulgar, or calculated to promote racial prejudice, or create disorder, or is reasonably calculated to cause a disturbance of the peace."

A censor may permit the showing of a picture of which he is doubtful, reserving his decision until after he has seen it. Also the board of appeals will, if possible, view the picture in advance, so as to cause as little delay as possible.

Twenty-four Hour Clause Criticised.

The twenty-four hour clause is the only one so far that is causing any dissatisfaction, and it seems to be likely to hit the exchange more than the exhibitor. Where a picture is booked for a run of several days or weeks this will make little difference, but where bookings are one-day affairs, the bearing will be great. If a picture is booked first-run and turned down by the censor, before an appeal can be taken and settled the picture will be miles away for its "second" and Mr. Exchangeman has lost the "first" entirely.

As a whole, however, the new law seems to be a reasonably good one, and if no graft creeps in, the censorship will work out to the advantage of all concerned, so far as local censorship can be of advantage. It is hardly likely that it will be long after the appointments are made before a test is had and that will be the best foundation for a final judgment.

WORLD MANAGERSHIP CHANGES

L. C. McHenry Succeeds W. M. Byrd as Head of the Texas Office.

A change has been made in the managership of the Texas offices of the World Film Corporation at Dallas, L. C. McHenry taking charge of this district, vice Wm. M. Byrd, resigned. The change was really decided upon and the transfer started in September, but was not officially effective until November 1, subsequent to a trip made to the general offices at New York by Mr. McHenry. He also visited the Chicago offices while away.

Mr. McHenry is an experienced film man, having been at the business for a number of years. His most recent work previous to this appointment was as traveler for the World organization in this district. Prior to that he carried "Cabiria" over Texas for the Raver interests. Mr. McHenry is a young man with a pleasing personality, with plenty of the "pep" necessary for the prosecution of his work here.

The Texas district of the World company now includes southern Oklahoma.

NEW HEAD FOR FOX IN TEXAS.

W. M. Byrd Takes Charge—Will Move to Larger Quarters.

W. M. Byrd, formerly manager of the World Film Corporation's Dallas office, has taken charge of the Fox interests in the same district. Messrs. S. G. Sladden and Sam Dembow of the general offices have been here for some time, reorganizing and renovating the local force, and upon their departure left Mr. Byrd as the Fox representative for the Southwest.

Mr. Byrd is well known to the film interests of this section, having held several responsible positions in the trade, and enjoying the reputation of being one of the good ones.

The Fox offices will move about December 10 to new quarters at 1907 Commerce street, where a large store building is being reconstructed for their occupancy. The new quarters will be large and elegant, quite in keeping with the Fox requirements.

ADVERTISING STUNTS.

The Amusu theater at Pine Bluff, Ark., advertised "Neal of the Navy" by parading the streets with a very clever battleship propelled by automobile power.

The Old Mill, Dallas, Tex., has inaugurated a special children's matinee for each Saturday, and although only a few weeks old, Miss Whitehead of the publicity department of the Hulsey Company, is authority for the statement that it promises splendid results. Chaperones are provided and such pictures as "Rumpelstiltskin" are run.

T. W. Plattenburg, of the Hippodrome, was host Thanksgiving morning at a special matinee of "The Battle Cry of Peace." His guests were the G. A. R., Confederate Veterans, Spanish War Veterans, High School Cadets, Boy Scouts, National Guard and other military and patriotic organizations. Something over a thousand turned out.

Battery A, Field Artillery, Texas National Guard, has two three-inch field pieces stationed in front of the Hippodrome, Dallas, during the showing of "The Battle Cry of Peace." The guns are attracting a good deal of attention, and members of the battery are ready to exhibit them at all times to the interested.

Film Row Grows

San Francisco Musical Instrument Company Moves in Among the Exchanges—Large Exhibiting Room for Convenience of All the Trade—Films Run to Music Acompaniment—Co-operation That Will Help Business.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO.—The American Photo Player Sales Company, for several years located at 130 Kearny street, San Francisco, has leased the entire upper floor of the Film Exchange building at Golden Gate avenue and Jones street, and will occupy the new quarters as soon as the necessary alterations and improvements can be made, which will probably be about the first of February. This concern, which devotes its attention almost exclusively to the manufacture of high-grade musical instruments for use in moving picture houses, is planning a number of interesting innovations for its new showrooms and its removal to Film Row is causing general satisfaction among exchange men.

One of the most interesting features in the new quarters is to be a model exhibiting room which will be open to all exchanges for the display of films. This will be of large size, with a throw of fifty-three feet, and will be handsomely furnished. Two instruments will be installed here, a large one and a small one, and when films are displayed to exhibitors fitting music will be rendered. For this service there will be no charge, the only expense to exchanges being those connected with the showing of the pictures. The manufacturing company expects to benefit materially by moving to the film exchange district and exchange men express the belief that they will also be benefited through being enabled to show their pictures under such advantageous conditions. The space taken over by the American Photo Player Sales Company covers more than 18,000 square feet, enabling it to make much more of a showing than is possible in the present quarters.

MOVCA FILM PRODUCER TO VISIT NEW YORK.

S. J. Sanguineti to Establish Branch Movca Office in the East.

S. J. Sanguineti, general manager of the Movca Film Service of San Francisco, will be in New York early in December to establish permanent headquarters for the sale of state rights, and also to arrange for the release of the moving cartoon productions in and around that city. He states that the reception by California audiences of the cartoon films made by this concern has been very flattering and this has caused the firm to make preparations to introduce the productions to Broadway.

The drawings are from the pens of H. M. Shields and J. C. Terry, prominent newspaper cartoonists, and they are seen at their best in this work. Twenty subjects have already been produced, which range from fanciful tales like the "Rooster's Nightmare" to pure caricature reels typified in "Charlie's Busted Romance."

"BATTLE CRY OF PEACE" CREATES A DEEP IMPRESSION.

The presentation of the "Battle Cry of Peace," at the Columbia theater, San Francisco's finest playhouse, under the supervision of the management of the Portola theater, is a distinct credit to the moving picture industry and has attracted unusual interest here. An especially attractive feature is the three-piece prologue stage set, made possible by the extensive stage facilities of this theater.

The first of these shows the horrors of war, the scene being a country town destroyed by shells. The scene is shown under a gray light, with passing clouds, lighting into day and again fading into night, followed by a fade-in scene of New York harbor with the Statue of Liberty and another of the American flag.

The program of musical numbers interpreted by Director Cellarious and twenty picked musicians is probably the most ambitious attempt along this line ever offered here, the musical score having been arranged by S. L. Rothapfel of New York.

The production is being shown to capacity houses and Mr. Roth of the Portola is now receiving many inquiries for bookings from outside cities. He will leave shortly for Los Angeles to arrange for an extended run in that city.

CRONE MAKES FLYING VISIT.

J. R. Crone, until recently manager of the San Francisco branch of the Mutual Film, but who is now in the producing end of the business at Los Angeles, was here for the Thanksgiving holidays, and after a short stay left for the Southern city by automobile.

"CLANSMAN" ENDS LONG RUN.

The engagement of the "Clansman" at the Savoy has been brought to a close, after a run of thirty weeks, which is a record for this territory. The last week was a very successful one, and the engagement could doubtless have been extended to advantage, but the production is now being booked for outside territory.

SUPPLY FIRM BRANCHES OUT.

G. A. Metcalfe, who conducts a large supply business on Golden Gate avenue, has returned from a visit to Los Angeles, where a location for a branch establishment was selected at 728 South Olive street. Fixtures have been installed and a stock will be sent there at an early date. The theater chair line of the Wisconsin Seating Company has been taken over by this house and the samples now on display at the Exposition will be moved to the local headquarters at the close of the fair.

San Francisco Brief Notes.

Marion H. Kohn, formerly engaged in the film exchange business in this city, is here from New York for a short visit on business and pleasure.

A. W. Goff, district manager for the V-L-S-E, Inc., is making a visit to the Los Angeles branch.

The Ocean View theater, formerly conducted by V. Preston, has been sold to F. Kuitzig, one of the pioneer exhibitors of the city.

E. J. Lipson, formerly of this city, but recently of Seattle, was here this week and has since departed for Los Angeles, where he is to have charge of the exchange to be opened by the Metro.

William Benard, for some time with the Fox Film, has accepted a position as road man for Metro out of this city.

John Ratto, an exhibitor of Jackson, Cal., was here this week to visit the Exposition before its close and to look over late releases.

C. H. Mehrten, treasurer of the Motion Picture Exhibitors' League of California, made a short trip recently to his former home in Tulare county, the great circus center.

The Golden Gate Film Exchange, Inc., has inaugurated a new series of releases consisting of scenic, educational and comedy subjects, two being put out each week. This concern has placed M. Jacobson on the road and this booker is making his initial trip to Eureka and Northern California.

H. Blumenthal, of this city, has left for South America, with a large collection of film, including "Ambition" and several round-up pictures.

K. Kanagawa, of the Fiji theater, Stockton, Cal., was a recent visitor here and made extensive bookings.

The Crystal theater at 515 Cortland avenue has been opened by Laurelle & Hadley. A Power's Cameragraph No. 6A was installed here by Walter Preddey.

The York theater at Twenty-fourth and Bryant streets has been refitted and is again being operated.

Extensive alterations are being made in the Electric theater at Church and Market streets, one of the oldest moving picture houses in the city.

Carl Schorr, a recent arrival from New York, is now manager of the road department for M. Calmy, 158 Eddy street.

H. E. Aitken, of the Triangle Film, arrived here this week and is looking over the local situation in company with C. Mell. Simmons, the manager in this territory.

California News.

The Novelty theater at Napa, Cal., has been re-opened by Fred Hater, formerly of Hanford.

The Central theater at Oakland, Cal., has been opened again under the management of G. G. Williams.

A new moving picture house has been opened at Raymond, Cal., by W. West. A Motiograph projection machine has been installed.

Shoemaker & Galindo have installed a Power's Cameragraph No. 6A in the Star theater at Elmhurst, Cal.

The new West End theater at Santa Ana, Cal., has installed a fine Photo Player, made by the American Photo Player Company of Berkeley, Cal., and this is operated part of the time by the nine-year-old daughter of the manager of the house, Miss Lois Schlessinger. Although without previous experience, this youthful operator is already a skilled performer.

Oliver Snyder has opened the Idle Hour theater at Woodlake, Cal., a new town in Tulare county.

The Globe theater at Petaluma, Cal., has been closed by Cortz & Landree, after having been conducted by them for three months.

The interests of Lester Foster and George Bilby in the Princess theater at Oak Park, Cal., have been taken over by Mrs. C. Siebert.

Permission has been given Webber & Marot to open a moving picture house at Pacific Grove, Cal.

W. E. Knotts, of the local office of the World Film Corporation, took charge of the Los Angeles branch, following his return from the Chicago meeting, and D. Palmer is looking after the Western division. This concern is enjoying a very heavy increase in business, and Manager Ralph Clark is very enthusiastic over the outlook, since looking over some of the coming releases.

H. J. Gosliner of the Edison theater has returned from a short vacation trip to Byron Hot Springs, feeling much better for the respite from business.

The Glen Odeon theater, at Glen Park,

is being turned around, remodeled and renovated throughout by its owner, Edw. Evers. It will be opened again at an early date.

J. B. Houston of Klamath Falls, Ore., who has a circuit of seven houses, was recently here to visit the Exposition.

Sid Grauman, manager of the Empress theater, has completed plans for making this house the great white spot in the amusement district. The entire front will be lined with high power lamps and two twenty-four sheet stands will be erected on the roof for the display of Fox advertising matter. Two hundred twenty-four-sheet posters are now out to advertise Nance O'Neil, a former San Francisco girl, who is to appear in moving pictures shortly at the Empress.

A large moving picture theater is being erected at Anaheim, Cal., by John Cassou.

J. A. Trowbridge has taken over the management of the People's theater at Martinez, Cal.

C. C. Christianson is preparing to remodel a building at Orland, Cal., and change it into a moving picture theater.

The Hayward theater at Hayward, Cal., is now being conducted under the management of B. Busby.

K. K. Kay has purchased an interest in the Pastime theater at Eureka, Cal.

NOTES ALONG PUGET SOUND.

F. M. Simonton, Standard Feature Film Company, of Portland, returned recently from Seattle where he reports the proposed exchange license fee has been cut from $1,000 to $100, but even that does not meet with the exchange men's approval.

Tacoma, Wash., proposes a censorship ordinance which will require the film men to pay 50 cents for each reel viewed. Exhibitors and exchange men held a meeting on the subject on Nov. 16. At that time it was agred to raise the price of admission to 15 cents in former 10 cent houses and 10 cents in former 5 cent houses, these prices to be in effect at matinees as well as at night. Every house in the city except one joined in the raise.

Theater Notes from Albany.

Three weeks of continual rain had about demoralized the picture business in Albany, Oregon, reports a road man recently from there, when a troupe of traveling Evangelists came to town in a chapel car and put the finishing touches on the job. There were eight or ten ministers in the troupe who managed to make things interesting in the Albany churches and kept the people away from the show houses.

The Globe, Rolfe and Hub theaters have entered into a working agreement respecting matinees whereby only one house gives a matinee each day in the order named, the other two remaining closed in turn.

Theaters Remodeled.

The Sunset theater, Astoria, Oregon, H. J. Cummings, owner, has completed extensive alterations on the front of the house and it now has the appearance of a big town theater. A marquee has been constructed across the front of the house and a new electric sign has been hung.

The Grand theater, Oregon City, Oregon, Charles Schram, owner, has also been remodelled to give the front an up-to-date appearance. The Grand is the only house in town charging 15 cents, and did S. R. O. business on Nov. 18 with "The Spoilers," in spite of the fact that the picture had shown in the theater twice before.

Temple Theater Grows Wise.

The Temple theater, after a disastrous try at showing a mixed program of vaudeville and pictures, has gone back to straight pictures.

Film Men Win Point

Portland, Oregon, Chamber of Commerce Committee Listens to Both Sides of Censorship Question—Film Men Declare Censorship Hurts Business—Commercial Body Recommends Appeal Ordinance.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, Oregon: After waiting nearly three months to be heard before the Chamber of Commerce on the censorship question, as the film men in Portland are compelled to meet it, a delegation representing the theaters and exchanges of the city called upon the executive committee of the board of governors of the Chamber of Commerce and were given a hearing before that body on November 23. The primary purpose of the organization and the existence of the Chamber of Commerce is to foster new industries and to enlarge those already in the city and with this purpose in mind the film men were given a chance to explain to the committee how any censorship and particularly censorship of motion pictures as the Portland municipal ordinance permits it to be exercised is detrimental to the growth of amusement and film marketing enterprises in the city.

D. Solis Cohen spoke in behalf of the film men and William H. Warren, secretary to Mayor Albee, and F. T. Richards, the new member of the censor board, defended the ordinance.

From his own personal viewpoint, Mr. Cohen said, he considered any censorship un-American, but his plea in behalf of the film men before the committee was merely for an appeal ordinance.

Arbitrary Censors and Business.

"An industry that disburses over $5,000 per week to workers in the city and a grand total of over a million dollars a year in wages, taxes, overhead expenses and which represents an investment in Portland of over two million dollars, has a right to call on the Chamber of Commerce when a small dilettante clique is given the opportunity to exercise arbitrary power by virtue of a city ordinance from which there can be no appeal," declared Mr. Cohen.

He accredited the fact that three large film marketing concerns had passed Portland by in favor of Seattle to Portland's no-appeal ordinance and intimated that the treatment accorded the film industry in Portland might have had something to do with making Portland only a branch distributing point for every film marketing concern that does business on the Pacific Coast except one. "Portland," said Mr. Cohen, "is made the tail of Seattle's kite in the film business."

Mr. Cohen pointed out that Portland is in bad with the National Board because the local censors continually decry its work; that it is in bad with the producers by reason of the no-appeal ordinance and that it is in bad with the directors who object to having the results of their genius subjected to eliminations and condemnations. He showed that Portland is the only city in the state where the first class rental rate for films could be demanded and that if films were arbitrarily held up in Portland they could not be sent to any other city in the state except at a great loss in rentals which the producers did not wish to chance and were requiring bonds from exhibitors assuring the rental price whether or not the films were allowed to show.

William H. Warren, secretary to Mayor Albee, who followed Mr. Cohen, read Mrs. Colwell's report of the board's work as evidence of its fairness and F. T. Richards, the new member of the board, defended censorship along general lines.

"Meeting the People Half Way."

"When the report of the censor board apparently shows so few eliminations and condemnations and it will be no additional expense to the city to have a board of appeals, why not have one?" asked E. L. Thompson, a prominent banker of Portland, who had been questioning the speakers in behalf of the executive committee. To which Mr. Warren replied, "The Mayor now feels that the matter is perfectly fair and that the city is meeting the people half way."

[What is the real meaning of this "meeting the people half way?" Have "the people" only a half right to justice?]

The decision of the committee was in favor of an appeal ordinance. At the City Hall there is some talk of calling the present censor board the appeal board, leaving all the preliminary viewing to people not on the board. The film men are, however, drafting an ordinance providing for an appeal to a judicially constituted body.

Film men represented at the meeting were: Gus A. Metzger, C. F. Regan, G. A. Grombacher, Paul G. Noble, G. T. Holtzclaw, Edwin James, W. M. Rodgers and I. Leeser Cohen.

ORGANIZE IN PENDLETON.

Pendleton, Oregon, film men forestalled an attempt by the city council and the local hygiene society to create a local censor board by organizing an exhibitors' association and proposing a substitute plan which was submitted to the city council and accepted. The exhibitors have pledged themselves to show only pictures that have been passed by the Portland and Seattle censor boards. The officers of the exhibitors' association are C. G. Matlock, president; F. M. Downey, vice-president; D. M. Deary, secretary, and N. A. Medernach, treasurer.

MT. ANGEL EXHIBITOR WEDS.

J. S. Klinger, the genial proprietor of the Peoples' theater, Mt. Angel, Oregon, has joined the ranks of the benedicts. His marriage with Miss Stupell of Mt. Angel was celebrated there a few weeks ago and Mr. Klinger was seen at the Portland exchanges recently where, in contrast with other exhibitors from the valley, his stories were of success and optimism only.

VON HERBERG A VISITOR.

J. G. Von Herberg, of the firm of Jensen & Von Herberg, of Seattle, was a visitor in Portland looking after the firm's interests here. Mr. Von Herberg finds no faults with Portland as a theater town and reports that the local Jensen & Von Herberg house, the Columbia, is enjoying prosperity and that their new house in Seattle, the Coloseum, is rapidly nearing completion. Mr. Von Herberg left for New York City November 26.

STATE-WIDE BRIEFS.

E. S. Dennison has opened the Wexford theater, Salem, Oregon.

E. E. McDonald, Arcade theater, Dayton, Oregon, gave his Thanksgiving patrons a little excitement when he liberated five roosters dyed Pathe red in his house, permitting the people in the audience making the fowls captive to keep them.

Orton E. Goodwin, former manager of the National, Portland, entertained the football teams of the Multnomah Club and the University of Oregon at the Heilig theater after the Thanksgiving game. Mr. Orton and Sol Baum showed Griffith's "Avenging Conscience" at the Heilig during Thanksgiving week.

Oregon exhibitors seen at the exchanges Thanksgiving week were: A. C. Harrington, Grand, Hillsboro; L. E. Partridge, Gem, Tillamook; C. C. Ferguson, Baker, Newberg; M. J. Cooley, Gem, Silverton.

Sentiment Hurts Carmen

Geraldine Farrar's Pro-German Outgiving Has Markedly Lessened the Value of Picture She Acted in for Lasky Company—Owners of the Film May Be Pro-Ally, but Canadians Don't Want to Watch This Carmen.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—What was practically a country-wide agitation against Geraldine Farrar, the operatic singer who took the leading role in the Lasky Carmen, has resulted in great financial loss to Mr. Phil Kauffman, general manager of The Famous Players Film Service, Limited, Toronto. Mr. Kauffman arranged to bring the Carmen reels to Toronto, engaged Massey Music Hall, the largest auditorium in the city, for the whole week of November 29th, and had invested heavily in advertising when protests began to arise because of pro-German utterances credited to the prima donna. Mayor Church, Controller Thompson and Alderman McBride of the Toronto city council, tried to block the arrangements and their agitations resulted in considerable adverse publicity in the six local newspapers. Controller John O'Neill of Toronto declared that he would resort to extreme measures if it were found that Miss Farrar was obtaining a royalty from the picture. In answer to this Mr. Kauffman published telegrams from Mr. Samuel Goldfish, of New York, to the effect that Miss Farrar had only been paid for her work in connection with the taking of the picture and that she had no more financial interest in the film.

Apparently the people could not be satisfied, however, and, among other things, numerous letters from various persons who wished to air their views appeared in the press. Even Mrs. Fitzgibbon, a prominent authoress of Vancouver, B. C., wired a personal protest to the Toronto papers and resolutions were passed by several organizations outside of the city against the showing of the picture. Everyone was agreed that the picture itself was a tremendous achievement, but as for looking upon the form of Miss Farrar—never.

When the opening performance was given on the Monday afternoon there were barely one hundred persons in the hall, which has a seating capacity of 4,800. The official attendance for the first showing of the picture is, of course, not the above mentioned number, but it is a fact that a mere handful of people watched the flitting scenes. To make matters worse for Mr. Kauffman, he suffered a bereavement in the family only a few days before the picture was to be shown in the death of his baby son and he became plainly a worried man.

Mr. Kauffman had trouble from the start. First the Ontario Board of Censors banned the film, but his appeal from this decision was upheld by the Theatrical Board of Appeal. He then went ahead with the arrangements but with the above result.

METRO OPENS LOCAL OFFICES

Metro Features, Limited, the Canadian branch of the Metro, has established distributing offices at 245 Yonge street, Toronto, and at Phillips Square, Montreal, Que. The Metro brand of pictures are now being seen in half a dozen different Toronto theaters although they were only introduced a few weeks ago. They have also invaded the smaller cities such as Hamilton, Berlin, London, Ottawa, and other places in Ontario. The Roma theatre, Berlin, Ontario, has signed a contract to show Metro features the first half of each week for a year and the balance of the week is to be filled in with high-class dramatic productions.

SOME INTERESTING FILMS.

Mr. James Travis, manager of Pathe's Feature Film Syndicate, Toronto, has announced the importation from France of some new educational films of Globe manufacture which are taken at the rate of 120 pictures per second and which are intended to be shown through a projector at the normal rate of sixteen pictures per second. These pictures, which are the invention of Pathe, will be introduced in Canada forthwith. One film showing the action of an athlete has ben demonstrated to school boards, artists and others, but general interest is being taken in the novel pictures. Mr. Travis declares that a number of these special films were lost when a merchant vessel was torpedoed and the release of the pictures was delayed until more could be added to those already in hand.

Canadians Patronize the Fox Carmen.

Rival feature film productions of "Carmen" were seen in Toronto during the week of November 29 when the Lasky production was presented at Massey Hall and the William Fox production was shown at the Strand theater, the large downtown theater. Big crowds attended the latter house in preference to viewing the feature in which Geraldine Farrar appeared because of the latter's alleged pro-German tendencies.

"Nation" Film Coming Back.

Griffiths' "Birth of a Nation" is scheduled to return to Toronto at Christmas for an extended run in Massey Hall. This big feature enjoyed three great weeks at the Royal Alexandra theater last October and desperate attempts were then made to continue its run at that time, but no suitable house could be secured. Thousands will probably see the picture again.

Films of Toronto's New Highway.

W. James & Sons, commercial motion picture photographers of Toronto, have just completed the taking of views along the new $600,000 model concrete highway extending for forty miles between Toronto and Hamilton. Pictures were taken every mile along the route. They are to be shown in various cities under government auspices.

"The News" of Toronto Has Film Department.

Still another leading Canadian newspaper has lined up with those who publish moving picture departments regularly. This latest daily is the Toronto Daily News and in its announcement on Saturday, November 27, the declaration of policy was made in the following manner: "To give ample news and gossip of the film business and its relation to Canadian theaters and to Canadians." The paper also declares that the material for the new department "will be carefully edited so as to give the reader full information about the best class of producers and the highest grade of pictures."

This aim is well carried out, because in the first two issues in which the moving picture department appears there is a great quantity of real Canadian film news. The department has for its heading the following caption: "Told on the Screen."

Toronto's Majestic Leased.

An important deal has just been completed whereby the Majestic theater, Adelaide street, Toronto, has been leased by the Canadian Theaters Corporation, of which Clark Brown is the president. It is intended to reconstruct the house, which is a very large one, and operate it solely as a feature picture theater. The Majestic, which is in the downtown section, was formerly the home of melodrama in Toronto, but it has been closed for a year.

Not Wise to Stop the Applause.

One night recently the manager of a Toronto theater of small size actually ordered the audience to stop applauding a particularly thrilling war picture. He did not want any noise in his theater, he said. Most managers are happy when they "hear 'em yell." The people did not enjoy the remaining scenes of the film and caustic remarks were passed.

OTTAWA TRADE NEWS.

By Carl J. Ketchum, Ottawa Correspondent of the Moving Picture World.

Patriotic Pictures Make Hit.

OTTAWA.—The Canadian military authorities, officials of the various patriotic and soldiers' relief funds, recruiting officers and the many other agencies and organizations incidental to the war, are making use of the moving picture houses throughout the Dominion in their campaigns. During recent weeks nearly all of the local houses have been opened on Sunday evenings with some kind of patriotic demonstration or other, and the speakers who are working in the big recruiting campaign here invaded the moving picture theaters and, through the courtesy of the managements, ever ready everywhere to help along the cause, were permitted to make their appeals to the young men to enlist.

On the invitation of Maj. General Sir Sam Hughes, Canadian Minister of Militia, H. R. H. the Duke of Connaught, Governor General, the officers of the headquarters staff of the Canadian militia and other prominent military and government officials, were present at the Center theater, recently opened here, to witness the showing of some 6,000 feet of moving pictures depicting the activities of the Canadian troops at home and abroad. It was the first official experiment of the militia department with moving pictures and General Hughes and other members of the staff were very much impressed with them. As a result of their success it is understood several additional photographers may be appointed by the government to follow the troops into France.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Rex Theater Commended.

When rejection by the censors and complaint and criticism by the inspectors is so generally the rule in Ontario, it is sometimes naturally gratifying when an inspector has something commendatory to report as a result of his visit. Mr. R. Newman, chief inspector of moving picture theaters in Ontario. was here recently and warmly congratulated a local manager, Mr. P. J. Nolan, on the many public safety features of the Rex theater. He declared that, outside of a few theaters in Toronto, that the Rex was a revelation as regards fireproof and other safety equipment. This naturally very much pleased Mr. Nolan, who takes enviable pride in the fact that he has also received congratulations from Fire Chief Graham along similar lines. The theater is built of solid brick and concrete, with terra cotta walls and partitions. The boiler rooms, stage and operating room are built of reinforced concrete and terra cotta, with fireproof doors.

VANCOUVER EXCHANGE MOVES.

The Vancouver branch of the Famous Players Film Service, Ltd., formerly quartered in the Holden Building, was moved last week to the Orpheum Building, in which is located the Orpheum theater, one of the two principal users of the Paramount program in this city. This brings the Famous Players people right into the film centre, and gives them much finer offices than before. A suite of four rooms is occupied, with a roomy vault adjacent.

NEW THEATER IN ALBERTA.

A new Empire theater has been erected at Peace River Crossing, Alberta, to take the place of the one destroyed by fire a short time ago, and was probably opened about Dec. 1. The new house, owned by Berhold Hopp, is on Main street and has a seating capacity of 300. Although moving pictures will be used almost exclusively, a stage 24 by 24 feet has been installed, so that theatrical performances may be given if desired. The house will be opened with a minstrel show arranged by a committee representing the Ladies' Auxiliary of the Irene Cottage Hospital.

"LOTTERY" CASE IN EDMONTON.

Edmonton, Alb.—The Hudson's Bay Company's Edmonton establishment was convicted last week in the local court of violating the statute prohibiting lotteries, in that it distributed to customers "chances" on an automobile, to be drawn for and awarded to the holder of the lucky number. An appeal was immediately taken by the company, and judgment was reserved.

Moving picture men are watching this case with intense interest, as a further conviction will mean the end of the "country store" and allied contests in Alberta.

"NATION" FILM AT THE WALKER.

Winnipeg.—The customary protest on the part of negro citizens against the showing of "The Birth of a Nation" took place in Winnipeg last week, and for a time it appeared that the picture would be suppressed. It will open at the Walker theater Nov. 22, as scheduled.

Holds Raise Back

Winnipeg Theaters Not Getting the Fifteen Cents Admission Hoped For—Two Managers Refuse to Come In and So Cut Off Project—Manager Barrett Still Hopes to Get the Matter Through.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

WINNIPEG, MAN.—After the exhibitors of Winnipeg had definitely decided to raise their price of admission to fifteen cents, two managers refused to carry out the agreement, and the others, though still in favor of the raise, feared to go ahead without the co-operation of all the theaters. W. F. Barrett, manager of the Universal exchange, who engineered the projected raise in prices, has not given up hope, and will continue his efforts to bring about the change. The plans which have just fallen through included all the first-class downtown houses.

To an impartial observer it would seem rather strange that Winnipeg should be the only city in Western Canada which is unable to get fifteen cents for a really good picture show. In all other cities, where conditions are certainly no better than in Winnipeg, fifteen cents is almost universally charged, with box seats in all cases at twenty-five cents. Winnipeg is not called upon to do any pioneering. The other Western cities have successfully demonstrated that the people will pay a good price for a good show in a good house, and it only remains for the Winnipeg theaters which come within these specifications to make a concerted raise to fifteen cents.

WINNIPEG'S MORALISTS.

The Johnson-Willard fight pictures are still the subject of considerable agitation in Winnipeg, and a strong protest against the showing of this film was made at a recent special meeting of the executive committee of the Ministerial Association. At a meeting of the Social Service Council on the following day it transpired that Rev. W. J. Hindley, a member of this council, had seen the fight pictures, and, further, that he had discovered that they showed nothing brutal or offensive. Mr. Hindley's so-called "confession" followed remarks by Rev. J. N. MacLean, the secretary, calling attention to a letter protesting against the proposal to exhibit the pictures locally.

Still another reform body is active in the city. Sunday "patriotic" concerts in Winnipeg theaters are under close scrutiny just now, and the Lord's Day Alliance intends to see that such concerts shall not constitute an opening wedge for Sunday performances to be continued after the war. At a meeting held recently attention was also called to the fact that many of these concerts are being held for private gain, and that very little, if any, of the amounts collected is being donated for patriotic purposes.

In at least one Eastern Canadian city theaters are operated regularly on Sunday, and recent court decisions seem to indicate that performances might also be held in the West on that day, provided no definite admission is charged, but that patrons be allowed to contribute or not, as they see fit.

SOMETHING BIG COMING.

The atmosphere in Vancouver is electric with more or less wild rumors of a gigantic combination said to be forming among various local moving picture interests. Although no details have been given out for publication, it may be stated that the proposition consists of a contemplated amalgamation of the leading theaters of the city for their mutual benefit. It is expected that a definite policy will be outlined in the near future.

THEATER SAFE BURGLARIZED.

Some time during the night of Wednesday, Nov. 17, the vault and safe of the Walker theater in Winnipeg was blown open with heavy charges of nitroglycerine and cash to a stated amount of $3,400 was taken. The house was having the biggest week of the season, with Margaret Illington in "The Lie," and the amount taken represented the day's business in addition to a large advance sale for the balance of the engagement. It is thought by the police that the safe-blowers must have secreted themselves in the theater after the evening performance, and then proceeded with their work. An exit, opening only from the inside, was found open the next morning, and it is assumed that they made their escape in this direction. C. P. Walker, proprietor of the house, was in New York at the time of the robbery.

The fact that the box office safe, where theaters usually keep their cash, was not molested, but that the burglars were sufficiently acquainted with the routine of the house to know that the money is kept in the vault opening off the poster room on the second floor of the building, leads the police to believe that the robbery was an "inside job," and they are at present working along this line. It is established that the yeggmen were undoubtedly professionals, however, as just enough nitroglycerine was used on each door to open it effectively, without any unnecessary damage or noise. On this account, the robbery was not discovered until the following morning.

J. R. Muir, of the Dominion theater in Vancouver, has booked the Famous Players production of "The Eternal City" to open on Dec. 6, and on Nov. 13 inaugurated a heavy campaign of advertising for the feature in the Saturday and Sunday newspapers. The picture will be run a full week.

The Bijou in Winnipeg has just installed a Fotoplayer, a unit orchestra purchased from The Overseas Film Limited, who have been demonstrating the instrument in this city.

Base License Fees on Seating Capacity

Vancouver Trades License Inspector Jones Presents New Theater Tax Scale—What Houses of Different Capacity Will Be Asked for Licenses.

VANCOUVER, B. C.—The finance committee of the Vancouver City Council last week heard the report of Trades License Inspector Charles Jones, relative to a readjustment of the scale of license fees for moving picture theaters, designed to put in force a sliding scale based on seating capacity, and bringing to the city approximately the same revenue as under the present flat rate. This amounts to somewhat over $3,000 per year.

Under the scale suggested by Mr. Jones, theaters with less than 300 seats would pay $100 per year, with larger houses paying an additional twenty-five cents per seat for all over that number. This, it was pointed out, would greatly increase the tax on some downtown houses, while lowering that of the smaller ones. The Rex, for instance, would be forced to pay $257.75, which is over $100 more than its present fee. After various conflicting motions, amendments, and amendments to amendments, the matter was put over until Monday evening.

By this time the downtown picture men had taken up the question, and Exhibitors W. P. Dewees of the Rex theater, James Pilling of the Orpheum, J. R. Muir of the Dominion, and W. P. Nichols of the National Amusement Company, attended the meeting, as did W. W. Armstrong and G. Corriveau, Jr., representing the suburban houses. The larger exhibitors pointed out that, while the investment in the small outside houses amounts to probably $5,000, the sum tied up in each large downtown theater represents $50,000 to $75,000 or more; that running expenses are $125 to $150 a day, as compared with $25 for a suburban house; that film rental downtown amounts to $300 or $400 per week, as against about $50; and that rents are infinitely higher downtown. It was further stated that all houses are at present operating at a loss. After considerable discussion the proposed change was laid over for three months, which practically means that the matter is settled.

Offers Theater for Xmas Party to Poor Kiddies.

At the last meeting of the Rotary Club at Victoria, B. C., the proposition of holding a Christmas tree celebration for the poor children of the city was brought up. Clifford Denham of the Royal Victoria theater aroused enthusiasm by offering the use of that house on Christmas eve, and also announced that he would undertake to provide suitable entertainment for the children prior to the distribution of the presents.

Calendar of Daily Program Releases

Releases for Weeks Ending December 18 and December 25

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

General Film Company.

Current Releases

(Serial No.)

MONDAY, DECEMBER 13, 1915.

KALEM—The Glory of Youth (Special—Three parts—Drama) 19685-6-7-8
LUBIN—The Moment Before Death (Drama)..... 19693
SELIG—The Coquette's Awakening (Special—Two parts—Drama) 19689-90
SELIG—Hearst-Selig News Pictorial No. 99, 1915 (Topical) 19692
VITAGRAPH—Benjamin Bunter, Book-Agent (Com.) 19691

TUESDAY, DECEMBER 14, 1915.

BIOGRAPH—Her Stepchildren (Spe.—2 parts—Dr.). 19702-3
ESSANAY—Reckoning Day (Special—Three parts—Drama) 19694-5-6
KALEM—Almost a King (Comedy)..... 19701
LUBIN—The Great Detective (Comedy)..... 19700
SELIG—On the Eagle Trail (Drama)..... 19697
VITAGRAPH—A Question of Right or Wrong (Special—Two parts—Drama) 19698-9

WEDNESDAY, DECEMBER 15, 1915.

BIOGRAPH—Divorcons (Special—Four parts—Comedy—Drama) 19712-3-4-5
EDISON—History of the Big Tree (Educational).... 19704
—The Black's Mysterious Box (Cartoon)... 19704
—The Hicks In Nightmare Land (Cartoon) 19704
ESSANAY—The Fable of "Sister Mae, Who Did As Well As Could Be Expected" (Comedy)..... 19707
KALEM—To the Vile Dust (No. 4 of the "Stingaree" Series) (Special—Two parts—Drama)..... 19705-6
LUBIN—The Inner Chamber (Special—Three parts—Drama) 19709-10
VITAGRAPH—The Faith of Sonny Jim (Comedy—Drama) 19708

THURSDAY, DECEMBER 16, 1915.

BIOGRAPH—Cupid Entangled (Comedy—Drama)... 19716
ESSANAY—Snakeville's Champion (Comedy)..... 19717
LUBIN—A Thief In the Night (Special—Two parts—Drama) 19718-9
MINA—When the Show Hit Watertown (Comedy). 19722
SELIG—The Golden Spurs (Special—Two parts—Drama) 19723-4
VITAGRAPH—The Flower of the Hills (Drama).... 19720

FRIDAY, DECEMBER 17, 1915.

BIOGRAPH—Fate (Dr.—Biograph Reissue No. 28). 19732
EDISON—The Hand of the Law (Special—Three parts—Drama) 19725-6-7
ESSANAY—Broncho Billy's Marriage (West.—Dr.). 19728
KALEM—The Secret Message (No. 8 of the "Ventures of Marguerite") (Drama)..... 19729
LUBIN—Sweeter Than Revenge (Drama)..... 19731
VIM—Speed Kings (Comedy)..... 19733
VITAGRAPH—The Deceivers (Comedy)..... 19730

SATURDAY, DECEMBER 18, 1915.

EDISON—Santa Claus Versus Cupid (Christmas—Comedy—Drama) 19734
ESSANAY—A Christmas Revenge (Special—Two parts—Western—Drama) 19735-6
KALEM—The Wrong Train Order (Episode No. 58 of The "Hazards of Helen" Railroad Series) (Dr.). 19741
LUBIN—An Unwilling Burglar (Comedy)..... 19737
SELIG—Jungle Justice (Drama)..... 19742
VITAGRAPH—A Man's Sacrifice (Drama)..... 19738-9-40

General Film Company.

Advance Releases

MONDAY, DECEMBER 20, 1915.

BIOGRAPH—The Failure (Drama) (Biograph Reissue No. 29).
ESSANAY—Title not reported.
LUBIN—Heart Aches (Four parts—Drama).
LUBIN—Otto's Cabaret (One reel comedy).
SELIG—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Special—Two parts—Comedy).
—Hearst-Selig News Pictorial No. 101, 1915 (Topical).
—Hartney Merwin's Adventure (Comedy).
VITAGRAPH—Levy's Seven Daughters (Comedy).
VITAGRAPH—On Her Wedding Night (Personally Picked Program—Special—Four parts—Drama).
VITAGRAPH—The Patent Food Conveyor (Personally Picked Program—Comedy).

TUESDAY, DECEMBER 21, 1915.

BIOGRAPH—Packer Jim's Guardianship (Special—two parts—Drama).
ESSANAY—Title not reported.
KALEM—The Bandits of Macaroni Mountains (Burlesque—Comedy).

WEDNESDAY, DECEMBER 22, 1915.

BIOGRAPH—The Tides of Retribution (Special—Three parts—drama).
ESSANAY—Title not reported.
KALEM—A Bushranger At Bay (No. 5 of the "Stingaree" Series (Special—Two parts—Drama).

THURSDAY, DECEMBER 23, 1915.

ESSANAY—Title not reported.
LUBIN—Beyond All Is Love (Special—Three parts—Drama).
MINA—Title not reported.
SELIG—Hearst-Selig News Pictorial No. 102, 1915 (Topical).

FRIDAY, DECEMBER 24, 1915.

EDISON—Blade o' Grass (Special—Three parts—Drama).
ESSANAY—Title not reported.
KALEM—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series—Drama).
VIM—Mixed and Fixed (Comedy).
VITAGRAPH—Is Christmas a Bore? (Comedy—Drama).

SATURDAY, DECEMBER 25, 1915.

ESSANAY—Title not reported.
KALEM—A Boy At the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—No Smoking (Comedy).
SELIG—The Sacred Tiger of Agra (Jungle—Zoo—Animal—Drama).
VITAGRAPH—The Thirteenth Girl (Broadway Star Feature—Special—Three parts—Drama).

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Monday, December 20

The Failure

ONE REEL
BIOGRAPH RE-ISSUE

with

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Edwin August Lily Cahill

directed by
D. W. GRIFFITH

Tuesday, December 21

Packer Jim's Guardianship

THE TWO REEL
BIOGRAPH

with

Ivan Christy and Baby Zoe Bech
From the story by Roy Norton

directed by
WRAY PHYSIOC

Wednesday, December 22

The Tides of Retribution

THE THREE REEL
BIOGRAPH

with

Vera Sisson G. Raymond Nye
Gretchen Hartman Jack Mulhall

directed by
J. FARRELL MACDONALD

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending December 18 and December 25

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

Universal Film Mfg. Co.

SUNDAY, DECEMBER 12, 1915.

	Serial No.
LAEMMLE—No release this day.	
L-KO—Lizzie's Shattered Dreams (Comedy)	01036
REX—Juror Number Seven (Two parts—Modern—Drama)	01035

MONDAY, DECEMBER 13, 1915.

BROADWAY UNIVERSAL FEATURE—The Primrose Path (Five parts—Drama)	01038
NESTOR—Her Speedy Affair (Comedy)	01039
UNIVERSAL SPECIAL FEATURE—Graft, No. 1, "Liquor and the Law" (Two parts—Drama)	01054

TUESDAY, DECEMBER 14, 1915.

GOLD SEAL—Lord John's Journal Adventure No. 1, "Lord John In New York" (Four parts—Drama)	01040
IMP—Almost a Papa (Comedy)	01041
REX—No release this week.	

WEDNESDAY, DECEMBER 15, 1915.

ANIMATED WEEKLY—Number 197 (Topical)	01044
L-KO—Blackmail In a Hospital (Comedy)	01043
VICTOR—The Widow's Secret (Two parts—Drama).	01042

THURSDAY, DECEMBER 16, 1915.

BIG U—Col. Steele Master Gambler (Comedy-Drama)	01046
LAEMMLE—The Bride of the Nancy Lee (Two parts—Sea-Drama)	01045
POWERS—No release this day.	

FRIDAY, DECEMBER 17, 1915.

IMP—The Vacuum Test (Drama)	01047
NESTOR—Where the Heather Blooms (Two parts—Comedy)	01048
VICTOR—No release this day.	

SATURDAY, DECEMBER 18, 1915.

BISON—His Real Character (Two parts—Western—Drama)	01049
JOKER—Stage Struck (Comedy)	01051
LAEMMLE—The Water Clue (Drama)	01050

SUNDAY, DECEMBER 19, 1915.

LAEMMLE—No release this day.	
L-KO—The Doomed Groom (Comedy)	01053
REX—The Bachelor's Christmas (Three parts—Dr.)	01052

MONDAY, DECEMBER 20, 1915.

BROADWAY UNIVERSAL FEATURE—Father and the Boys (Five parts—Comedy Drama)	01055
NESTOR—Love and a Savage (Comedy)	01056

TUESDAY, DECEMBER 21, 1915.

GOLD SEAL—Christmas Memories (Three parts—Drama)	01057
IMP—When Love Laughs (Comedy)	01058
REX—No release this day.	

WEDNESDAY, DECEMBER 22, 1915.

ANIMATED WEEKLY—Number 198 (Topical)	01061
LAEMMLE—The Great Fear (Drama)	01059
L-KO—From Beanery to Billions (Two parts—Com.)	01060

THURSDAY, DECEMBER 23, 1915.

BIG U—No release this day.	
LAEMMLE—One Hundred Years Ago (Two parts Drama)	01062
POWERS—Howard's Monarchs of the American Forest (Vaudeville Act)	01063
—Wild Bird Life (Educational)	01063

FRIDAY, DECEMBER 24, 1915.

NESTOR—No release this day.	
REX—The Terrible Truth (Drama)	01064
VICTOR—The Tale of the C (Three parts—Comedy Drama)	01065

SATURDAY, DECEMBER 25, 1915.

BISON—When Rogues Fall Out (Three parts—Railroad Drama)	01066
NESTOR—Where Three Is a Crowd (Comedy)	01068
POWERS—Uncle Sam at Work, No. 1 ("When Uncle Sam Makes His Laws and Keeps His Relics"—Educational)	01067

Mutual Film Corporation.

SUNDAY, DECEMBER 12, 1915.

	Serial No.
CASINO—Curing Cissy (Comedy)	04262
RELIANCE—The Wayward Son (Two parts—Drama)	04260-1
THANHOUSER—Her Confession (Modern—Drama).	04663

MONDAY, DECEMBER 13, 1915.

AMERICAN—The Solution of Society (Two parts—Drama)	04264-5
FALSTAFF—The Conductor's Classy Champion (Comedy)	04266
NOVELTY—The Book Agent (Comedy)	04267

TUESDAY, DECEMBER 14, 1915.

BEAUTY—A Girl, A Guard and a Garret (Comedy-Drama)	04271
GAUMONT—See America First, No. 14, Pittsburgh, Pa. (Scenic)	04270
—Keeping Up With the Joneses (Cartoon-Comedy)	04270
THANHOUSER—An Innocent Traitor (Two parts—War—Drama)	04268-9

WEDNESDAY, DECEMBER 15, 1915.

NOVELTY—A Musical Mix-Up (Comedy)	04275
RIALTO—The Ace of Death (Three parts—Drama).	04272-3-4

THURSDAY, DECEMBER 16, 1915.

CENTAUR—The Arab's Vengeance (Two parts—Animal—Drama)	04276-7
FALSTAFF—Billy Bunks, the Bandit (Comedy)	04278
MUTUAL MASTERPICTURE—The Mill on the Floss (Thanhouser—Five parts—Drama) (No 51)	
MUTUAL WEEKLY—Number 50, 1915 (Topical)	04279

FRIDAY, DECEMBER 17, 1915.

AMERICAN—Spider Barlow's Soft Spot (Comedy-Drama)	04292
CUB—The Holdup (Comedy)	04283
MUSTANG—In the Sunset Country (Two parts—Western—Drama)	04280-1

SATURDAY, DECEMBER 18, 1915.

BEAUTY—Two Hearts and a Thief (Comedy)	04287
THAN-O-PLAY—His Majesty The King (Three parts—War—Comedy-Drama)	04284-5-6

SUNDAY, DECEMBER 19, 1915.

CASINO—Cissy's Innocent Wink (Comedy)	0490
RELIANCE—The Opal Ring (Two parts—Drama)	04288-9
THANHOUSER—The Political Pull of John (Com.).	04291

MONDAY, DECEMBER 20, 1915.

AMERICAN—The Clean Up (Two parts—Society—Drama)	04292-3
FALSTAFF—Toodles, Tom and Trouble (Comedy)	04294
NOVELTY—The Fiddler (Comedy)	04295

TUESDAY, DECEMBER 21, 1915.

BEAUTY—Making a Man of Johnnie (Comedy)	04300
GAUMONT—See America First (No. 15), Lexington, Ky. (Scenic)	04299
—Keeping Up with the Joneses (Cartoon—Comedy)	04299
THANHOUSER—Ambition (Three parts—Society—Drama)	04296-7-8

WEDNESDAY, DECEMBER 22, 1915.

CENTAUR—The Mystery of Carter Breene (Three parts—Drama)	04301-2-3
NOVELTY—The Innocent Sandwich Man (Comedy).	04304
—Between Lakes and Mountains (Scenic)	04304

THURSDAY, DECEMBER 23, 1915.

CENTAUR—The Winning of Jess (Two parts—Animal Drama)	04305-6
FALSTAFF—When Williams's Whiskers Worked (Comedy)	04307
MUTUAL MASTERPICTURE—The Painted Soul (No. 52) (Five parts—Drama)	
MUTUAL WEEKLY—No. 51, 1915 (Topical)	04308

FRIDAY, DECEMBER 24, 1915.

AMERICAN—Yes Or No (Drama)	04311
CUB—Hearts and Clubs (Comedy)	04312
MUSTANG—The Pitch O' Chance (Two parts—Western—Drama)	04309-10

SATURDAY, DECEMBER 25, 1915.

BEAUTY—That Country Girl (Comedy—Drama)	04316
MUSTANG—Author! Author! (Three parts—Comedy—Drama)	04313-4-5

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Featuring JOSEPH KILGOUR and VIRGINIA PEARSON

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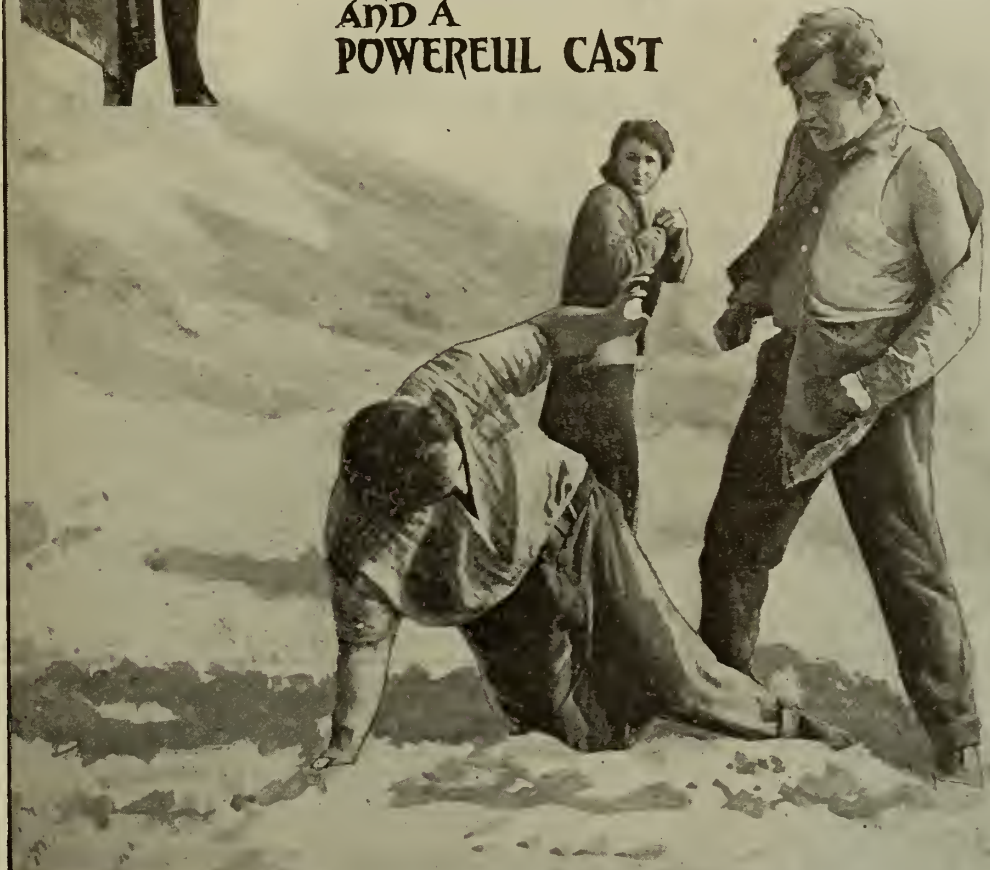
AND A

POWERFUL CAST



WRITTEN AND PRODUCED BY

JACK PRATT

ADAPTED BY ANTHONY P. KELLY

RELEASED

DECEMBER 6TH

BOOK THROUGH V.L.S.E. INC. OFFICES

BIG FOUR FEATURE PLAY V L S E

Sigmund Lubin

EDNA MAYO,
The Most Beautiful
of All
Motion Picture Stars,
Is the Heroine

Trademark Reg.
U. S. Pat. Off.

Here's the Series you

The Strange Case of Mary Page

A Gripping Mystery Tale Jammed Full of Throbs and Thrills.

Each Episode a Complete Short Story.

A Half-Million Dollar Production.

Gowns by Lady Duff-Gordon (Lucille).

In Every Chapter a Fashion Show.

NOT a Circus in Celluloid, but a powerful drama with a cast unequaled.

Book it now before the other fellow does

Essanay

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

have been hoping for

A Production at the Peak of Perfection

Mary Page will be the most talked about young woman of the year.

A monster advertising campaign will make her so.

The best newspaper in your town—the best newspaper in every town, five hundred of them—will publish "The Strange Case of Mary Page," in serial form.

A score of the greatest magazines, reaching a total of fifty million readers, will be used to focus public attention on the greatest series of all time.

Some theatre in your neighborhood is going to reap vast profits and great prestige by booking Mary Page.

Is yours "Some Theatre?"

HENRY B. WALTHALL,
The Mansfield
of the
Movies,
Is the
Hero

Essanay

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

Stories of the Films

General Film Company

ESSANAY.

BRONCHO BILLY'S LOVE AFFAIR (Nov. 26).—The cast: Broncho Billy (G. M. Anderson) His sweetheart (Ruth Saville); Her father (Lee Willard).

Broncho Billy becomes engaged. A month later the engagement is broken when the girl's father comes into a fortune. She moves to the city with her parents, where she lives surrounded by luxury. But she longs to be back in her plain western home. Her mother pleads with her to forget Broncho Billy and to marry an English nobleman. She refuses, and finally returns to the West with her father, who also loves the rough western ways. Broncho Billy is overjoyed at the return of his sweetheart.

BIOGRAPH.

HER STEPCHILDREN (Special—Two Parts—Dec. 14).—The cast: Dr. Lambert (Charles Perley); Rose (Vera Sisson); Frank (Jack Mulhall); The Stepmother (Gretchen Hartman); Philip Ray (G. Raymond Nye); Frank's friends (W. C. Robinson and Robert Nolan); Nurse (Helen Bray).

Doctor Lambert, a widower, has two grown children—Rose and Frank. Having lacked a mother's care during much of their life, the children are wilful and disobedient. So, when the doctor marries again, he is somewhat nervous about the reception which his children will accord their stepmother. Rose treats her rudely; Frank is hardly more courteous. Strained relations exist in the household. Rose meets Philip Ray, a dissipated bachelor, and he calls on her. The acquaintance ripens, and one day Mrs. Lambert, entering the drawing room, surprises Rose in Ray's arms. After Ray is gone, she is apologizing to Rose for her awkward intrusion when the doctor enters and, remarking that he has seen Ray leave the house, tells his daughter that she must not see him again, as he has a bad reputation. Rose is indignant, and at the first opportunity she meets Ray in secret at the end of the garden.

Screened behind a trellis, Mrs. Lambert is sewing when she hears voices and sees Rose with Ray. She hears Ray ask the girl to visit him, and later, when she attempts to dissuade Rose from entertaining her lover, she is flouted by the girl. Rose leaves the house, and Mrs. Lambert follows her. Ray lives in a bachelor apartment house frequented by young bloods. Frank has friends in the building, with whom he plays cards for large sums of money. He has lost $100 to Ed Sands and has received a note hinting that his father will be told if he does not pay up. He goes to see Sands about it, preceding Rose by a few moments. Rose enters Ray's apartment and is quickly disillusioned about the man, for he attempts to bend her to his will. She is helpless when Mrs. Lambert walks into the room.

Rose, mortified, refuses her stepmother's aid, tells her that this is her own affair, and is going to say more when, through the window, she sees her father entering the building. Frank, leaving his friends, has seen his stepmother enter Ray's apartment, and has telephoned for his father. Mrs. Lambert hides Rose behind the hangings and faces her husband as he enters. She realizes that it is a delicate situation, but is quite unprepared for her husband's refusal to listen to explanations. Doctor Lambert casts her off and strides out. Rose slips away unseen, and Ray laughs as Mrs. Lambert staggers from the room.

Time passes, and Rose confesses to her father. The doctor hires detectives to search for his wife, but they cannot find her. She is in a hospital, where her baby is born. Later, when the child is dying for lack of medical attention, she brings it to the doctor's doorstep, rings the bell and flees. The nurse takes the baby indoors, where it is examined by the doctor. The mother, watching through a window, hears her husband say that the child will live, and in her joy she faints. She is found lying under the window, and is reconciled with those for whom she has made such great sacrifices.

DIVORCONS (Special—Four Parts—Dec. 15).—The cast: Henri Des Prunelles (Dell Henderson); Cyprienne (Gertrude Bambrick); Adhemar de Gratinan (Dave Morris); Madame de Brionee (Florence Lee); dope fiend (Charles H. West); drunk (Walter Lewis).

Henri Des Prunelles loves his wife, Cyprienne, but unintentionally he neglects her for experiments in his laboratory. Cyprienne, hungry for excitement and adventure, accepts the love of her cousin, Count Adhemar, and meets him clandestinely. Des Prunelles becomes suspicious. Clavignac, a friend of the family, and Madame DeBrionec, another friend, become acquainted with the state of affairs in the Des Prunelles' houshold. Des Prunelles catches his wife and the count together, but, to the astonishment of Adhemar and Cyprienne, makes no move to harm them. Instead he courteously asks Cyprienne to withdraw, orders the servant to bring cigars for Adhemar, comments on the weather and otherwise tantalizes the puzzled count. Finally Adhemar demands to know what Des Prunelles intends doing. The latter replies, "I intend to give my wife to you," and, to the utter amazement of Adhemar and Cyprienne, he does it.

An easy divorce law passes the Legislature, and Madame DeBrionee and Clavignac, thinking Des Prunelles and Cyprienne interested, call to discuss it. Cyprienne is jealous of Madame DeBrionee, who flirts with Des Prunelles, and the count is puzzled at Cyprienne's indifference. Cyprienne, to arouse her husband's jealousy, has her maid place a package of the count's love letters where her husband will discover them. Des Prunelles reads one of the letters and angrily places it in his pocket. Madame De Brionee invites Des Prunelles to dine with her, and Cyprienne gets the message. Cyprienne delivers the message to her husband, but determines to break the engagement. Des Prunelles, in return, hands her the letter from Count Adhemar. Cyprienne throws her arms around his neck and pleads with him. The count sees Cyprienne making love to her husband, and cannot understand her change of heart.

Madame DeBrionee telephones Des Prunelles about his engagement, but Cyprienne interrupts and tells her that Des Prunelles will dine with his wife. Cyprienne and Des Prunelles steal away from Adhemar, leaving a note to the effect that Cyprienne has gone to her aunt's home. Adhemar secures the address of Cyprienne's aunt, which is away out in the suburbs. On the way he loses his taxicab and has to walk. At last he arrives, only to learn that the aunt has been dead two years. Tired and jaded, Adhemar stops an auto party to ask them for a ride to the city. They mistake him for a highwayman and have him arrested.

Cyprienne and her husband, reconciled, are dining happily in a private dining room. Madame DeBrionee and Clavignac are informed of Adhemar's arrest and leave at once to secure his release, whereupon they all return to the cafe. Clavignac plays a joke on Adhemar and engages a private dining room, adjoining the one occupied by Des Prunelles and Cyprienne. The count hears Cyprienne's laughter and, after two attempts, succeeds in entering the room. Cyprienne hides herself, and Adhemar, thinking Des Prunelles is dining with another woman, is about to leave when Cyprienne appears and upbraids him. The count becomes enraged, creates a scene, and orders Des Prunelle's arrest on the charge of dining with his "wife to be," but is sent about his business by the policeman. Cyprienne returns home with her husband to start anew and prove to him that she has always loved him. She has discovered the great secret about man's love—that it doesn't have to be visible to be there.

CUPID ENTANGLED (December 16).—The cast: The actress (Claire McDowell); her sweetheart (Alan Hale); the country girl (Vola Smith); the rube (Victor Rottman).

Suffering from a nervous breakdown, the actress is ordered to the country. On the farm she meets a country bumpkin who falls in love with her and neglects his sweetheart. At first the affair amuses her; but when she learns of the girl's love for the rube, she gives him the cold shoulder. That does not make him return to his first love, however; so the actress decks the girl in one of her own beautiful costumes as a bait to love's eyes.

But her beauty thus adorned still fails to impress the rube, so the actress tries another plan. She invites her sweetheart from the city to visit her, and, introducing him to the girl, demands that he pretend to be in love with her, so as to arouse the rube's jealousy. He refuses, but she persuades him, and he sets out for a walk with the girl. He does make the rube jealous, and the latter tries to enlist the aid of the actress in reclaiming his sweetheart; but she laughs at him. The laugh is on her, however, when her sweetheart falls in love with the girl and elopes with her, then sends back a message stating that she shouldn't have egged him on to it.

FATE (Dec. 17—Biograph Reissue No. 28).—The cast: The girl (Mae Marsh); her grandfather (Lionel Barrymore); Sim Sloane (Charles H. Mailes); his son (Robert Harron).

The brutal Sim Sloane has but one redeeming quality—his love for his son, who is a chip of the old block. Sloane is out hunting one day when he falls and hurts his leg. His cries are heard by an old forester, who assists Sim to his own cabin and treats him kindly. Sloane's response to this treatment is what one expects only of the vilest nature; he becomes drunk, insults his host, abuses the little granddaughter's pets, and is finally driven out by the old man. At the store he boasts of his prowess, but the forester tells the true story, and Sloane is made the butt of ridicule.

Thirsting for revenge, he hangs about the cabin until the children leave for school, then enters and lays a fuse of shavings from the hearth fire to a keg of powder that stands in the inner room. Hardly has he left the premises when the children return, as there is no school. A few moments later, Sim's beloved son enters, drives out the children, ransacks the larder and sits down to eat and drink. As he opens and shuts the door the draft first breaks, then mends the burning fuse. Sim boasts of his deed to the old man, who hurries home. As he reaches the scene there is an explosion which hurls the beloved son into eternity, and Sloane, coming to gloat over his enemy, remains to grieve over his devilish handiwork.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 93 (Nov. 22).

San Francisco.—"Liberty Bell," historic relic, under canopy of flowers and half buried in blossoms is started from Panama Fair for Philadelphia.

Chicago.—Streeterville, in "District of Lake Michigan," which its founder, Capt. Streeter, claims is outside of Chicago, is scene of Sunday closing battle.

Washington, D. C.—Quarterback Randall of the eleven of Gallaudet College for the deaf and dumb has novel method of calling plays.

San Francisco.—Opium pipes and quantities of the drug confiscated in Chinese section of city, are burned in front of city hall.

Russian Lines, Caucasus Mountains.—Russian official war film. Wounded Turks captured by Czar's men are hauled away to concentration camps. Cossack and Serbian soldiers arrive to attack the Turks, after a 26-day march. The mountain roads are repaired by Turkish prisoners. Heavy guns are trained on Turks entrenched on hillside across a wide ravine.

New Haven, Conn.—Yale downs Princeton, 13 to 7, in gridiron contest before crowd that fills Yale bowl, which has seating capacity for 67,000 persons.

Los Angeles.—Power of biggest reflector in United States, to be used in army searchlight, is demonstrated by setting paper ablaze in five seconds.

Cambridge, Mass.—Firemen have fierce battle to save tenements from flames that destroy four-story building in poorer section of city.

Haverhill, Mass.—Diver climbs out to end of coal derrick, hangs by his teeth from a special harness, then lets go for novel dive of ninety feet into Merrimac river.

Great Bend, Kan.—Terrific storm tears away buildings leaving bodies of dead and injured buried in wreckage. Large flour mill is demolished. Thousand sheep are killed on ranch by falling timber. Standpipe of city water plant is broken into short sections.

HEARST-SELIG NEWS PICTORIAL NO. 94 (Nov. 25).

New York.—Reginald Vanderbilt and other horse show judges and exhibitors drive away from Hotel Biltmore on 48-mile coach ride.

San Francisco.—Dodo is the prize long-haired goat at Panama Exposition stock show and his mohair fleece weighed 22¼ pounds.

Washington.—Secretary of the Navy Daniels talks over new war appliance, the wireless telephone, with Read Admiral Usher.

Philadelphia.—Golden Jubilee is held on 50th anniversary of Archbishop Prendergast's ordination as priest and dedication of Cathedral SS. Peter and Paul.

San Francisco.—Stanford team wins from Santa Clara, 30 to 0, in most important Rugby game of season.

Norfolk, Va.—Unusual demand for bivalves during season has increased activity at oyster bed.

San Francisco.—Officers and apprentice seamen from government training station at Yerba Buena Island perform evolutions at Panama Fair and medal is presented.

New York.—Dolores Rosseau, six years old, stands sponsor for "Ayesha," "Stanley," "Niger" and "Sheba," lion cubs at Central Park Zoo. Other animals assume titles.

Italian Lines in Austria.—Old-fashioned howitzers, hauled laboriously up mountain passes by Italian army, bombard foe.

San Francisco.—F-type undersea craft returns from Honolulu under own power. Their convoy, cruiser Maryland, fires salute on entering bay.

THE COQUETTE'S AWAKENING (Special—Two Parts—Dec. 13).—The cast: The Flirt

Further Concerning the HEARST VITAGRAPH NEWS PICTORIAL

Formerly Hearst Selig Weekly

The Greater News Reel

LAST week all motion picturedom sat up at the news of the discontinuance of Hearst-Selig and the entrance of its successor Hearst-Vitagraph. It was told how in a dramatic interview with Mr. William Randolph Hearst, foremost news authority in America, a plan for a greater news reel was evolved. It was told how this new outline was so revolutionary in its aspect that it was difficult to appreciate at one sitting.

As someone said, "The greater news reel is more than a news reel". It should be defined by another name. It might also be called the motion picture newspaper, for the Hearst-Vitagraph News Pictorial is to be run on the same lines as any of the Hearst newspapers. In other words, the Hearst-Vitagraph is to be bound by no traditions, no past rules—it is to be built on imagination, such imagination as governs only Hearst himself.

JANUARY *the* THIRD NINETEEN SIXTEEN

the first issue of the new Hearst-Vitagraph makes its appearance succeeding the Hearst-Selig.

Get your requests in now so as to permit no lapse in your news reel service. Every Hearst-Selig exhibitor should make it his business to book the Hearst-Vitagraph.

But this doesn't limit those who have not known the Hearst reel to take advantage of it at once.

See the Next Page →

To-be-made-at-the-Founta
Greatest-News-Gathering-Organiz

Survey your news field, consider where those men who furnish the real news, the newspaper news, get their material.

The Hearst Organization gathers and furnishes news not only to Hearst's many newspapers and magazines but through International News Service and International Film Service to over a thousand other publications.

Examine the map, prick it at any point and I will show you the name of the man who writes the news at that place and the name of the camera man who takes the pictures.

Gaze at the attached graphic representation of the Hearst news gathering organization. Each of these squares represents at least a dozen men. Jump down to the very last square on the page, illustrating the Individual Staff of the Hearst-Vitagraph and I will convince you that no other reel has any greater staff than that division alone.

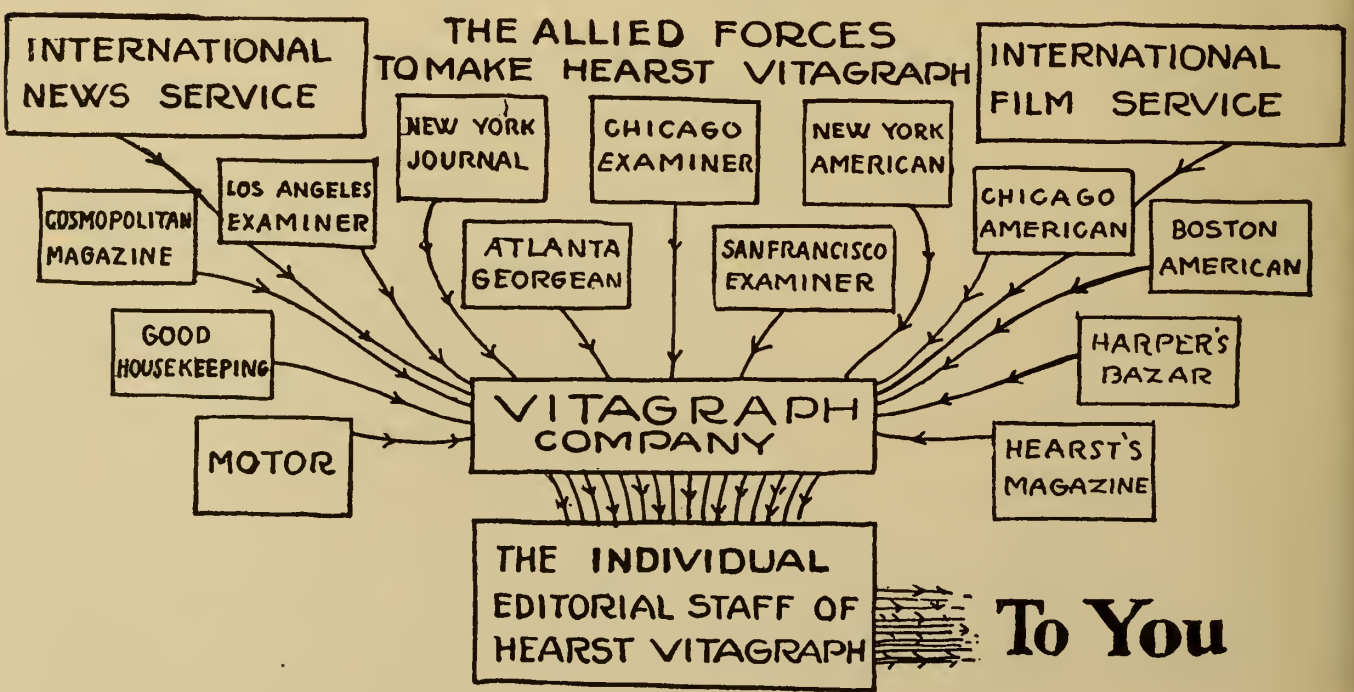
Man for man, the individual editorial staff of the Hearst-Vitagraph measures up, man for man with the *entire* staff of any other news reel. And then from that point upwards through those other magazines and Hearst newspapers and news gathering institu there is nothing with which to compare the petitors.

When you want steel the U. S. Steel Corporati the place to go for it. When you want oil the Sta Oil is the place to go for it. When you want new to news headquarters—the Hearst Organization.

If you want to prove to yourself how infalli ble the Hearst Organization is from a new standpoint, take any newspaper in the country which doesn't use the Hearst Service and article for article, photograph fo photograph—see which got there first wit the news—the individual publisher or Hearst

You can, therefore, imagine why Hearst-Vitagraph this entire organization at our disposal, the best of unit of it turned into the direction of the Hearst- graph, why it must immediately assume the upper position.

HEARST-VITAGRAPH NEWS PICTORIAL



ead-of-News-by-America's
n - The HEARST Institution-

In Collaboration with
VITAGRAPH

Hearst for the news gathering. Vitagraph for the pictorial effects. There you have the ideal combination.

The Vitagraph Organization which has gained its supremacy as a producer, through sheer force of perfect productions, has gained this place because it has the inherent abilities. Therefore, realizing that Vitagraph not only assists in the news gathering and making up of this reel, it is important to realize its function in the refining of the film itself.

The exhibitor can scarcely appreciate the care and religiously zealous attention which is lavished on every foot of negative and positive in the Vitagraph Laboratory—the largest and most perfectly equipped of its kind in the world.

The Vitagraph staff which has earned its right to be known as the foremost technical group in the industry, has itself been responsible for numerous improvements in cameras, films and projection.

It is one thing to get a film, it is another thing to bring out its fullest value. Just as the artist works over his canvas until it is perfect, so the Vitagraph Laboratory men will work over the Hearst-Vitagraph negative.

Vitagraph as the print manufacturer and distributing agent will answer all questions regarding the reel itself—or for that matter any other question that might be addressed to it individually.

The Vitagraph Company *of* America

East 15th Street and Locust Avenue, Brooklyn, N. Y.

You Book It Independently

NO! Hearst-Vitagraph is not to be bought on a program. The exhibitor who wants it must get it separately. This means that it is not to be packed away and bolstered up by anything else.

No good comedy or drama is going to save it. It has no aids, no helpers, no supporters. It comes to you absolutely unaided.

It comes to you as itself. You accept it in that way and this means that if it does not make good as an independent—out it goes.

Free On Request EXHIBITORS Guide Book

There is now on the press and will be ready for distribution inside of the next two or three days a complete analysis of the story of Hearst-Vitagraph.

This explains the reasons for the discontinuance of the Hearst-Selig for its successor the Hearst-Vitagraph; explains about the intricate workings of the entire news gathering organization, explains about the work of Vitagraph in the make-up of the reel, and explains the various ideas listed on this page.

The ZONE Idea

The exhibitor residing in San Francisco will have an entirely different service than the man in New York. The man in Pittsburg will have a different service than the man in Chicago.

Each territory will have its Hearst-Vitagraph organization. A distinct entity working independently of any other as far as local news are concerned—but supplying other sections with that which is of importance outside. In other words you will receive European and Eastern News from New York, Far East and Pacific News from San Francisco, interior news from Pittsburg and Chicago and then in addition your own local news.

Buy at Your Own Price

We have worked out a system whereby you absolutely make your own price. A chart most simple to understand enables you to select for yourself the date of your release and the price you are to pay.

Backed by National Advertising

When you take the Hearst-Vitagraph you thereby do more than merely show the greatest news pictorial — you attach to yourself the power of a tremendous national campaign, runnning in newspapers and magazines throughout the country, which is to send the multitudes to that theatre exhibiting Hearst-Vitagraph

This campaign will be the most astounding thing yet heard of in the advertising of motion picture features and we promise you that the publication power of William Randolph Hearst is at the disposal of the Hearst-Vitagraph News Pictorial. Analyze this and see what it means.

HEARST-VITAGRAPH

NEWS PICTORIAL

(Formerly the Hearst-Selig News Pictorial—Now Better)

226 WILLIAM STREET, NEW YORK CITY

(Kathlyn Williams); Ralph Warner (Harry De Vere); George (Guy Oliver); Father Time (Charles Le Moyne).

The Flirt lives only to play the game of love for the delight of the gamble. Ralph Warner who loves the Flirt dearly is informed by her that she has merely tolerated him for the enjoyment of the game. Ralph then tells the Flirt that he is going to end it all that night. The Flirt laughs heartily, for she has heard this story before.

She falls asleep and dreams that she receives a message from Ralph that unless she telephones him before 10 o'clock that night he will take his life. The hands of the clock are pointing to the hour of 10. Overcome with remorse the Flirt beseeches Father Time to turn back the clock so that she may save Ralph.

Father Times takes the Flirt through the Garden of Love and shows her many examples of the loves of men and women and how Time destroys the unworthy and helps the worthy. Father Time shows her the true and false hearts, and how even the primitive man sought the love of a good woman. With magic touch Father Time brings back the days of Anthony and Cleopatra; of Romeo and Juliet, and ends by stating that unless she is true to the man who loves her, Ralph, Time will see that she is punished, for Time conquers all things.

The Flirt awakens and in the mirror sees a vision of herself as an aged woman, deserted by all her suitors. Ralph returns for his gloves, which he has forgotten, and the Flirt informs him that she regrets her actions and that she dearly loves him.

ON THE EAGLE TRIAL (Dec. 14).—The cast: Tom Merry (Tom Mix); Vicky (Victoria Forde); Henderson (Joe Simkins); Jordan (Sid Jordan).

Tom Merry, a stage coach driver, is in love with Vicky, daughter of Henderson, superintendent of the Eagle Mining Company. Henderson does not approve of his daughter's choice. Jordan, who works in the office, proposes to Vicky, is refused and when Jordan becomes insulting, Henderson discharges him.

Jordan incites the men to a riot at the mining company's office and plans with two others, to hold up the stage which Tom drives, on his return trip and get the pay-roll. Vicky overhears Jordan's plot and goes to warn Tom. As the stage speeds by Tom throws the money to Vicky, and then he arrives at the mining company's office just as the miners are about to wreck the place. After a few days Tom and Vicky meet and soon formulate a plan where love will find a way.

THE GOLDEN SPURS (Special—Two Parts—Dec. 16).—The cast: Helen Ryder (Bessie Eyton); Lieut. Dick Belmont (Wheeler Oakman); Private Bert Ryder (Edw. J. Piel); Col. Ryder (Richard Morris): Capt. Geo. Favre (Edwin Wallock).

Dick Belmont and George Favre, brother officers, are rivals for Helen Ryder's hand. Bert Ryder, Helen's brother, is in the power of Favre. Helen and Dick announce their engagement at a week-end reception held at Helen's home. Dick longs for a pair of golden spurs owned by Col. Ryder, who declines to sell them. Favre forces Bert Ryder to steal the spurs from his father's home and place them in Dick's room. Helen's father breaks his daughter's engagement with Dick, who later is dismissed from the military service.

Living in solitude in the jungle, Dick goes on a hunting trip. Helen and Favre are out together to force his advances. Helen frightened, flees into Dick's shack. Favre searches for her in vain. Having no means for defense Dick fashions a torch with which he hopes to frighten a lion. Throwing the torch from the window, it sets the cabin ablaze. The flames are seen by searchers who drive off the lion and rescue Dick and Helen. Favre is later found dead, the victim of a leopard.

JUNGLE JUSTICE—(Jungle Zoo Picture Dec. 18).—James Clinton, hunter of big game, incurs the enmity of Kahale, a chief of the jungle. Nell Clinton, daughter of the hunter, receives a letter from her cousin, Laura Brandt, saying that she will visit her. When Laura arrives, Captain Trent, Nell's sweetheart, becomes infatuated with her.

Kahale, the jungle chief, gives Clinton final warning to keep off Kahale's lands. Laura flirts with the native, and when he asks her to be his wife, Captain Trent and Clinton order the savage away, and he leaves, vowing revenge.

Laura continues to flirt with Trent and Nell silently suffers. Kahale seizes an opportunity and kidnaps Laura. He ties her to a tree in the jungle. When they find her tied to the tree, she is dead.

KALEM.

THE BANDITS OF MACARONI MOUNTAINS (Dec. 21).—The cast: Trovatore (Bud Duncan); Concha (Ethel Teare); Doughbags (Jack MacDermott); His wife (Myrta Sterling).

A wife like Mrs. Doughbags would give any man gray hair and send him to an early grave. Consequently, when her husband meets the fair Concha, while touring in the Macaroni Mountains, it is not to be marveled at that Mr. Doughbags promtly falls in love with the maid. Unknown to Doughbags, Concha is a decoy for Trovatore the Terrible. Said Trovatore is a full-fledged member of the bandit's union. Consequently, he is surprised when Doughbags, instead of being frightened when Concha betrays him into the outlaw's hands, merely reaches forth and disarms Trovatore and the rest of his band. The outlaws flee in terror.

Mrs. Doughbags comes in search of her husband. In revenge, the outlaws capture the woman and hold her for ransom. To Trovatore's dismay, Mrs. Doughbags falls madly in love with him, while her husband obstinately declines to pay the sum demanded for her release. In despair, the poor bandit chief offers to give Doughbags all his wealth, if only to take Mrs. Doughbags off his hands. Again the husband declines. In the meantime, the woman, in cleaning up the bandit's cave, discovers a harmless-looking switch. Ignorant of the fact that the closing of this will explode a ton of dynamite and destroy the cave, Mrs. Doughbags throws the switch in. The next instant, she feels her head bumping against the clouds. Kind Fate elects that Mrs. Doughbags shall land atop of Concha and Mr. Doughbags, who are spooning. One look at the couple and the woman grabs hold of her husband with murder in her eyes!

A BUSHRANGER AT BAY (No. 5 of the "Stingaree" Series—Special—Two Parts, Dec. 22).—The cast: Stingaree (True Boardman); Ethel Porter (Marin Sais); Guy Kentish (Thomas Lingham).

Kentish, recently arrived from England, is astounded to discover in the locket dropped by Ethel Porter, a photo of Stingaree. The Englishman shrewdly suspects Ethel of being in love with the bushranger. Later, Kentish is a passenger on the stagecoach held up by Stingaree. When the bushranger departs with the stolen mail bags, Kentish follows. First, however, the man scribbles a note, which he requests the driver to deliver to the police inspector at the next station, with instructions that it be opened at six o'clock, should he fail to return with the mail bags.

Hearing Kentish approach, Stingaree holds the man up. To the bushranger's amazement, the Englishman calmly informs him that he knows his real identity. He also tells Stingaree that unless the mail bags are delivered up to him, the letter in the police inspector's hands will inform this officer as to who the bushranger really is. It develops that Kentish had known Stingaree prior to the outlaw's exile from England and that he entertains a strong feeling of sympathy for him. This, together with the desire that his identity remain secret, causes Stingaree to turn the mail bags over to Kentish and help the man reach the spot where the stagecoach is to pick him up.

The Englishman returns to the station just in time to prevent his letter from being opened. The man hastens to see Ethel, to whom he tells his adventure. In the light which shines in the girl's eyes, Kentish finds his reward.

THE ORIENTAL'S PLOT—(Episode No. 9 of the Ventures of Marguerite—Dec. 24).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Bob Winters, Marguerite's admirer (Bradley Barker); Gungha (A. Lever); Alota (Eleanor Lewis); Bertha (Lois Howell).

Marguerite and Bob rescue Bertha from Gungha, who has held the girl prisoner. Bertha informs her benefactors that it is because she knows the whereabouts of an old painting which tells where a fortune in gems is concealed, that Gungha had kidnapped her. Later, the Hindu succeeds in again kidnapping Bertha. Marguerite, attempting to go to her assistance, is also entrapped. The two are taken to the house formerly occupied by Bertha and in which the gems are supposed to be concealed. Bob tries to enter Gungha's den, but is overpowered and bound.

In spite of the cords which hold him helpless, the boy succeeds in giving the alarm. While the police are coming to Bob's assistance, Gungha, aided by Alota, an accomplice, tries to compel Bertha to reveal the hiding place of the painting by torturing her. Marguerite tries to go to the victim's rescue, but is herself threatened with torture. The arrival of the police, who are accompanied by Bob, results in the capture of the Hindu and his accomplice. After the two are dragged away, Bertha brings the painting to light. A close examination of the canvas gives Marguerite an idea. Taking an old blunderbus from the wall, she orders Bob to stand in the center of the room, aim towards a certain spot over the fireplace and shoot.

Bob follows out Marguerite's instructions. A flash follows the pulling of the trigger and it is found that a key, suspended by a fine wire, hangs from the muzzle and over a tiny hole in the floor. When the key is inserted in this hole, a secret trap opens up and the treasure is discovered.

A BOY AT THE THROTTLE—(Episode No. 59 of the Hazards of Helen Railroad Series—Dec. 25).—The cast: The Operator at Lone Point (Helen Gibson); Odell, an engineer (Franklin Hall); Pinture, his fireman (Clement Graw); Layson (Clarence Burton); Bobbie (Tom Trent).

Climbing into a cab of a freight engine, Bobbie Layson, the son of a station engineer, pulls the throttle open. The alarm goes out and Helen, stationed at Lone Point, is ordered to derail the runaway and thus prevent it from running head-on into the approaching passenger train. Fearing for his son's life, Layson phones Helen and implores her not to send the engine into the ditch. Outside the station a small truck suggests a way out of her dilemma. Leaving the derail open, Helen gets the car on the track and speeds down the grade to the end of the siding, where she opens the switch and flags the passenger train.

Her warning causes the engineer to sidetrack his train. This done, Helen speeds to the Melius Bridge and reaches it before the runaway train. Climbing to the topmost girder she then hangs suspended by a rope and as the onrushing train roars across the bridge she drops to the top of a freight car and in a few seconds the runaway is brought to a stop.

LUBIN.

THE MOMENT BEFORE DEATH (Dec. 13).—The cast: Dr. Cummings (Melvin Mayo); Florence, his wife (Adda Gleason); Dr. Grant (L. C. Shumway).

After a chase by the police, following a crime he committed, Dr. Cummings, a crazed scientist, is cornered on the ledge of a building. Realizing that he is caught, Cummings jumps. In his fall through space Dr. Cummings' mind reviews the events that led to his crime.

He was working on a wonderful machine in his laboratory, and refused to tell his wife, Florence, or his assistant, Dr. Grant, about it. But he was not too obsessed to observe that his wife was passing the assistant loving glances. One night he finds Grant in his home, and his wife is whispering, "He must never suspect what we are about to do!" And then in his brain was born his plan for vengeance. Again he found them. She holding his hands, and saying, "We'll be able to leave to-morrow!" He confronted the guilty pair. They pleaded their innocence. His invention was at last completed, and with its sensitive means of registering the blood pressure, he could tell whether Florence was guilty or not.

The instrument adjusted to her arm, he accused her of loving Grant. She was guilty! He seized her madly. Grant tried to interfere, but he brushed him aside. Maddened, he thrust Florence into a closet, and while he locked the door on her, Grant escaped. He took a revolver, and fired shot after shot through the door. He heard nothing from the other side, and trembling, sat in a chair as the reaction set in. His gaze wandered to his machine again. The needle was still beyond the normal point! He examined it, and found that a broken spring was the cause of it all. His wife was innocent!

But still there were her suspicious actions to account for. These were cleared when he found a letter showing that the secret between his wife and Grant was the planning of a new laboratory, which they would present to him the following day. Realizing the enormity of his crime, he opened the door, but Florence seemed lifeless. Then he looked below, and saw the police. He rushed out wildly, closely pursued by them. The last glimpse of his wife showed her moving feebly in the arms of Grant. And now, Dr. Cummings sinks mercifully into unconsciousness, and the last scene shows the people rushing to the sidewalk where he has fallen.

THE GREAT DETECTIVE (Dec. 14).—The cast: Mr. Scrapp (George Egan); Mrs. Scrapp (Florence Williams); Gwendolin (Patsey De Forest); Hinky Dink (D. L. Don); Constable (James Cassady).

Hinky Dink swaps money for a tin badge from the Skinnem Detective School, and becomes a full fledged sleuth. Fate then decrees that he should try to prevent Mrs. Scrapp from giving her worthless husband a much needed shakedown. Mrs. Scrapp turns on Hinky but her daughter, Gwendolin, slightly ancient in years, saves him from a beating. Mr. Scrapp becomes despondent and almost commits suicide, but as the point of the dagger touches his flesh drawing a drop of blood, he gets cold feet, wipes away the blood with one of his wife's handkerchiefs and instead pretends to have committed suicide by throwing his clothes into the river. Mrs. Scrapp refuses to weep or even get excited over her husband's disappearance.

Hinky determines to bring Mr. Scrapp's murderer to justice. Finding the blood stained handkerchief he concludes that Scrapp was first stabbed and then thrown into the river. Calling on the women in the village, he tells of Mr. Scrapp's death. As they weep, he watches closely to see which one of them will bring forth a handkerchief that will look like the one he

(*Continued on page* 2066.)

New York Reviewers and Critics Assume Role of Enthusiasts

"The principal play in the Triangle program was 'Aloha Oe,' a romantic drama of San Francisco and the South Seas, which had Willard Mack as the star.. Enid Markey is also featured in the romance, which is, perhaps, the finest example of artistic staging by Thomas H. Ince. Nothing more realistic has been produced on the screens than the ship laboring in the 'white squall'—a storm to fill the spectators with terror."—*Philadelphia Press.*

"No fault can be found with the way in which this production ('The Lily and the Rose') has been put on the screen; the acting is above reproach, the settings are charming and the photography excellent. As for Lillian Gish, who has the leading role, she is truthfully described in a subtitle as being 'most adorable.' "—*N. Y. Morning Telegraph.*

"In 'Aloha Oe,' an Hawaiian film-drama, produced by Thomas H. Ince, with Willard Mack and Enid Markey, the Triangle Film Corporation presents this week at the Knickerbocker Theater the most beautiful and artistic picture-play which has yet appeared upon its program."— *N. Y. Evening Post.*

" 'The Lily and the Rose,' produced by Paul Powell, featuring Lillian Gish, is a most unusual and charming production, built upon the story of the love of two men for one woman. 'Aloha Oe' is a Thomas H. Ince production—a story of the South Seas—with extraordinary scenic effects, featuring Willard Mack."—*Chicago American.*

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

What Triangle Offers for Week of December 12th

The production of consistently successful picture plays demands the highest resources of the human mind. You know what TRIANGLE PLAYS have done toward setting a high standard. It is time to tell you what some particular TRIANGLE products will do towards elevating it still further.

"The Lily and the Rose," with Lillian Gish, Roszika Dolly and Wilfred Lucas, we believe, strikes an entirely new note in motion picture history. Everyone who has seen it comments on its wonderful charm and atmosphere. There are features of photoplay artistry in this production that make it of extraordinary attraction, and ultra-novel appeal.

Then comes a distinctly new type of drama—one that makes full use of natural resources, "Aloha Oe," a powerful Hawaiian tale with Willard Mack and Enid Markey in the principal roles. The storm at sea is acknowledged to be a triumph of motion picture artistry. In fact, the play has that extraordinary quality that makes a theatre patron talk about it afterwards.

And then there are two Keystones. Any exhibitor knows what results follow the announcement of a Keystone Comedy. "The Great Vacuum Robbery" and "Fatty and the Broadway Stars." The first with Charles Murray and Louise Fazenda outdoes anything Mack Sennett has attempted for swift action. It is filled with real "Keystone Stuff." The second brings in Weber and Fields, William Collier, Sam Bernard, Joe Jackson and the inexpressible Roscoe Arbuckle. That's one week's bill. Your patrons have a right to such service.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

(*Continued from page* 2063.)

found. The first one brings forth a big red bandana; the second dries her eyes with the edge of her skirt; and the third one is Mrs. Scrapp, who grabs the handkerchief. Hinky is now certain that Mrs. Scrapp murdered her husband and he determines to hunt for clues.

At night he steals into Mrs. Scrapp's house through the window; she spies him, leaves the dogs outside the window to prevent his escape. Hinky promises Gwendolin to marry her if she will save him and she hides him under the bed where he remains all night because Mrs. Scrapp locks the door and hides the key. Five A. M. Mrs. Scrapp awakens and jumps back startled as her foot comes down on Hinky's head. Hinky manages to escape to the woods where he stumbles across Mr. Scrapp who is cold and hungry, but is afraid to return to his spouse. Mrs. Scrapp, Gwendolin and the constable give chase. Gwendolin again comes to the rescue, and when Mrs. Scrapp sees her nestling in Hinky's arms, her mother heart softens and she gives them her blessing at the altar.

THE INNER CHAMBER (Special—Three Parts—Dec. 15).—The cast: Hope (Ruth Hyatt); Ralph Morgan (Melvin Mayo); Fadette Devore (Adda Gleason); Guy Darwin (L. C. Shumway); Marian Day (Helen Eddy); Mrs. Day (Adelaide Bront).

Ralph Morgan, the ne'er do well husband of Fadette Devore, an actress, deserts her and goes to the metropolis to operate a bucket shop. Successful in his enterprise, Morgan is welcomed in society, and wins the heart of Marian Day from her humble suitor, Guy Darwin, a cub reporter. Morgan is blind to consequences, and proposes marriage to Marian. On the wedding day, Guy saves a woman from committing suicide. The woman is Fadette. With approaching motherhood and no funds she has become desperate. When Guy learns that she is the wife of Morgan, he rushes with Fadette to stop the wedding. They arrive at the church just in time. Morgan is also wanted by the police for swindling, and is sentenced for several years. Marian finds that old love is best, and is soon Guy's wife. Fadette dies shortly after her child's birth, and Guy and Marian promise to take care of her child.

In prison, Morgan acquires the drug habit from a fellow prisoner, who has the drug smuggled to him. Several years later, Morgan escapes and finds a haven in an abandoned mine. While going to the city for his drug, he sees Marian and Guy, who are very prosperous. The drug-crazed man thinks only of revenge, and plans to steal the child, Hope, from them. A careless nurse gives him the opportunity, and the child goes away with him. Morgan ties her in the mine, and then goes to gloat over Marian and Guy. They convince him that Hope is his child. He promises to bring the child back.

Meanwhile, a railroad construction gang has set a tremendous charge of dynamite in the hill above the mine. When Morgan comes up they try to prevent him from entering the mine, for the charge has been set. Morgan is frantic. He breaks away from the men, and releases the child. He collapses as a result of the years of drug using. His last words are a command to the child to run away, and a few moments later, the fearful explosion takes place. Beneath the tons of earth is Ralph Morgan's body—the retribution for his years of sin. The child is returned to Guy and Marian, and never learns the truth.

A THIEF IN THE NIGHT (Special—Two Parts—Dec. 16).—The cast: Caesar Lebrun (Herbert Fortier); Louis Lebrun (Wm. H. Turner); Klyda (Ormi Hawley); The Stranger (Earl Metcalfe).

Caesar Lebrun, a celebrated lawyer, brings his brother Louis, a famous surgeon, home to spend the night. They alight from a taxi at midnight and enter Caesar's home. Beside the library table, they find Klyda, the wife of Caesar, reading. Her right hand holds an open book, which, singularly enough, is held upside down, and her breathing, Caesar silently observes, is not regular. Caesar explains that Louis is to perform an important operation next morning, and he suggests that Klyda show Louis to his room.

Immediately they leave, Caesar's movements become quick and decisive. He takes a pistol from the table drawer, levels it at the closet door and says sternly, "Come out." From the cupboard steps a man, pale and calm, clad in evening clothes. Caesar exults over the capture of the stranger and tricks him into admitting that he gained access to the house through an area-way. Caesar's intention is to turn the fellow over to the police, since he has the stranger's admission to rob. Then Klyda enters.

Caesar notes her ghastly face—the face of guilt. Caesar adds to the torture of Klyda and the stranger by revealing the signs by which he knew of the stranger's presence—the odor of cigarette smoke, the book held upside down. Klyda implores him not to call the police, to spare the stranger for her sake. At this point Caesar plays his trump card. He outlines his plan to have his brother, the surgeon, immediately operate upon the stranger, and relieve the pressure on his brain which makes him a criminal. Caesar forces him back into the closet, then leaves to summon Louis. Klyda makes her voice heard through the closet door and reproaches herself for allowing the stranger to accompany her home from the opera, and repeats over and over again the words she uttered when he tried to induce her to elope—words of loathing. Caesar and Louis enter, the closet door is unlocked and the stranger brought forth. Caesar lays his pistol on the table. Darting forward, the stranger snatches it and points it at the brothers. Caesar explains that he overheard the conversation between Klyda and the stranger from behind the portieres and is convinced of his wife's purity.

Caesar demands the revolver. The stranger makes a menacing gesture and threatens to shoot. Caesar, with a laugh of relief, declares it is not loaded. "That's right, drop it," Caesar says. "Good night."

SWEETER THAN REVENGE (Dec. 17).—The cast: Bess Bowen (Octavia Handworth); Molly McCall (Rosetta Brice); Mrs. Smith (Clara Lambert); Joe Best (Thurston Hall); Missouri (Charles Brandt); Kansas Pete (James Daly); Scotch Joe (George Clarke); Frenchy (Bernard Siegel).

In the mining town of Gedney, Bess Bowen, saloon keeper, and Molly McCall, laundress, both select as a mate, Joe Best, a prosperous miner. After changing his mind two or three times, he finally selects Bess. Jealous, Molly McCall, goes to Joe with a trumped-up story that Bess is a desperate criminal. Joe goes to Bess, secures the return of the engagement ring, and transfers it to Molly McCall.

On the evening before the wedding, Bess appears in Molly's cabin determined to do her an injury. A struggle ensues between the two women which is interrupted by Joe and several miners. It is agreed that Bess shall be punished and Molly is permitted to denominate the nature of it. She insists that Bess be whipped and driven out of town. This is carried into effect, and Bess seeks refuge in the tepee of an Indian family, who provide her with clothes of their own kind, to replace those torn from her back. The next morning in this disguise she returns to find her resort burned away. While there the stage coach, taking Joe Best and Molly away for good, drives up. Bess swears to never cease her efforts until the five men most concerned in her disgrace has met their death. Two of them, while crossing a stream swollen by a freshet, falls into the torrent and drown. The third is bitten by a rattlesnake. The fourth falls into a railway cut while fleeing from her and is ground to pieces by a passing train.

For five years she has searched for Joe Best to no purpose. One day she rides up to his door and draws her pistol. In his terror he pleads with her. "What will my poor little babies do?" Then the womanhood asserts itself, and she spares the husband of the woman she hates because of the little ones. She places them in his arms and rides away into the mountain wilderness, all the better, because she has learned that to be merciful is sweeter than revenge.

AN UNWILLING BURGLAR (Dec. 18).—The cast: Mr. Henry (Billie Reeves); Mrs. Henry (Carrie Reynolds); Spike, the burglar (Ferdinand O'Beck); Hogan, the cop (Frank Smiley); The Cook (Jessie Terry); The Maid (Adelaide Hayes).

Mrs. Henry is afraid of burglars and begs her husband not to go to the club. He goes, however, leaving her alone and Mrs. Henry looks under the bed and turns in. At Two A. M. Henry comes homes, but in error he tries to enter his neighbor's house. He thinks he is locked out, so tries to climb in a window. He is seen by Spike Murphy, who mistakes Henry for another burglar and tells him the place is no good and proposes that they "crack the crib next door." Henry is averse to this but when Spike menaces him with a gun, he gives in. They are seen by Hogan, a patrolman who summons the reserves. Henry is aghast at finding he is compelled to rob his own home. He falls with a tray, awakening his wife, also the maid and the cook. Mrs. Henry recognizes her husband's voice as he pleads to Spike for mercy, and comes down stairs. Spike pushes Henry under the table and also hides, but Mrs. Henry drags her husband out. Spike realizes that Henry lives in the house and he pushes the gun against Henry's ribs and threatens him if he moves. Henry has to sit and endure his wife, in fear of death.

Hogan enters and announces there is a burglar in the house. Henry denies it. Hogan finds the bag of silver and Henry says he put the silver in the bag. Spike reaches up and turns out the light. Mrs. Henry screams. Upstairs the maid and cook crawl under the bed. Spike rushes through the house seeking safety. Henry also seeks safety. Spike enters the room where the maid and cook are and tries to crawl under the bed. He sees them and gets out. Henry tries to hide in a room. Spike picks out the same room. Henry trips him and shuts him in. Hogan then captures him. Henry tells his wife he has been trailing Spike and takes all the credit for the capture. His wife apologizes and Henry says he will forgive her, if it never happens again.

VITAGRAPH.

BENJAMIN BUNTER BOOK AGENT (Dec. 13).—The cast: Polly Crundell (Ethel Corcoran); Benjamin Bunter (William Dangman); Daniel White (Templer Saxe); Jonah Grundell (William Shea).

Jonah Grundell, a retired sea captain, is in charge of his niece Polly's fortune, till she comes of age, or marries with his consent. If she marries without his consent before she is 21, the fortune goes to Jonah. He has handled the money so long he hates to give it up, so when Polly reaches 21, he manages to keep her in ignorance of the fact, and enters into an agreement with Daniel White, the family lawyer, to marry Polly and divide the money with him.

White is a solemn old hypocrite, much admired by Jonah's spinster sister, Myra, and he has one weakness—love of the bottle. Benjamin Bunter, a fresh bookagent, arrives in town with a flourish, meets and falls in love with Polly, and she with him. Bunter puts White out of the running, then digs up a birth certificate, showing Polly is over 21. He forces Jonah to give his consent to their marriage, while White is left to the consolation of Myra.

A QUESTION OF RIGHT OR WRONG (Special—Two Parts—Dec. 14).—The cast: Paul Mathews (Maurice Costello); Grace Caldner (Leah Baird); Jason Caldner (Van Dyke Brooke); Detective Dayton (Daniel Leighton); Turner (Edward Elkas).

Immediately after entering her new home, bride is confronted by supposed dead lover and learns she has been tricked. Grace, when confronted with apparent proof of her lover, Paul Mathew's death, consents to marry Jason Caldner, a man she instinctively dislikes, to save her father from financial ruin. The whole affair was faked up, and immediately upon entering her new home, Grace and her husband are confronted by Paul, alive and well. He hands her a written confession of her dying father which explains the whole plot and denounces Caldner bitterly. Later, Mathews asks her to meet him in the garden in a note which Caldner sees and secretly reads.

In a terrible rage, Caldner plots with Turner, an escaped convict, whom Bayton, a detective, is shadowing, to kill Paul. While arguing the matter, Caldner and Turner get to quarreling over the money which the convict is to receive, and finally, Turner hits Caldner over the head and seriously injures him. Mathews comes upon the scene, and when the servants appear, Caldner, on recovering his senses, accuses him of striking him. Meanwhile, Bayton, waiting outside, has witnessed Turner's escape and judging from the fellow's agitation that something is wrong, follows and arrests the crook. He brings Turner back to Caldner's home and there everything is explained. Caldner, overcome by conflicting emotions and the shock of his injury, staggers back, and as Grace goes to his assistance, he drops dead, pulling off Grace's wedding ring from her finger as he falls. Gazing upon the body of the man who had caused them so much suffering, Mathews and Grace silently shake hands in their realization of future happiness which is deservedly theirs.

THE FAITH OF SONNY JIM (Dec. 15).—The cast: Sonny Jim (Bobby Connelly); Sonny Jim as old man (Logan Paul); Daddy Jim (Tefft Johnson); Mother Dear (Mabel Kelly); Santa Claus (Harry Waldron); Father Time (Harry Fisher); Dick and Bill (Johnny Cahill, Billy Johnson).

Just before Christmas, Sonny Jim learns the awful truth that there is no Santa Claus from some of the older boys in the neighborhood and is heartbroken. In vain Daddy Jim and Mother Dear try to argue with the boy; he will not be comforted. Determined to prove the truth for himself, Sonny sits up the night before Christmas in a big chair by the fireplace, and falls asleep. He dreams that a big, gruff, cross-looking Santa comes down the chimney and carries him in his auto over the roof-tops to the great throne-room of King Santa Claus himself, who reprimands Sonny severely for doubting his existence. He then introduces the boy to the City Santa, who is sufficiently thin to get down the steam pipes, and various other interesting people, then he is sent to Father Time, who lives in a weird cave.

Father Time sadly tells him he must take away his youth, as only the old people do not believe. Sonny sets up a yell, but it does no good, the old gentleman places him underneath a big machine, and he grows and grows until he is a great big man with a long white beard and grotesque features. Just as he regains normal size, Sonny wakes up to find his stocking filled with toys and good things, and with a happy smile he tells his dog, Toto, "never to doubt Santa Claus!"

THE FLOWER OF THE HILLS (Dec. 16).—The cast: Jane (Carolyn Birch); Jack Brooks, the City Man (Leo Delaney); Joe Dakes (Denton Vane); Jack's Aunt (Louise Beaudet); Cousin Marie (Rose Tapley).

Jane, known as "The Flower of the Hills," is loved by Joe Dakes, a young countryman. She is contented until she meets Jack Brooks, a young city man, and falls in love with him. When her mother tries to force her to marry Joe, Jack takes her to the city with him, where his cousin, Marie, siding with his mother, against the girl, leads Jane to believe that Jack is ashamed of her.

Joe, meanwhile, has followed the girl to the city, and when she prepares to leave, heartbroken, he takes her back to her mother. Jack finds her pathetic little note, and learning of Marie's duplicity and the suffering which it had caused, follows her. There Joe, who blames the city man, nearly takes his life, but the girl intervenes, and convinces the countryman that she loves Jack.

After a mighty struggle, Joe renounces all claim to her, and "The Flower of the Hills" becomes the bride of the city man.

THE DECEIVERS (Dec. 17).—The cast: Mr. Simpkins (Sidney Drew); Mrs. Simpkins (Mrs. Sidney Drew); Mr. Jones (Edward Favor); Mrs. Jones (Mrs. C. Jay Williams).

When Mr. Simpkins gets a raise, his married friend, Jones, advises him to "hold out" a five or ten-spot, and Simpkins is surprised to find that that seems to be the general practice among the married men in his office. Guiltily putting his hold-out in his hat-band, Simpkins goes home and nearly has heart disease when his wife, after relieving him of his regular salary, insists on taking his hat. However, he gets away with it safely and hides the money in a vase on the mantleshelf. That night he has a slight chill and his wife sleepily tells him the quinine pills are in the medicine chest.

After taking two he sees the fatal skull and crosshones on the box, and yelling "I've taken poison! Help! I'm dying!" he runs into his room and leaps on the bed writhing in agony. Suddenly he gasps, "I'm afraid it's too late, I've lost all feeling in my arms!" But his wife shrieks, "That's my arm you're pinching!" Simpkins pathetically confesses the truth of his "hold-outs," and is astonished to learn his wife has also been saving "hold-outs." When the doctor arrives and announces he only took quinine and that the pills evidently got in the wrong box, all ends in supreme joy and relief.

A MAN'S SACRIFICE (Broadway Star Feature—Special—Three Parts—Dec. 18).—The cast: Mary (Edith Storey); Andy (Evart Overton); Bob (Thomas R. Mills); "Yellow Jake" (Ned Finley); Harry (Frank Bunny); Mr. Simpkins (George Stevens); Jud Jones (Jay Dwiggins).

Mary Aldin rejects Andy Stevens, a worthy young fellow, and accepts Bob, a weak characted countryman, with a fondness for drink. On the very night of their betrothal, Bob gets drunk and Andy takes him home. Mary thinks that Andy has brought Boh to her in that condition to taunt her, and furiously upbraids him. Andy is so hurt that he leaves the village and goes to the gold fields.

Months later, Andy has prospered in the gold fields, while Bob has lost his position through his love of liquor. A friend, writes Andy that Bob and Mary are in debt, and he arranges a job for Bob at the gold fields, without revealing his identity. Bob accepts the job and comes on alone. In the mining town he tells Boh who he is and forces him to send home part of his wages to Mary in addition to protecting him from the evil influence of "Yellow Jake," a "bad man" of the mining camp. Mary is still kept in ignorance of who her real benefactor is.

Bob, one night, while under the influence of liquor, falls down a ravine and is killed. The body is found by a prospector, who finds Mary's address and copies it, then brings the body to the village. Andy is shocked, and not having the heart to tell Mary, continues to forward the monthly salary installments. Several months later, though the prospector, Mary learns her husband is dead, and as she has received several months' money, is mystified and worried. She finally goes west, and after being rescued from a perilous predicament, by Andy, she learns who has so consistently helped her without hope of reward. His unselfish devotion wins her heart and both find happiness as man and wife.

LEVY'S SEVEN DAUGHTERS (Personally Picked Program—Dec. 20).—The cast: Levy (Edward Elkas); his wife (Eulalie Jensen); Straus (Nathaniel Gross); Mrs. Straus (Anna Brody); seven girls (Nitra, Frazer, Alice Lake, Katherine Franck, Edwina Robbins, Mae Greene, Jeanette Ehrman, Marion Henry); Straus's sons (Arthur Cozine, Sig Stark and others).

While on a business trip, Levy meets Straus, a friend of his youth, and after recounting old times with great unction, Straus brings Levy home and proudly introduces him to his seven sons. Levy, who is childless, gets envious, and chestily announces he has seven daughters—and all good-looking. On his arrival home, he and Mrs. Levy are shocked to receive a note from Straus, saying he is coming with all his sons to pay them a visit and meet their seven daughters.

In desperation, Levy prepares to make good his bluff by getting seven of the girl clerks in his store to pose as his daughters. The girls are michievous, and when Straus and his seven sons arrive, things begin to hum. All go to a cafe and enjoy a good time. Their feast is interrupted by Straus, Senior, who sends them all home. Next day, the boys meet the girls in the store, and Levy laughingly tells Straus he will soon have to support seven daughters-in-law, in addition to his seven sons.

THE PATENT FOOD CONVEYOR (Personally Picked Program—Dec. 20).—The cast: Cook (Kate Price); Thatsim (Charles Eldridge); Mr. Itsky (Harry Fisher); Burglars (Chas. Edwards and Jas. Moran); Mr. Knowism (Daniel Leighton).

Thatsim lives in one of those "railroad" flats, where the kitchen is four rooms away from the dining-room, consequently, he cannot keep a cook any length of time, because of the terrific distance to be covered in bringing food to the table. Thatsim is about to lose another cook, when Itsky, the Inventor, happens in. He learns why cook is leaving and invents a contrivance on the spot to make her work easier. It is a long conveyor belt with a windlass at each end, stretching from the kitchen, through several rooms to the dining-room.

An electric bell signal is used to communicate with the cook. Everyone is delighted, and it works finely, but unfortunately, when Thatsim's rich aunt and uncle dine with him, the signals get mixed up and havoc follows. A couple of burglars break in, and in the intervening rooms see savory dishes passing through on the conveyor. The cops are called and a burglar-chase ensues. After it is all over, Thatsim finds the will left by his disgusted uncle and learns he has lost an inheritance of $1,000, but doesn't care when the police hand him $2,000 reward for catching the burglars.

ON HER WEDDING NIGHT (Special 4 Parts—Dec. 20).—The cast: William Carter (Charles Kent); Mrs. Carter (Louise Beudet); Helen Carter (Edith Storey); The Veiled Woman (Inez) (Carolyn Birch); Henry Hallam (Antonio Moreno); John Klendon (Denton Vane); Carlo (William Dunn).

On the very night of bis wedding, John Klendon is talking to Helen Carter, his fiancee, on the phone, when he is mysteriously shot by a veiled woman. The shot is heard at the other end and the girl goes into hysterics. Henry Hallam, a guest, is an amateur detective and wealthy. He takes up the case, but the only clue is a bit of paper with the scrawl: "It was I——," inclining the police to the suicide theory.

The next night Hallam finds a man lying in the roadway, whose features remind him of when he was in Spain with the Carters. He remembers a Spanish beauty casting threatening looks at Klendon, and begins to see light. After caring for the seriously wounded man, he leaves him in care of a physician. Helen enters settlement work to forget the whole terrible affair. The unsuspecting girl is lured to an upper room in a tenement by a dark-visaged woman who pretends her baby is sick, and there finds herself confronted by a dead child, a crazy woman and the door locked. The woman by the crib, after a tirade of abuse, tells Helen how Klendon, after refusing to legitimatize their child by marriage, had thrown her over for Helen. The woman then attempt to throw a vial of vitrol into Helen's face, but is prevented, and the two women struggle desperately.

Fortunately, before Helen is overcome, Hallam, who has been notified of Helen's foolish act in going unprotected into the tenement, breaks into the room, followed by Carlo, the man Hallam had found in the roadway. The Spanish woman swallows the acid, and dies almost at once, while Carlo, who proves to be an old sweetheart of the dead woman, explains the meaning of the missing note. The missing letters make it read: "It was I-nez (Inez)!" This was the Spanish woman's name, and the mystery, now cleared, Hallam tenderly leads Helen away; and long after, when time has healed wounds, the two find happiness as man and wife.

IS CHRISTMAS A BORE? (Dec. 24).—The cast: Paul Pantoum Punctual (Sidney Drew); Mrs. Polly, his wife (Mrs. Sidney Drew); Paul's mother (Mary Maurice).

"Merry Christmas, Paul," is the greeting Paul Pantoum Punctual's wife hands him on Christmas morning. With a growl of disgust he turns over, after reminding her that they are "going to cut out all that foolishness this year." In the newspapers he finds every headline contains Christmas tidings—Christmas, Christmas, everywhere, until Paul is in a fine temper. He delivers an oration in which he says: "Then there is the family dinner with 18 kinds of dessert which you must sampio and wash down with cider and get a stomach-ache."

When his mother calls and the dear old lady presents him with a silk muffler, he hurts her feelings by refusing and is so disagreeable she doesn't stay long. With her last words, "You might have wished me a Merry Christmas—there won't be many more for me," ringing in his ears, Paul wakes up to find it was all a night-mare. Mother is really waiting downstairs and hurriedly dressing, Paul, now a changed man, goes down with his wife and gives the little lady a regular bear hug, then Mr. and Mrs. Punctual do a war dance of good old-fashioned Holliday happiness.

THE THIRTEENTH GIRL (Broadway Star Feature—Three Parts—Special—Dec. 25).—The cast: Lottie Evans (Arline Pretty); Ray Schiller (Julia Swayne Gordon); Ethel Gibson (Lillian Burns); Joe Daymond (Robert Whitworth); Lewis de Freece (Arthur Cozine); Mr. Daymond (Frank Currier).

Lottie Evans, a girl of the sweatshop, is offered the position of "13th girl" in a wonderful Fashion Show given by the Department Store firm of Daymond & Sons, through the store's agent, Ray Schiller, a mercenary woman, and Joe Daymond, the Junior partner, becomes infatuated with the girl's beauty. In the little pink room of Daymond's establishment, where Lottie is displaying as a living model, the latest French lingerie for the crowd of women patrons, she experiences her first fears as to the future, but the remembrance of her almost starving mother and little sisters holds her.

Lewis De Freece, the artistic advisor of Joe Daymond, also falls in love with the girl, but Daymond angrily orders him to keep away and continues his attentions to the girl. Joe is engaged to a wealthy society girl, unknown to Lottie, who is a Rescue-Home patroness and settlement worker. Finally, Joe asks Lottie to go away with him, but although she has learned to love this masterful man of the world, she refuses. Immediately after this she loses her position in the store, and the family suffers great hardships.

One cold night Lottie meets Joe, and this time, poor starved, suffering Lottie gives in to his pleading. After that, Lottie's family is secured from want, and she, herself, happy in the thought that after Mr. Daymond, Senior's, death, Joe has promised to marry her. Lottie's mother believes she is working again in the store; but not long afterward, Joe is forced by his father to marry Ethel Gibson, and the first Lottie knows of it, Lewis De Freece walks into the fashionable apartment where she is living and hands her a bill of sale for the place, intimating that it includes her. Lottie is horrified at Joe's perfidy and goes to the Rescue Home, where she meets Ethel and both women learn the truth. The affair gets into the papers, killing Joe's father, and Joe ends his life, while Lottie and Ethel become lifelong friends and companions.

MINA.

WHEN THE SHOW HIT WATERTOWN (Dec. 16).—It's no fun playing "one-a-night." Anyway, that's what Sam Tompson and his "Galaxy of Beauty" bunch thought about it when they met their Waterloo at Watertown. Sam Tompson arrived in Watertown with his bunch of girls and proceeded to the Opera House to get all ready for the evening's performance. Not many shows came to Watertown and the house was soon sold out.

So far, so good. But Watertown audiences are critical. They didn't like the show and showed their dislike hy offerings of onions and eggs. Sam Tompson and his company went through their stunts under rather trying circumstances.

The show was too much for the sheriff and he finally decided to use his authority, so took Sam Tompson and his Galaxy of Beauty from the Opera House to the town lockup, where they were forced to spend the night. The next day they were put to hard labor but they finally rebelled, fooled the sheriff and the rest of Watertown rubes, making a successful get-away in a hand car.

VIM.

MIXED AND FIXED (Dec. 24).—Pokes and Jabbs are still living in the same apartments and are on friendly terms as usual. On her birthday, Jabbs presents the Mrs. with a pearl necklace. Pearls are an ill omen and bring tears and this case was no exception. Mrs. Jabbs, about to go upon an errand for her husband, meets Mr. Pokes in the hallway and while examining the new necklace is seen through the keyhole by Mr. Jabbs. Trouble is at once started. Mrs. Pokes, also peeping through the keyhole, sees what she thinks is her husband with Mrs. Jabbs held in tender embrace. More trouble. Mrs. Pokes and Mr. Jabbs seize the things handiest and start for the hallway, but Mr. Pokes and Mrs. Jabbs have gone and they pounce upon a poor, unsuspect-

(*Continued on page 2070.*)

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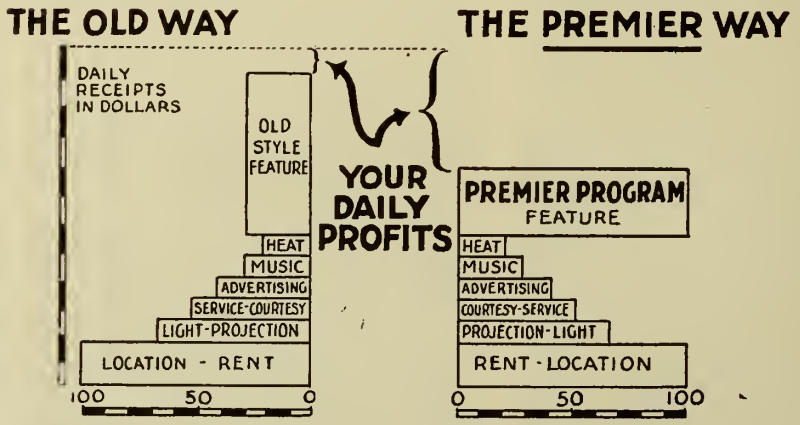

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(*Continued from page 2067.*)

ing lodger from the upper floor. Pokes telephones to Jabbs to meet him. Jabbs seizes the opportunity of his wife's absence and does so.

Over a friendly drink in the saloon, they are presented with a ticket for a mask ball. Meanwhile, Mrs. Pokes, who is a member of the society giving the ball, has invited Mrs. Jabbs to attend as her escort. Mrs. Pokes, in Jabb's clothes, starts out with Mrs. Jahbs. Pokes and Jabbs return home and Jabbs, disguising himself as a woman, joins Pokes and they leave for the ball. Numerous events take place when the two couples come face to face in the saloon. Mr. Pokes is anxious to get Jabbs away so that he will not see his wife with another man and Mrs. Jabbs is anxious to get Mrs. Pokes away so that she will not see her husband with another woman. After a trying ordeal they do so, and return home. Mistaking each other for intruders, a lively chase ensues, which is ended in the hallway by Jabbs losing his skirt and Mrs. Pokes almost losing her trousers. Things are explained and all is forgotten.

Universal Film Mfg. Co.

JOKER.

SLIGHTLY MISTAKEN (Dec. 11).—The cast; Pa (William Franey); Ma (Mrs. Whistler); Susan, their daughter (Lillian Peacock); Susan, the cook (Gale Henry); "Blubber" Bill (Max Asher).

Pa is unfortunate in having two Susans in the house, one the cook and the other his daughter. The cook asks for an evening off to meet her beau, and Pa tells her that she may have her beau call on her at his house. Susan, the daughter, sees a young sailor and his company on the beach, and is attracted by the glitter of his brass buttons.

Susan, the cook, and her beau, Blubber Bill, wander along the beach and, finding a nice quiet rock, sit and spoon. The daughter, desiring to see more of the sailor, wanders to the water front and, while admiring him, falls into the water. The sailor orders his company to "stand by" and he rescues unaided the daughter. After being made much of as a hero, the sailor receives an invitation to call at the daughter's home and promises to do so.

Meanwhile, Susan, the cook, and her beau, have been isolated on the rock by the returning tide, and Blubber Bill gallantly carries his fair charmer ashore and is persuaded to call the next day. In anticipation of her hero's call, Susan, the daughter, has everything spick and span. Pa, to show him a good time, brings in lots of beer, but the daughter says that beer is too common for her hero and leaves for the cellar to get champagne. The door to the cellar is beneath the ice box and the daughter moves the box to go down. The cook sees the box out of place and pushes it back over the cellar door. When the daughter comes up with the wine she finds herself locked in.

"Blubber" Bill calls at the front door and is admitted, the old folks thinking he is their daughter's rescuer. Bill, thinking they are referring to his rescue of the cook, acknowledges the deed. He is made much of and tells of his remarkable experiences and capture by cannibals, but as he was so cold with fear, when they started to cook him, icicles formed over the fire and the frightened natives turned him loose. The daughter's beau arrives and gets to the kitchen by mistake. He and the cook are having a mild flirtation when the daughter, by a superhuman effort, opens the cellar door, thus throwing the ice box upon the two. The family, hearing the crash, rush in and explanations are made. Each Susan seeks out her hero and Pa and Ma, seeing that it is no place for them beat a hasty retreat.

VICTOR.

THE WIDOW'S SECRET (Two Parts—Dec. 15).—The cast: John Forrest and Jack Rance (J. Warren Kerrigan); Rose Day (Ethel Phillips); Richard Harding (Nobert A. Myles); Mrs. Rance (Mary Talbot); the Shepherd (August Wolf).

One afternoon in summer the Widow Rance, alone in her garden, saw what she thought was a ghost coming down the path to her home. It proved to be John Forrest, a millionaire, and with him was Rose Day, a summer girl, and so closely did Mr. Forrest resemble Jack, the widow's late husband, that it was with difficulty she answered his question concerning the location of a hotel.

That night memory carried the widow back twenty-five years. She saw herself as a bride of Jack Rance, trapper and woodsman; she saw the little home where their baby was born: she remembered the day when Jack was brought home to her mortally wounded. Dick Harding, his friend, had promised to protect the widow and child, but he had failed in his trust. And, then, one day little Jack, the baby, was lost and Mrs. Rance lived on—alone.

To John Forrest, smoking alone in the garden, came other memories. He saw himself as a little child, lost in the woods and found by a kindly old shepherd; he saw himself raised to manhood by the shepherd, who, on his deathbed, gave the lad his savings and sent him out into the world. The shepherd's waif had been successful and John Forrest, as he called himself, was now a millionaire.

Rose Day knew of his wealth and, prompted by her mother, deliberately angled for his heart, and they became engaged. Visiting at the same hotel was Richard Harding, who loved Rose, and hated Forrest because of his resemblance to Jack Rance, whom Harding had betrayed. Upon a hunting trip Harding caused Forrest to be wounded. Friends carried him to the nearest house, the widow's cottage, and there the birthmark on his shoulder confirmed her suspicions that John Forrest was her lost son.

Mrs. Rance, seeing Jack's love for Rose Day and realizing that it would spoil his chances for happiness, kept her secret, but Harding, overcome by remorse, told the story and Jack found his mother. Rose, though she scorned the widow, was forced to accept her as Jack's mother, and then one day Jack lost his fortune. Rose broke the engagement and Jack was left, but not alone, for with him was his mother who had always been true.

L-KO.

BLACKMAIL IN A HOSPITAL (Dec. 15).—The cast: Cookie (Ray Griffith); Nurse (Peggy Pierce).

The hospital patients love the beautiful nurse. Nurse has a sturdy admirer who sends them flying in all directions. Finally Cookie, who uses crutches, thrashes the muscular man until he is almost done for. This is seen by a trusty, who tells Cookie he must have $10 or he will tell on him. Cookie has no money and is worried. The injured man's only chance for recovery is to have blood transfused into his veins. The hospital authorities offer $10 for a volunteer. All refuse, but as the guilty Cookie is threatened with exposure by the trusty unless he gives him $10, he volunteers for the operation. The operation proceeds. As Cookie grows weaker he pinches the tube and stops the flow of blood from his veins and grows stronger. The doctors remedy this and conclude the operation. Cookie gives the trusty the $10.

The invalid regains his strength and asks to see the noble stranger that gave his blood so he could live for vengeance. Neither suspect the identity of the other. They meet and the muscular one assaults Cookie, who fires pistol shots at him. Confusion reigns as the patients flee in all directions. Finally, after a protracted battle, the rivals sink exhausted to the floor and the fumes of chloroform waft them into slumberland.

THE DOOMED GROOM (Dec. 19).—The cast: The Groom (Charlie Winninger); the Bride (Fatty Voss).

The groom was already late and to make matters worse he encountered a very beautiful lady while hurrying to the wedding. This lady had a very ill tempered husband who objected to strange men weeping on his wife's shoulder and so informed the groom. In fact Hubby made it plain to the groom that it would be healthier in another town for him and specified an hour at which it would be best to leave town.

When the groom arrived at the bride's house he encountered an irate father who, after being told by the groom that he had to leave town, made it very plain that he had better remain in town. Father, to make sure that the groom did not run away, relieved him of all his money. This placed the groom in a bad plight.

The groom feared the ill-tempered husband the most, so he decided to steal his money back and beat it, but in so doing ran afoul of both father and husband and finally decided that a slow death was preferable, and had the ceremony rushed to a quick conclusion.

POWERS.

LIFE OF THE SALAMANDER (Dec. 2).—The Ditmars Educational film opens on a salamander mother coiled about her eggs to keep them moist. A glimpse of the eggs discloses them to be jelly-like, and although the salamander is about as large as a frog, the eggs are a trifle larger than frog's eggs.

The eggs do not get their first bath until it rains, when the storm washes the eggs into the water, after which the cloudiness passes and they soon clear. This seems to have a good effect, for next we see that the tadpoles are hatching and are soon to come to life. When they are two days old they are thriving in a watch crystal.

At three months old they are busy little creatures who have to shift for themselves, catching insects in order to live. The salamander is as fond of the air as it is the water, and, though born in the water, they go to the top for air. Little by little its legs grow, and soon it has two pairs of sturdy legs. Its feathery gills also help it to get along in its younger days. When it grows to be a year old it has also increased considerably in size, as it is now seven inches long and has an enormous appetite.

At this age the gills grow shorter and the insect finds difficulty in eating under water. With this condition prevailing it will never do to stay in the water, and little by little it learns to breathe air, until finally it crawls out of the water a perfect salamander.

The European salamander shows a close relationship to a frog in the scaleless, damp skin and the head. There is quite a discrepancy, however, in the size. The last scene shows a happy family of salamanders living in the Catskill Mountains.

THE THREE JEANETTES (On Same Reel as Foregoing).—"The Three Jeanettes," shows three muscular and agile gymnasts gowned in Dutch costume. Their act consists of tumbling, weight-lifting, pyramid building, and various other acrobatic tricks, the comedy of which is supplied by a little fox terrier who is present all of the time on the stage in a sort of Marceline character and manages to impede where he attempts to assist.

He is always running between someone's legs in imminent danger of tripping up one or the other of the Jeanettes, but succeeds in escaping with sound limbs and unruffled temper.

NESTOR.

HER SPEEDY AFFAIR (Dec. 13).—The cast: Billie (Billie Rhodes); Her Father (George French); Williams (Neal Burns); the Secretary (Ray Gallagher).

Billie has the "speed hug" and in spite of her father's protests, she indulges in 60-mile-an-hour sprints. Father warns her every time she goes out that she must be careful not to speed, but Billie pays no attention to his fatherly admonitions. While she and father are waiting for their car, she gets father aside and then, jumping into the car, gets the chauffeur to hurry away, leaving father behind. Billie then uses her wiles upon the unfortunate chauffeur and persuades him to let her drive. Now father's secretary is in love with Billie and has purchased a diamond ring in the event of her accepting him and is only waiting the occasion to broach the proposition.

When Billie gets home and thinks over the day's events she decides that she must have a racer so that no speed cop can catch her. She tries to persuade her father to get her a racer. But father can't see her for dust and puts his foot down on the request. While in the office she gets a tip that her father will make some money on a certain stock and decides that she will get in on the deal, too. She asks the secretary for a loan, but as he only has a small amount he cannot accommodate her. However, he proposes and offers the diamond ring, which she accepts thankfully. She quickly converts the ring into cash and buys the stock. When it has risen to a higher mark she sells and with the proceeds gets a car and redeems the ring. She tries out the new racer and it runs circles around everything on the pike. Quite satisfied, Billies leaves for home. On the way she races another car, which happens to have father in it. Father is forced to allow her to retain her new car but stipulates that she marry his secretary to hold her down.

WHERE THE HEATHER BLOOMS (Two Parts—Dec. 17).—The cast: Gordon McKay (Eddie Lyons); Lady Mary (Betty Compson); First Lord Chamberlain (Lee Moran); Royal Butler (Harry Rattenbury); Captain of the Guard (Gus Alexander); Mary's Mother (Stella Adams).

Gordon McKay has been living so extravagantly that his expenses are about twice the amount of his allowance and creditors have become to be daily callers at his home. While meditating what should be done he receives a letter from Scotland notifying him that it is the wish of a rich relative that he should come to Scotland, marry the Lady Mary and become the owner of a vast estate. In the castle the first lord chamberlain reads to Lady Mary and her mother a cablegram stating that Gordon will arrive very shortly. Mary is averse to being married to a man she has never seen; and finally her mother in response to her pleadings to be left alone, consents to present herself as Lady Mary.

Gordon arrives and as he passes up the street the villagers all bow and call him "My Lord." He determines to be as polite as they and bows back at them. There is a royal reception awaiting him at the castle. Mary's mother is introduced as the Lady Mary and Gordon finds out that there is some drawback to this inheritance he is to get, especially with the prospect of an old woman like the mother being his wife. He makes a kick, but they persuade him to withhold his decision for a few days. Gordon is treated like a king.

On one of his trips about Scotland he meets a handsome Highland lassie and becomes very much struck with her and admires the Highland costume that she wears. He asks her name

and she pertly tells him she lives in the village and hurries away. The lord chamberlain takes Gordon on an inspection trip through the castle. He is shown the dungeon amid shudders, then the gun room and last the picture gallery. Among the pictures displayed is one of the Lady Mary and Gordon falls in love with the face at once. He inquires who the original of the picture was and is told that it is one of his ancestors, the Lady Grace, who has been dead a thousand years. Before retiring Gordon is told that the castle is haunted and late that night he hears many varied and strange noises. He determines to get out of the barred room he is in where he can have a running chance if cornered, and is making his way through the picture gallery when he determines to take another look at the beautiful picture.

He almost faints when the lady steps out of the frame, takes him by the arm and begins conversation with him. She tells him every night at 12 she comes out of the frame and is free to go where she pleases until the time the first rooster crows. If she does not return at that time Richard, the Black Knight, will proceed to punish her. Gordon enjoys his visit with the girl and the next morning offers to split the estate 50-50 if the marriage is called off with the woman he supposes is Lady Mary, but they are obdurate and he is forced to agree. He again meets the handsome maiden and notices the resemblance with the girl in the picture, but she quickly hurries away from him. She begs her mother to call off the farce, but the old lady is interested now and declares they must go on with it until they find out Gordon's real feelings.

That night Gordon again goes to the picture room and meets the girl. When the rooster crows she starts back, but he determines she shall not leave him and grabs her in his arms. Richard, whose portrait hangs near the one of Mary, comes out of his frame and chases them through the castle. Gordon is finally caught and taken to the dungeon and sentence of death is pronounced. The trusty axe is called into use and Gordon tries to think of his prayers, but determines to die brave. He bravely bends his neck for the fatal strike and is surprised when all come in and begin to laugh. The girl insists on telling her real title and there is a happy reunion. Gordon decides that that is the place for him and they settle where the heather blooms.

BROADWAY UNIVERSAL FEATURE.

THE PRIMROSE PATH (Five Parts—Dec. 13).—The cast: Joan (Gladys Hanson); Ned Templeton (Hal Forde); Joan's father (H. Cooper-Willis); Helen (Nina Blake); Cartright (William J. Welsh).

Joan, a country girl, elopes with Ned Templeton, a young artist. They are married and go to Paris. For a time they are happy, then poverty overtakes them and Ned falls ill. Joan cannot make any money and he is dying because he has no food and no medicine to build up his strength. An art dealer has seen Joan and fallen in love with her. He offers her money to come to his rooms. She refuses, but finally, driven by Ned's great necessity, she goes.

Ned believes the money has come from her father. He recovers and to avoid the man, Joan persuades him to go to America. In this new land success comes to Ned through Cartwright, a millionaire, and his daughter, Helen, who has become attracted to the artist. Joan realizes that Ned is being led away from her. Cartwright buys a picture from Ned, called "The Primrose Path," for which Joan was the model. Ned is painting Helen's portrait. When it is finished Cartwright installs Ned in a fine studio.

Realizing that Joan would be out of place, he suggests that she remain in their cheap flat for a time. This almost breaks her heart, but she bows to his decision. As time goes on Helen and Ned are thrown more together and spend all their hours in each other's company. Ned's visits to Joan are fewer and fewer. Finally he sends her a check and a curt note telling her he can't see her that week. She understands and returns the check saying she is his wife, not his mistress. Then she disappears.

Refusing to accept Ned's support, she poses for a livelihood. In an art school which Ned has been made director she comes face to face with her husband. He upbraids her for being a model and she turns on him, saying it is the only thing she could do. Helen arrives on the scene to take Ned away to a dance. He slips out and the women face each other. "Why, you're the girl in 'The Primrose Path,'" says Helen. "Yes—and I am also Ned's wife," retorts Joan. Then, clutching the younger girl's shoulder, she forces her to listen to a story of the poverty of their Paris days when she sacrificed her body, her soul and her honor to keep Ned alive. "Oh, my father will recompense you," says Helen. Joan laughs, loud and shrill. "You're up for sale, Ned," she tells her husband, who returns at that moment. She looks from one to the other and tells Helen she gives Ned to her. But her heart is broken.

Ned begins to repent; things do not please him; he feels that he wants only his wife and the old days again. Helen tries to allure him in every way, but all is useless. Cartwright, seeing his spoiled daughter unhappy, decides to buy Joan over to give Ned his legal freedom. He sends for Joan, who comes. They tell Ned she has come to accept a large sum for him. He does not believe this, and so confident are they that this is what the woman will do that they hide Ned behind a portiere to watch the scene between his wife and Cartwright. When Joan comes the millionaire offers $100,000. She cannot understand. Then she looks at Helen and knows that they are trying to buy Ned from her. She turns on the girl, "You knew what I had done for him," she says, "and yet you thought I would accept money for him." Sadly she turns to go away alone, but Ned had heard enough. Rushing out, he takes her into his arms, pleading for forgiveness, and Joan sees that his heart is hers again.

BIG U.

COLONEL STEELE, MASTER GAMBLER (Dec. 16).—The cast: Colonel Steele (Murdock MacQuarrie); City Drummer (Arthur Moore); Mary Bell (Edna Payne).

In the village grocery store the usual rustic characters are assembled when the city drummer appears. The village "cut up" is present, too, and the city drummer wins all of the former's money in a game of craps. Colonel Steele enters and rebukes the drummer for teaching the boy the game of craps. The drummer scoffs at him and tells him that he knows nothing about the games of chance and, pulling out a deck of cards, offers them to him and asks him if he knows what they are. The Colonel tells them that, at one time, there was no man in the country who knew more about cards than he did. In response to tell his experiences, the old man begins to relate the story of his life.

Many years ago he was known as one of the coolest card players and the deadliest shot among the rough element that usually hangs around a mining camp. His old friend, Bill, had died and left his two children, Tom and Mary, his interest in a big mine. Thad Gray and Jim Blake, gamblers, plan to secure the mine. Thad accordingly plays up to the girl, while his partner works on her brother. Mary becomes infatuated with the dashing ways of Gray and before long they are engaged to be married. Jim succeeds in winning Tom to a life of drunkenness and gambling and in a game one night wins the boy's property by dishonest methods.

Colonel Steele tries in every day to save the children's inheritance for them, but they refuse to take his advice. At last the Colonel sees that he will have to beat the gamblers at their own game and challenges Blake to a game. He beats the gambler at his own game, wins back the boy's fortune and cleans the gambler out.

Thad and his partner, believing that their plans will be frustrated, decide to make a desperate move. Tom is bound and hid away, while Thad abducts the girl. In their intimate association, Steele has begun to love the girl dearly, but he keeps his secret.

Blake plants a dynamite cartridge under Steele's house and hides near by to see the successful end of his work. Steele, however, sees the fuse burning, casts the cartridge to one side, which is the place where Blake is hiding, and when the explosion takes place Blake is blown to atoms. Steele is told of the abduction and starts out in pursuit. He finally comes upon them just as Thad is forcing his attentions upon the girl. Steele arrives in the nick of time and although he gives him every opportunity to fight, Thad, being cowardly, will not take advantage of this, but slyly tries to kill Steele from ambush. Steele, however, is too quick for him; The girl persuades Steele not to kill him, as she realizes her love for him.

The two marry and go east to live a happy life.

As the story ends, the drummer tries in every way possible to show his admiration for such a brave man. His faith is rudely shaken, however, after Steele leaves and the storekeeper tells him that Steele is the biggest liar in the country and his never been outside of his own county. As the drummer leaves, Colonel Steele is seen at the rear of the store interested in a dime novel.

LAEMMLE.

THE BRIDE OF THE NANCY LEE (Two Parts—Dec. 16).—The cast: Myrtle Fairchild (Myrtle Gonzales); Alden Whitaker (Frank Newberg); Jacob Kittle (Val Paul); Grandfather (Frank Newberg); Grandmother (Myrtle Gonzales).

Outside a fierce storm is raging and grandmother is prevailed upon by her grandchildren to tell them a story. With grandfather's consent, the old lady tells the youngsters a story of her early life. In a dissolve we see Myrtle Fairchild, daughter of Abner Fairchild, a stern old sea captain, taking care of her father's home while he is away. She has a lover, Alden Whitaker, for whom she has an affection and who finally persuades her to marry him. The marriage is kept secret by Myrtle, who fears to tell her father. Jacob Kittle, another fisherman, but one of shady morals, is also in love with Myrtle. He is pressing his unwelcome attentions on the young girl one day when her husband unexpectedly enters and gives him a sound thrashing.

In retaliation Kittle tells the old sea captain when the latter puts into port of the close relations existing between Myrtle and Whitaker. The Captain is furious and, after wrecking the home, orders his daughter to get ready for a long voyage. For fear of her father's wrath, Myrtle does not tell of her marriage with Whitaker. The young husband, returning to the house and seeing the upset condition of everything, goes to the dock where he is attacked by the old sea captain, who, thinking he has killed the young man, casts him into the water. The cold plunge revives Whitaker, however. Kittle learns that Myrtle is to sail with her father and secures a berth as a sailor.

Months pass and the captain has become worse and worse in his severity towards the sailors. Finally a mutiny is the result and the captain and his mate are killed. Myrtle, now being totally unprotected, barricades herself and her child in a cabin. She keeps Kittle away from her by thrusting a pistol in his face.

On the homeward journey the vessel is wrecked in a storm near the home port, and the fishermen bring word to Whitaker, who has been living the life of a recluse and who has constantly thought of his wife, of the happening. When Whitaker reaches the schooner he finds no one but Myrtle and the child and succeeds in bringing them to shore.

The old grandmother finishes the tale and looks up to the tear-filled eyes of her husband. He comes over and puts his arms around her and tells the children of a superstition among the fisherfolk that on stormy nights the ghost of the Nancy Lee still appears on the bar and if they watch very closely they can see Jacob Kittle's signals for help.

THE WATER CLUE (Dec. 18).—The cast: The Husband (Harry D. Southard); The Wife (Elsie Jane Wilson); The Butler (J. R. Hope); The Friend (Hal Cooley); The Detective (Rupert Julian).

In the morning, the door of the library was found locked and the butler, upon investigating, finds his master's body inside. The investigation of the police develops the fact that the husband, wife and a friend were together in the library the previous night; an argument arose and hot words ensued. The friend was ordered out of the house by the husband and, despite the pleadings of the wife, the latter had left in an angry mood and vowed that the husband would regret his actions.

The butler is the chief witness and things look black for the wife. The friend is taken into custody and charged with the murder. A detective is called to work on the case, and after a very careful examination he discovers, hanging above the mantel, a shield and a heavy sword. The husband had been killed by a blow from this sword—but how? He has a theory and determines to prove it.

(Continued on page 2074.)

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(*Continued from page 2071.*)

He has several witnesses present; he replaces the sword and shield and pours water upon the fastenings of the shield; the water swells the thongs, which bind the sword to the shield; they burst and fall to the floor, thus proving the fact that during the heavy rains of the night before, a leak had sprung in the wall, wetting the thongs and letting the sword fall, thus striking the husband and causing his death. In view of the fact that his death was not caused by human hands, the friend is released.

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 1, "Liquor and the Law"—Two Parts—Dec. 13).—The cast: Dudley Larnigan (William Sherer); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Murphy (Jack Curtis); Stone (Mark Fenton).

Dudley Larnigan, District Attorney of New York, has discovered the existence of a powerful graft trust. He had been unable to discover the identity of any member, but this he does know; the trust consists of fifteen members. His activities in running the trust to earth causes this powerful organization to send him a warning. When this is unheeded, his death is planned. Bruce Larnigan, the son, is a young attorney, who is ambitious to follow in his father's footsteps as a champion of reform. The elder Larnigan is killed. Bruce swears to avenge his father and determines to carry out his unfinished work. Therefore he becomes a candidate for District Attorney. The graft trust fears the young man, should he be elected, so Murphy, head of the liquor trust, is appointed to bring about his defeat.

Dorothy Maxwell, whose father is head of the insurance trust and a member of the graft trust, is much interested in Bruce and his ambitions. She is an ardent suffragist and addresses a large meeting. In the course of her remarks she says: "We are not allowed the vote, but we can make our presence felt at the polls just the same; on election day let every woman go to the polls with a man—father, brother, husband or sweetheart; and if none of these is available get a man some way, take him to the polls and see that he votes right."

The idea finds instant favor and its novelty appeals to women in all walks of life. The novel turnout on election day surpasses all expectations. The gangsters and poll workers are powerless in the face of the mob of women. They hastily report to Murphy, one of the grafters, who calls Stone, head of the graft trust, for advice. In a conference it is planned to lure Bruce to Murphy's den on the East Side and either make him commit himself to the service of the trust or put him out. Stone is, of course, not suspected by Bruce. They are friends in a way—also rivals for the hand of Dorothy, Maxwell's daughter. Stone pens a note which seems to have come from the trust, giving the address of their meeting place and the signal that will admit one.

In Bruce's headquarters Stone ejects a suspicious looking man who has been hovering around. In the scuffle the man drops the note. Dorothy picks it up and hands it to Bruce. He sees within his grasp a chance to learn the identity of the trust heads and at the same time strike the first blow to avenge his father. He goes to the address indicated in the note, Dorothy driving him there in her car. The promptness with which he is admitted to the dive and the sound of the door being locked behind him arouses Dorothy's suspicions, so she notifies the police.

Inside Bruce is confronted by Murphy and given the alternative of signing an incriminating paper or being killed by the thugs present. Bruce realizes the trap he has walked into, but more than all else he realizes the fact that before him is one of the graft trust and one of his father's murderers. He springs at Murphy and seizes him by the throat; the thugs draw knives and rush on Bruce. He releases Murphy and, picking up a chair, for a time fights off his assailants; but the odds are too great and Bruce is backed to the wall. Feeling the outside electrical wiring to the lights, he pulls them down and leaves the room in darkness. The dim figures of the thugs are seen closing in silently. Several blows are struck, a man screams, then comes a rush of daylight as the police break down the door. Murphy is on the floor, dead, killed by mistake in the darkness. Bruce is hanging on the chandelier, well out of danger.

The meeting of the trust shows one vacant chair. All seem to see in the vacant chair the vision of Bruce vowing vengeance over his father's dead body.

IMP.

ALMOST A PAPA (Dec. 14).—The cast: Tom Conley (King Baggot); His Wife (Edna Hunter); Mother (Hattie Delaro).

Tom Conley is a traveling man, selling suspension bridges. Not having made a sale in five years, he is reprimanded by the firm and ordered to get busy. His wife, who has secretly cherished the idea of purchasing a dog, purchases one while her husband is on a six months' business trip. Not having the ready cash, and hearing the cry of an old clothes man, she sells a lot of Tom's old clothes to raise the necessary amount. Fearing to tell her husband that she is going to purchase a dog, she writes him a diplomatic letter, intimating that there will soon be an addition to the family, whereupon the astonished Tom, who has been away for five months, decides that the new addition is a baby. He goes wild with joy, throws up his job and celebrates hilariously by getting intoxicated and telling several mothers how they should handle their children.

Upon receiving a wire from his wife that the new addition has arrived, he hurries home, and in a local toy store he purchases a number of baby playthings. Upon his arrival home he is informed by the maid that his wife has gone to his mother's. Then a great idea strikes him. He will fit up a nursery for the infant. A room is set aside for the purpose. Swings and all sorts of things are hung from the ceiling. In the midst of all the preparations he steps on a gocart, slips and injures himself.

The doctor is summoned. The patient is put to bed and he thinks of his accident insurance policy. Wife returns home to find her husband seriously injured. She hurries to his side when he inquires about the new addition. She bids him be quiet, as there is plenty of time to see it. He inquires for his accident insurance policy, telling her that it is in his blue suit hanging in the closet, and then—she discovers that it was the very suit that she had sold to the old clothes man in order to buy the dog.

Unable to stay in bed with a vision of an infant before him, Tom hobbles out of his room and goes down stairs and begs his wife to let him see the newcomer. The wife steals from the room and returns on tiptoes with a large clothes basket lined with eiderdown and covered with a silk spread. Then Tom bends over the delicate basket and, to his utter amazement, blinks up at him a cute little puppy.

THE VACUUM TEST (Dec. 17).—The cast: John Foster (J. Livingston); Irene (Constance Johnson); Robert Arnold (Malcolm Blivens); Spike Gans (Ray Hanford).

John Foster, inventor, is married to Irene, a woman much younger than himself and full of the vitality of youth, and is very popular in society. Foster, although an inventive genius, is a dreamer and a student. He spends much

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of his time in his laboratory, and in consequence Irene depends on other men when attending social functions. Although Robert Arnold, an old sweetheart, is seen most commonly with her, she looks upon him merley as a friend, for she is much in love with her scholarly husband.

At seeing Irene so much in the company of Arnold, Foster's jealous suspicions are aroused, and he finally forbids Arnold the house. Foster suggests that there should be children to bind them closer together, and Irene tries to show him some small clothes upon which she has been sewing for some time. He, having become absorbed in his work, fails to get her meaning. At last he decides to put her to the test and fakes up a sudden call to the city, with the idea of returning and finding her in an embarrassing position.

The same night "Spike" Gans, release convict, is turned down by his sweetheart on account of being in low funds, and, to get money he starts out on his old vocation to "crack a crib." He has previously spied out the Foster premises and has located what he supposes to he their safe, hut which in reality is a vacuum cabinet, one of Foster's inventions. Arnold calls upon Irene, but is not permitted to stay, and in leaving sees Gans slinking in the shadows near the Foster home. He follows him and sees him enter through a window. Following him into the house he watches him open the cabinet and find out his mistake, sees Irene return and find Gans at work.

While this scene is going on Foster, according to his plan, returns unexpectedly, hears voices in his laboratory and helieves it is Arnold. Gans conceals himself in the cabinet, with the warning that he will shoot if the door is opened, before Foster enters. Foster accuses Irene of hiding some one while he was away, and starts to look. His search leads him to the door of the cabinet, but, at Irene's pleading, he does not open the door. Instead he starts the mechanism which forces out all the air inside the cabinet, making it impossible for one to live. At this Irene hecomes frightened and begs him to open the door, and he, thinking she is pleading for the life of her lover, is about to strike her when she screams that she is being delivered of her child.

The sudden knowledge of the forthcoming event brings Foster to himself and he hends every energy to restoring Irene, who has fainted. Upon regaining consciousness she reminds him of the man still in the cabinet. When he opens the door Gans staggers out, gasping for breath. Excited over the happy news, Foster pays little attention to him and he would have escaped but for the intervention of Arnold, who has heen a silent spectator of the previous scenes. Foster is so excited, proud and pleased over what he has learned from Irene that he allows Gans to escape and has apparently forgotten all his suspicions against Arnold. Arnold congratulates them hoth and leaves them happy in their prospective joy.

UNIVERSAL.

ANIMATED WEEKLY NO. 196 (Dec. 8).

Tennis Queen's Battle.—Ex-world's champion defeats famous Norse star—Long Beach, Cal. Subtitles: May Sutton Bundy, winner. Molla Bjurstedt, loser. Champion Johnson and ex-champion McLoughlin.

Governor Visits Mexico—General Carranza sends soldiers to welcome chief executive of Texas on International Bridge—Laredo, Texas. Subtitle: Carranza greets Governor Ferguson.

Men Who Run U. S.—Ways and Means Committee assemhles for opening of Congress—Washington, D. C.. Subtitles: "Cyclone" Davis, Texas representative. Democratic Floor Leader Kitchin.

Hillstrom's Funeral—Thousands pay last tribute to I. W. W. poet, executed in Utah—Chicago, Ill.

Tennessee Fox Hunt—Forty dogs and two score riders take part in National Fox Hunters' Derby—Columbia, Tenn. Subtitle: Fox gets good lead.

Pushhall No Pink Tea—"Gentle" new game for sophomore-freshmen rush sends many to hospital—St. Louis, Mo.

Women Aid National Defense—Society leaders obtain signatures to win Congress to "preparedness"—New York City.

Lord Mayor's Inaugural Parade—Briliant war pageant marks taking office—London, England. Subtitles—Anti-air craft guns to protect city. Royal Flying Corps with aeroplanes.

Tribute for Nurse Cavell—Lord Mayor leads procession of nurses into St. Paul's Cathedral at memorial to war victim—London, England.

Kitchener Inspects Recruits—Britian's "Man of the Hour" compliments 2,000 of city's volunteers—London, England.

German War Scenes—Fresh food arrives by trainloads for men at the front—Argonne Forest. Subtiltes: "Railroad" to trenches. Loading ammunition.

Ford's Peace Pilgrims Sail—Auto maker and 150 guests start for Europe in effort to end war—Hoboken, N. J. Subtitles: Henry Ford. Crowd waves farewell. Universal Animated cameraman who will picture trip for American public.

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Mutual Film Corp.

RELIANCE.

A WAYWARD SON (Two Parts—Dec. 12).—The cast: C. Stuveysant Brown, Jr. (William Hinckley); Katie Didyer (Violet Wilkey); Stuveysant Brown (John Cosgrove); Mrs. St. Brown-Bhreade (Kathleen Asmold); Attorney Reed (Edwin Hurley); Detective Hosmer (Mr. Robinson); Deputy (Moodis); Deputy (Mr. Mocker); Marquis Do La Didyerour (Mr. Ritzau).

Stuveysant Brown, a New York financier, purchases an immense tract of unimproved land in Southern California. His agent in Los Angeles informs him that there is a Mexican claimant to the property, and advises Brown to place an able-hodied man upon the land to protect it and further secure titie.

Brown decides to send his son, a gay young blood, who has heen trying to hreak the foolish record in New York society. Young Brown arrives in Los Angeles and is taken in charge by deputies of the agent and started in an auto toward the ranch. On the way there he picks up a little young Mexican girl of 10 years. Young Brown, thinking that she has lost her way, puts her beside him in the auto and drives to the ranch. A friend of her Mexican foster-father, sees this action and reports it. Young Brown finds himself in a humorous and yet serious difficulty. But as the little girl happens to be the Mexican claimant and of course grows up into a heautiful young woman, our readers will guess the rest.

CENTAUR.

"THE WINNING OF JESS" (Two Parts—Dec. 23).—The cast: Sam Crosby (Chas. Gay); Mrs. Crosby (Jane Keckley); Jess Crosby (Margaret Gibson); Tom Gunn (Roy Watson); Charles Robbins (Capt. Jack Bonavita); William Robbins (Thos. P. Morrissey); John Robbins, William's son (John Oaker); "Baby" Jess (at 5 years) (Maxime Schneider).

Charles Robbins, a prosperous business man, returns home one evening to find himself and child deserted by his wife. Hearthroken, he decides to lead the life of a hermit, and goes to Arizona with his child. About the same time Mr. and Mrs. Crosby, ranchers in Arizona, lose their baby and grieve deeply over its loss. Robbins reaches the Crosby home, and places Jess, his child on the Crosby doorstep and then hides until he sees the Crosbys find the child and take it into their home. They soon forget their late sorrow and accept the little one as a gift from heaven. Robbins goes deeper into the woods and builds himself a hut. He wishes to watch over his daughter without revealing his identity.

A lapse of five years shows the baby, now known as Jess Crosby, a lovable member of the family and the pet of the cowboys. One day she ventures too far into the woods and is attacked by a bear, but the ever-watchful father comes to her aid in time and kills the animal. The hermit is overwhelmed with thanks by the Crosbys and is invited to make his home with them but refuses.

Ten years later Jess is wooed by Tom Gunn, a manly cowboy. One day while out walking with Tom she stumhles over a fallen tree at the brink of a ravine, falls and lodges unconscious in a tree on the ledge below and near the bottom. She is rescued by Gunn with the assistance of Robbins, who, out hunting, has just reached the spot; Robbins kills a puma which is making its way towards Jess while Tom draws up to safety the unconscious girl with the aid of a lariat.

William Robbins, a brother of Charles the hermit, with his son John, decides to visit the recluse. They are made guests at the Crosby home. John falls in love with Jess, displeasing Gunn who calls him to task. Jess is angered at the intrusion and in retaliation promises her hand to John. Shortly after this Gunn and the hermit are out on a hunt. Jess and John about the same time leave the ranch for a walk. In the woods they encounter a couple of pumas and run into the hermit's hut, chased by the pumas. The hermit and Gunn hear the girl's screams, hurry to the scene and rescue them. John has shown an evidence of cowardice which Jess notices and compares with the bravery of Gunn.

John, left alone, also feels his unworthiness and goes to Gunn, offering to release Jess. Jess who has also gone to the hut, listens outside and hears John's talk. She is torn by conflicting emotions. While in this predicament a near-tragedy is being enacted inside the hut. A puma, which had effected an entrance while all were absent, makes its presence known as it is about to spring on the hermit. John sees it in time to pull the hermit out of its way, and its leap lands it through the door into the open, and just by Jess, who screams in fright and terror. At this instance Crosby and William Robbins arrive while the hermit, Gunn and John come out of the hut. The hrothers, the hermit and William Rohhins, recognize each other, the hermit claims Jess as his daughter. Jess accepts John Rohbins for her cousin and Tom Gunn for her husband.

(*Continued on page* 2078.)

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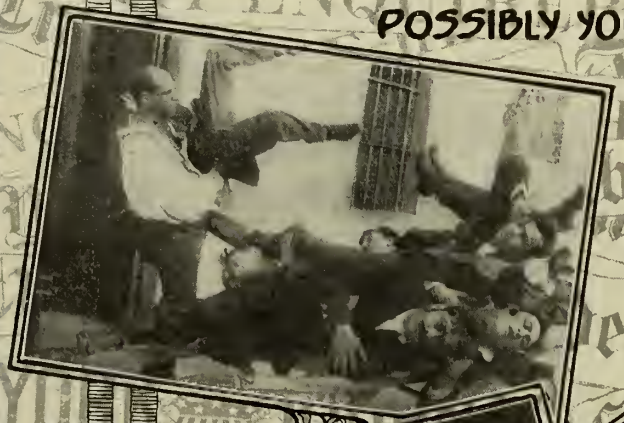

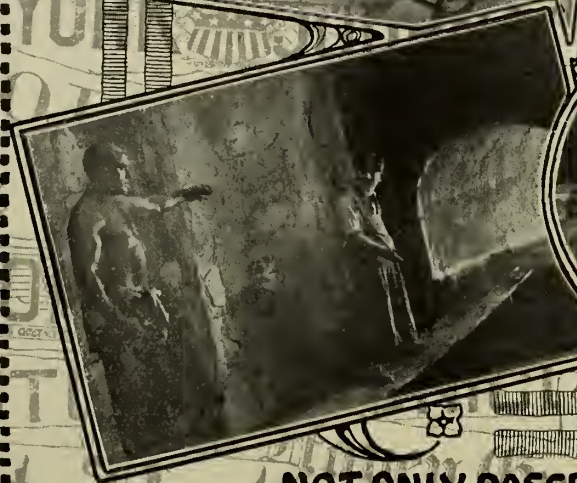

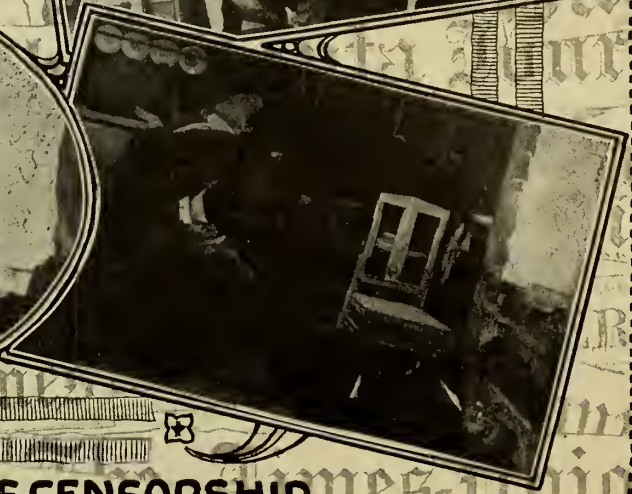

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AMERICAN.

"THE SOLUTION OF THE MYSTERY" (Two Parts—Dec. 13).—The cast: Bessie Mitchell (Vivian Rich); Franklyn Davis (Alfred Vosburgh); Wilbur Mitchell (Charles Newton); James T. Willard (Roy Stewart).

Mitchell, a well known investigator, seeks the seclusion of the suburbs to prepare a report on city vice conditions. He is accompanied by his daughter, Bess, whose engagement to Franklyn Davis, a wealthy society man, has just been announced. The peace of the household is disturbed by a series of mysterious occurrences. Bess is writing to her fiance, when she senses another's presence in the room, and turning sees a man disappearing. Her father, being a man of practical common sense, laughs it off as a mere illusion, and tells her that the house was once the rendezvous of a gang of counterfeiters, and perhaps they have left their trace behind.

Bess fails to hear from Franklyn but a letter from a friend advises her that he has left to visit her and she wonders why he does not arrive. Meanwhile Jack Willard, an agent of the International Purity League comes to confer with Michell, and incidentally becomes deeply interested in Bess, paying her much attention. Mitchell himself has a peculiar experience. While he is absent from his study for a few minutes, a portion of his report disappears.

Meanwhile Franklyn has been waylaid by two crooks, imprisoned and forced to write to Bess breaking their engagement. Their motive is to get Mitchell out of the way and get possession of his money by marrying Bess to the fake Willard. This sinister purpose is mockingly unfolded to the helpless Franklyn who sees a way to escape. Jack's proposal to Bess is rejected and he is dismissed. Then Bess disappears.

Franklyn manages to get hold of a piece of mirror with which he signals for help, and by chance plays the reflection on Mitchell's desk. Mitchell sends for the police to stop the annoyance, and they locate the source of the sunspot and Franklyn, who tells his story and is released. A second attempt is made on Mitchell's life and seizing the mysterious hand, pulls the crook from his hiding place. Franklyn arrives with the police and they rescue Bess whom they find imprisoned by Willard who is trying to compel her to marry him.

"SPIDER BARLOW'S SOFT SPOT" (Dec. 17).—The cast: Spider Barlow (George Field); Spike (Sid Algier); Mr. Perry (George Webb); Mrs. Perry (Winifred Greenwood).

It is the day before Christmas and all through the house Spider and Spike find no indication that the holiday will be for them a merry one. Spider and Spike are burglars. Walking the streets late that day, they come upon a group of urchins looking longingly into a toy-shop window, at a brilliant assortment of toys and other things that go to make a merry Christmas for the little folks. The soft spot in Spider's heart is touched as he sees these children with their noses pressed against the glass. He proposes to Spike that they combine their talents and give the youngsters a Christmas which they long will remember.

The Christmas preparations for the wealthy Perry home are being made. The children have gone to bed and father and mother Perry are busily decorating the tree and setting out toys of every kind and description. When they retire, Spider and Spike enter. They play Santa Claus with reverse English, filling their bag with the presents banked high around the Perry tree. The Perry children are quarrelsome little mites, and greedy. There is little sympathy for them when Spider and Spike strip the presents from their tree.

Dressed in Santa Claus garb, they pass policemen unmolested. They make straight for the homes of the urchins where they deposit the many toys they have stolen. Wide-eyed urchins in the morning—and Spider and Spike feel amply repaid for their night of thievery, by the happy little faces that wish them merry Christmas. The two are further repaid when Mrs. Malone, to whom belong a number of the urchins, invites them both to dinner. Spider and Spike fall to with a vengeance and none in the barely furnished room are more happy than these reprobates.

BEAUTY.

MAKING OVER FATHER (Dec. 4).—The cast: Hubert Haines (Frank Borzage); Gloria Pembroke (Neva Gerbert); her father (William Carroll).

Hubert Haines returns from college, and asks Gloria to be his wife. Father won't hear of the affair, and summons his head clerk, Mr. Gayboy, whom, he announces, he has already picked out to marry his daughter. "It's only your father's bad liver which stands in our way," the young man confides to the broken-hearted Gloria.

Next day Hubert kidnaps father and imprisons him in a tent in the woods. Father feeds on pills and fresh air. His whereabouts are discovered by a detective, hired by Mr. Gayboy, and a party rushes to his rescue. To the astonishment of all, father fights the entire squad, single-handed, and appears to be perfectly delighted with his new surroundings. Hubert and Gloria arrive on the scene. "You have shown me the way to health!" cries the ex-dyspeptic, shaking the young man warmly by the hand. "I congratulate myself, sir, on having won such a useful son-in-law." Gloria invites the whole party to an al fresco engagement luncheon on the mountain top.

A GIRL, A GUARD, AND A CARPET (Dec. 14).—The cast: Martin Fowler (John Steppling); Jessie, his Daughter (Carol Holloway); Billie, a Cub Reporter (John Sheehan); The Minister (Rae Berger).

When Martin Fowler discovers that his daughter, Jessie, is in love with a cub reporter, Fowler promptly frowns on the match. Jessie declares to her father that she and the young scribe will elope, whereupon father engages the services of a strong man, offering the giant $500 on the condition that he keep his daughter constantly in sight and prevent her elopement with Billie. For some days the guard is vigilant and the attempted elopements are thwarted.

The lovers agree to meet in an out-of-the-way place. Jessie nimbly outruns the human watchdog and is whisked away by Billie in an auto. The guard gives chase, via motorcycle and arrives at the minister's in time to tear the bride-to-be from the waiting arms of her "almost" husband. Jessie is taken home and locked in the garret where she discovers a number of compromising photographs, dealing with father's days as a gay young blade. She has an inspiration.

The telltale photographs are turned over to Billie, who in his capacity as reporter, calls on Mr. Fowler and threatens to print the pictures. Father is wrathy and Billie calmly informs him that the pictures will be printed unless father consents to give Billie his daughter "to have and to hold." Father Fowler calls Billie's bluff and tells him to go ahead and print the pictures. Some hours later Billie returns to Jessie's father with the proof sheets of the article, highly embellished with the photographs. It is more than father can bear. Relentlessly the young reporter insists that father pay his price, whereupon the minister is called in and the knot is tied.

It is a bad day for father, for in addition to losing his daughter, he is forced to pay the strong man the $500, which had been promised for services performed.

"TWO HEARTS AND A THIEF" (Dec. 18).—The cast: Jack Nelson (Frank Borzage); Neva Winters (Neva Gerber); Mrs. Winters (Lucille Ward); Mr. Winters (Rae Berger).

Jack Nelson, a clerk in the office of Henry Winters, a business man, is in love with Neva, his employer's daughter and wishes to marry her. Neva's parents object but she is more than willing. Jack writes a letter to Neva and asks her to elope with him that night. Winters writes a letter to his brokers and asks them to buy all the K. T. O. stock for him they can get. He gives the letter to Jack to deliver. Jack starts on his errand and goes around by Neva's to deliver her letter via her young brother. He meets Neva instead and makes arrangements to elope with her that night. He goes to the brokers' office and delivers Neva's letter in mistake for the one Winters had written.

That night he goes to Neva's house to get her, and sees a burglar clambering into Mrs. Winters' room, from a ladder. He follows the burglar into the house and is captured by the intruder and locked in a closet. The burglar also robs him, taking the letter that Winters had written to his brokers. Neva looking out of her window, sees Jack enter her mother's room and rushes down to the foot of the ladder to warn him. The burglar comes out and is promptly embraced by Neva, who thinks he is Jack. The burglar runs and is pursued by a policeman. In his flight he throws away the letter and other things he had stolen. The letter goes through the open window of Winter's office and lands on his desk.

In the meantime, K. T. O. stock takes a sudden big drop and Winters remaining at his office late faces certain ruin. He opens the letter and finds that his brokers have never received his letter. He is saved from financial ruin. A messenger arrives from his brokers bringing Jack's letter to Neva. He rushes home in a rage to prevent the elopement and finds that Mrs. Winters has just discovered Jack in her closet. Explanations follow and the young people eventually are forgiven and permitted to be married.

MUSTANG.

IN THE SUNSET COUNTRY (Two Parts—Dec. 17).—The cast: Hal Newcomb (E. Forrest Taylor); Helen (Lizette Thorne); Madge (Nell Franzen); Mark Henley (Warren Ellsworth).

They call her "The Lost Soul"—this girl Madge of the dance halls. But she proves that she has a heart and a conscience when the Circuit Rider urges her to give up the life she

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leads and return to the plane she once knew. Mark Henley, the boss of the dance hall, is owner of her—body and soul—and he has bullied her into subjection. At length, however, she finds courage to steal away, leaving a note saying that she is to begin life anew.

A woman of a different sort has arrived, not long since, in the little mountain village. She is Helen, the school marm. Hal Newcomb, a prospector, meets her over in the woods, where the wayside preacher is telling the simple mountain folk how to serve their God, and until the schoolhouse can be finished, Helen does her teaching out of doors, and Hal finds it convenient to spend much of his time with the girl. Boss Henley forces his attentions on Helen, and though constantly rebuffed, he refuses to be discouraged.

Mark sets out to force Madge to return to him. The dance hall girl, worn out, takes refuge in Hal's cabin and he makes her comfortable for the night. Boss Henley discovers her in the morning. Hal fights to defend the girl and Mark, beaten, leaves in an ugly temper. Meeting Helen, he informs her that a woman is living at Hal's cabin. Helen questions Hal, who admits Madge's presence. The young teacher upbraids the prospector and leaves, unwilling to hear an explanation.

The circuit rider returns and commends Hal for his actions. He also informs Helen of Hal's kindness, and Helen, repentant, hastens to help Hal in his care for the girl. Madge, unwilling to make trouble, leaves. Mark returning to Hal's cabin, finds Helen and kidnaps her. She is tied to a tree and left to her fate. Madge, wandering in the woods, comes upon her. She frees the girl, and then compelled by the stupor of her illness, believes that she must sacrifice herself in place of Helen. Helen rushes to Hal and guides him to where the half conscious Madge is calmly awaiting death.

THERE'S GOOD IN THE WORST OF US (Two Parts—Dec. 10).—Tiring of the East and the conventionalities of the social circle in which she spent her time, Carol Danforth, handsome and extremely wealthy in her own right, starts for the West. Arriving at Holden she proceeded to the Eagle House, the only hotel the surroundings hoasted, and registered. That same evening, Carol wandered into the "Hole in the Wall," a notorious dive operated by the equally notorious "Black Pete," who, according to the best informed citizens of the town, boasted that the handle of his Colt bore more notches than any similar weapon "for miles around." "Black Pete," at sight of the beautiful young girl, decides to claim her for his own. But Paul Ainsley, her fiance, who made the trip West with her, decides to interfere, and protests against her apparent friendship for the notorious dive-keeper.

Later, Ainsley visits the resort operated by "Black Pete." He warns him to have nothing more to do with the girl. Informed hy the dive-keeper that he had promised to shoot and kill the first easterner he met, Ainsley, fearing for his life, flees the place. While taking a dangerous turn in the road, his mount stumbles, hurling him heavily to the ground. Later, when several riders bring their horses to a stop and examine the body lying in the roadway, they announce him as dead, and bring the body hack to town with them. Some days later, "Black Pete," togged out in the best store clothes he could procure, called on Carol at her hotel and told her how, years before, while attending college in the East, Ainsley, pretending to love his sister, won her confidence and then wronged her, and fled. Then Carol wakes to the realization that she loves this burly man of the plains.

NOVELTY.

A MUSICAL MIX-UP (Dec. 8).—The cast: Edward Pickett (Edward Boulder); Ella Lee (Dorothy Graham).

Ella Lee gives piano and singing lessons. Edward Pickett, smitten with Ella's charms, opens a banjo school across the hall. The mischievous Miss Lee persuades two old farmers and a hulking country fellow to palm themselves off as deaf-and-dumb and blind applicants for banjo lessons.

They arrive in rapid succession, and Pickett is in despair. However, he notices that when he picks the strings of his instrument, the two old duffers cannot keep their feet still. He begins to suspect that they are not so deaf as they appear. At last, over a box of good cigars, the entire joke comes out. Pickett plans a sweet revenge upon Miss Ella. The revenge takes the form of ardent wooing—and a few weeks later a big sign reads: "Mr. and Mrs. Edward Pickett, Piano and Banjo Instruction."

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FALSTAFF.

THE CONDUCTOR'S CLASSY CHAMPION (Dec. 13).—The cast: Conductor (Riley Chamberlain); Cordelia (Louise Emerald Bates); Suitor (Frank McNish).

Conductor 786, affectionately known as "Con," has a peculiar faculty of being lucky at the right time. Through his own ability he outmaneuvered a rival for the affections of the woman he loved, but when that rival planned vengeance it was Con's luck that saved him. The railroad company had been greatly annoyed by rowdies creating trouble on the cars, and the employes had been warned that the next outbreak would result in the dismissal of the conductor who failed to suppress it. Con was not a fighting man—in fact, he was particularly meek—and the wicked rival hired two ugly chaps, instructing them to create trouble on Con's car and cause his dismissal.

Fortunately for Con, he heard the villains discussing the plot. More fortunately, the day before he had saved the life of a small dog, and won the gratitude of its owner, "The Great Cordelia." This lady was the champion female hammer thrower of the United States and remarkably muscular. In his time of stress Con remembered Cordelia, and calling upon her won the promise of her aid. Cordelia was on the car when the would-be disturbers arrived. They started to fight and argue, and the passengers fled in dismay—all except Cordelia. That brave woman seized the pair of disputants, carried them out of the car, and then proceeded to make a new long-distance hurling record. After which she went to the superintendent's office and gave Con all the credit.

The modest conductor was summoned before his chief and warmly praised. The superintendent said: "This lady declares you did her a great service, and saw two ruffians, who insulted her, punished." To which Con replied, privately aware that his ambiguous words were truthful: "The lady is right—I saw that they were punished." Con's rival never annoyed him again. The report that was brought back hy his lieutenants was so terrifying that he decided not to annoy Con, and the conductor's wooing of the lady was not again interrupted.

THANHOUSER.

HIS VOCATION (Two Parts—Dec. 7).—The cast: Beata (Grace De Carlton); Dan (Bert Delaney); Eulalie, Beata's little sister (Helen Badgley); A Nurse (Ethyle Cooke); Porter (Eugene Moore, Jr.).

Dan Dinsmore, natural-born fun-maker, fell in love with Beata McBride. The two young people saw a great deal of one another at the gay beach resort where Dan had saved Beata from drowning, and little sister Eulalie came in for no small share of her big sister's admirer's attentions. But no clown in a circus ever could think of proposing marriage to a girl like Beata—so Dan went away.

Some months later, Dan's circus came to Beata's home town. Eulalie won big sister's promise to take her to see the clowns. But the day of the show the little girl became very ill. Her fever rose, and anxious Beata watched beside the delirious child, who called incessantly for "the clown." The doctor had said, "Don't deny her anything she wants. For I fear to do so would be fatal." How could he know that Eulalie would beg for a circus clown? At last, Beata, desperate, phoned the manager of the show. "I will pay any price," she told him, "if you will send one of the clowns to my house to amuse my very sick little sister."

Dan seized the opportunity. He entertained Eulalie with all his funniest antics, taking care that neither she nor Beata should guess who he was. But the following day, Beata called on the manager. Eulalie was safe—and she insisted that the clown be rewarded. When Dan, innocent of what was wanted of him, entered the room, it would have been hard to say which was most surprised—the girl, the manager or the clown. Dan discovered that his vocation was by no means a stumbling block in the way of his love. And then he claimed his reward, while Eulalie, when a few weeks later she returned to her playmates, restored to health, vowed that Dan was the greatest man in the world.

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OUR OWN REVIEW
Of "THE OTHER GIRL"

RAVER FILM CORPORATION SUBMIT

"THE OTHER GIRL"

By AUGUSTUS THOMAS
Staged by
PERCY WINTER
In 298 Scenes

PRINCIPALS IN THE CAST

FRANK SHELDON, known professionally in the prize ring as "Kid Garvey" ..... Mr. James J. Corbett
REV. CLIFTON BRADFORD ..... Mr. Paul Gilmore
HENRY WATERMAN, Banker ..... Mr. Horace Vinton
THADDEUS FULTON ..... Mr. Mortimer Martini
JUDGE NEWTON BATES ..... Mr. Louis Thiel
REGINALD LUMLEY, Society Fop ..... Mr. Rawland Ratcliffe
ARTHUR TAYLOR, Reporter ..... Mr. Henry Redding
THOMAS ROBINSON, Butler ..... Mr. Ten Eyck Clay
MRS. WATERMAN ..... Miss Mona Ryan
CATHERINE FULTON ..... Miss Becky Bruce
ESTELLE KITTREDGE ..... Miss Edith Luckett
MYRTLE MORRISON, Vaudeville Headliner ..... Miss Frances Thompson
ANNE MURPHY, the Cook ..... Miss Lizzie McCall
WILLIAM MULDOON ..... Himself

It must be candidly admitted that "The Other Girl" is not the greatest picture ever produced. It lacks the spectacular ponderosity of "Cabiria," the seductiveness of "Carmen," the sensuous appeal of the nude. Its comedy is not broad farce or slap-stick. It lacks grim death and daring leaps. The photography is not flawless, nor is its direction absolutely masterful.

But, for consistency of story, direction, acting and photography it stands out a worthy first production. Its name and the name of its author, Augustus Thomas, its great success enjoyed on the oral stage and the wide popularity of its principal artists are assets that make "The Other Girl" a splendid commercial proposition. It is a wholesome sort of drama sprinkled with natural humor. Its scenes are splendidly staged and the large cast is made up of distinctive types. Perhaps the most prominent among the players is James J. Corbett, erstwhile champion of the world, and popular hero actor. His "Kid Garvey" of the Thomas play is refreshing in its originality. Mr. Corbett's acting is natural and convincing, and he fits the part assigned him like a glove.

Paul Gilmore's "Rev. Bradford" is a delight. Even when one considers the long line of important parts Mr. Gilmore has essayed in the past it is not difficult to say this is his greatet achievement.

William Muldoon, once world's champion wrestler and now a famous health builder, looms up prominently in the story's telling.

Edith Luckett and Becky Bruce, popular young leading women of the legitimate stage, do fine justice to difficult and exacting roles.

The supporting principals fully anticipate the author's ideals and render satisfactory service.

An automobile accident on crowded Broadway, numerous fistic encounters between "Kid Garvey" and others, and an imposing theatre interior are among the "big" situations displayed, including a clever visualization of Corbett's early struggles to attain prominence and wealth.

Realistic settings evidently prepared without regard for expense impress one with the thought that Raver-Thomas productions are not to be stinted.

"The Other Girl" is no doubt a splendid entertainment and should be a success. It has a valuable title, its author is renowned, its stars famous and its story consistently told by professionals. The public will appreciate this kind of picture.

BOASTING

about one's own picture might be construed as an indication of over-confidence.

A NEW VENTURE

should be signalized by definite, conservative statements—pessimistic perhaps—but so carefully prepared as not to mislead.

The satisfaction of giving more than one promises is much greater than that gained by promising more than one is able to deliver.

DECEIVING

the exhibitor is as fatal to the deceiver as misleading the public.

Therefore, with apologies to Harrison, Milne, Denig, Thew, Judson, Cooper, Blaisdell, Condon, "Sime," Holcomb, Smith, Buckley, Ennis and Grau, and other worthy critics, "The Other Girl" suffers its first review.

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HER CONFESSION (Dec. 12).—The cast: Flower (Florence La Badie); Her Mother (Carey L. Hastings); Emerald Vinton (Thomas A. Curran); Margaret Van Allen (Kathryn Adams); Father Morey (Ernest C. Warde).

An unknown girl, dying on a hard cot in a prison cell, whispers to her father confessor the story of her crime. "It wasn't a year ago that I met him. We lived in the country—mother and I. Father was dead. Mother always had kept me so much to herself. We had few friends—and I never had a lover. Then he came. Mother never knew, from the time I first met him in the woods, where he was sketching. I was garlanded in flowers that day, and I was kneeling by the brook, looking at myself in the water. He told me I was beautiful and begged me to pose for him. At first I was afraid.

"But day after day I went to him little by little, and I forgot to fear him—and he told me he loved me, and I—oh, I never can tell you how he wound himself about my heart! He could have had my life, had he asked it. Then he went away. I waited for weeks—for months—but no word came. At last, to remain longer unwed, would have meant disgrace to me and a broken heart for my mother. I went to seek him. I found him in the arms of another woman, who laughed at me and ordered him to turn me out in the streets. Not a word or look of love had he for me—only anger, because I was imperilling his ambitious plans. But I felt that if I could see him alone, all would yet be right. So that night I went back to him. He was sleeping. Suddenly the memory of the other woman came between him and me, and I picked up a strange knife lying on the table, thinking to kill him as he slept and so have him for my very own. But the knife slipped to the floor. I loved him—I would renounce him forever. I turned to go—and there, in the doorway, she stood. She spoke angrily, and he woke. He flung me aside, and I fell. The knife was beside me. I can't remember the rest—only, as he turned to drive me from him—it happened." The girl's eyes closed. The priest stooped to catch the last, faint whisper: "His child—dies with me. Father—can there be—forgiveness—for such as I?"

MUTUAL.

MUTUAL WEEKLY, NO. 49 (Dec. 9).

Oakland, Cal.—New million dollar harbor is opened. Subtitle: The U. S. S. "Milwaukee" is first ship to dock here.

Tribune, Kan.—Motor wolf drive and coyote round-up. Subtitle: Destructive animals which tire out and evade horses and dogs are captured by up-to-date methods.

Cambridge, Mass.—Harvard Students commemorate 308th birthday of John Harvard, founder of the University.

New York City.—Hebrew Orphan Asylum cadets are reviewed. Subtitles: General O'Ryan and distinguished party review future commanders. General O'Ryan, Borough President Marks, Cornelius Vanderbilt.

Paris, France.—Trophies captured by the French at the battles of Champagne and Artois are placed on view here.

Oquossoc, Maine.—Christmas tree harvest. Subtitles. Deep in the wintry Maine woods men are enduring hardships to bring Christmas cheer to millions of American homes. This is the White House tree sent to President Wilson for his grandchild, Baby Sayre. It is the present of the Oquossoc school children and is presented by Lucille Whittier, great granddaughter of John Greenleaf Whittier, the poet.

San Francisco, Cal.—Big leaguers play ball on the coast. Subtitles: All-star teams from American and National leagues open here. Johnny Evers and Ganzel. Hoblitzel and Cady.

Droitwich, Eng.—Fox hunting is favorite sport despite the war.

Latest Paris Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore. (Courtesy of J. M. Gidding & Co.).

New York City.—Henry Ford's peace ship sails for Europe to end the war.

Fort Sam Houston, Texas.—Army aeros on long flight. Subtitle: Uncle Sam's first squadron of birdmen arrive here on test.

Hot Springs, Ark.—Cyclone here kills 10. Injures 50. Subtitle: Terrific wind crumbles houses as though toys.

Latest War Pictures.—By courtesy of French Union of Cinematographers. Subtitle: King George the 5th reviews the French cavalry.

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CENTAUR STAR FEATURES.

THE MYSTERY OF CARTER BREENE (Three Parts—Dec. 22).—The cast: Alan Dare (Crane Wilbur); Darrell Shane (Gordon Mullen); Hon. Carter Breene (J. H. Lynch); Arthur Breene (Carl Von Schiller); Margery Breene (Celia Stanton); Peters (Edward Collins); Mrs. Williams (Mrs. Spencer); Hodge (Mr. Singh).

Margery, the adopted daughter of Hon. Carter Breene, becomes acquainted with Allen Dare, much to the displeasure of Darrell Shane, who has an affection for the girl. That evening Arthur, the profligate son of Breene, comes home under the influence of a drug, and in the presence of Shane, Dare, Peters, Breene's servant, the father has a new will drawn up which bequeaths everything to Margery. As Breene sits in the darkened room by himself, he is mysteriously murdered. Peters gives the alarm; the police are summoned, and upon the demands of Shane, Margery, who had previously visited her father and who had tried to awaken him from what she supposed to be a sleep by drawing her scarf over his face thereby getting blood stains on it, is arrested. Shane also orders Dare's arrest, but he manages to escape to his car, which is covered in black cloth.

At a fork in the roads, Dare, heavily masked, overtakes the police auto carrying Margery, and at the point of a pistol, gets the girl into his car, and speeds away to his home. As Dare's servant, Hodge, is removing the black covering from his master's beautiful white car, a stranger with a white mask jumps out, unobserved, from the auto, runs and disappears. The next day the coroner's jury finds Margery guilty of the crime.

That night, as Dare, masked, and his car again shrouded in black, goes to the home of Breene to secretly secure evidence, the mysterious stranger in a white masks effects an entry into Dare's home, where Margery has taken refuge, and confronts the girl who faints. The masked man then sets a trap which, in the event of the door being opened, will result in the girl's death. Meanwhile Dare, who has found an opium pipe with bloody finger marks on it in the room where Breene was murdered, returns to his home just as the stranger is leaving. Instead of following him, Dare gains egress into Margery's room through a window. He releases the girl from the trap, and finds another opium pipe with finger marks on it which compare with those on the pipe he found in Breene's home, and concludes that the owner is the murderer.

Shane puts into effect the suggestion—to raid Dare's house—that he received in an annonymous letter, and while this is taking place, Dare, oblivious to the raid, goes to Breene's home to secure more evidence. As he is searching the room in which the murder was committed, he is confronted by the stranger with the white mask, but before Dare can get hold of him, the stranger makes his escape through a window.

Margery has been taken from Dare's house by Shane's raiding party and sent off to town with a set of officers. Speeding away on his motorcycle, Shane reaches a point where the roads diverge. The road on the left is blocked with a sign "Cliff Road, Dangerous." This he removes and puts across the road to the right. The police car turns to the left. They see the cliff too late and in a moment are dashed over it and into the lake below. Dare, who has been following, steps from his car, removes his cloak, cap and mask and dives into the water. He comes up with Margery, and takes her in his car to her home.

The white masked man returns to the Breene library. Suddenly a vision of Breene rises before him. In a frenzy he beats on the chair over which the apparition appears. The noise attracts Peter who fires upon the intruder. Dare and Margery arrive just as the shot is fired. As they enter the library Peters removes the mask of the prostrate man. It is Arthur. At this juncture Shane and two officers also arrive. Arthur then confesses that it was he who killed his father. Shane, non-plussed, leaves with his men. Margery turns and thanks Dare. Silently he looks into her eyes, then turning about he hurries to his car and drives off, Margery watching him as he fades into the distance.

THAN-O-PLAY.

THE VALKYRIE (Three Parts—Nov. 27).—The cast: The Valkyrie (Baroness von Dewitz); Her Suitor (Ernest Howard); American Suitor

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(Wayne Arey); Her Friend (Louise Emerald Bates); Pretty Mountain Girl (Ethel Jewett); Her Mother (Nellie Parker Spaulding).

Over in Denmark they still believe in Valkyrics. Legend has it that Valkyries are earth-banished goddesses of war who have excited the ire of the great god, Thor, so that he has shot them down to earth on zig-zag bolts of lightning. The daughter of any one is likely to be a Valkyrie, believe the superstitious Danes and it was this ingrained superstition that one little Danish girl, the descendant of a long line of Norse kings, found out to her sorrow to be a real cause of trouble and woe. For some reason, probably because she was so beautiful and light and gay herself, a report began to spread that she was a Valkyrie, and so to be avoided. The poor little girl could not understand why her mountain neighbors (she lived in the mountains herself with an aunt, since her family fortunes had long since fled) avoided her and made her generally unhappy. Things for her reached a climax when a pretty little mountain girl tried to emulate her dancing in the woods and slipped and fell into a marsh and was drowned. The death of the mountain girl was the signal for a general uprising of the superstitious neighbors.

However, such a circumstance hurt the girl herself; it vastly pleased her aunt, who saw in it a way to force the girl to marry a wealthy old nobleman who had long tried to force the young girl to marry him, only to be ridiculed for his pains. The girl refused to marry him, and the nobleman made sneering remarks about her. A young American, who heard the criticism, resented it and the quarrel resulted in a duel in which the nobleman was wounded. Upon the advice of his friends the American left for American shores.

Of course, the departure of the American again left a clear field for the old man, who, after all, was only slightly injured, but it did him no good, as the girl decided to go out in the world and make her own way. She became a famous dancer. Her beauty attracted the attention of those interested in the "Valkyrie Laurels," the king's prize, given every five years to the Norse maiden most closely typifying all the Norse ideals, with the result that she entered the contest—and won! She received an offer to go to America and there her successes in dancing were multiplied. One day she met the American whom she had seen a few times while she was a wood nymph. He did not recognize her! And she, poor, foolish girl, believed it was because he did not want to.

It really seemed there was nothing left for her to do but to accept the rich old nobleman, who had closely followed her wherever her fortunes led, until another day, when she was visiting some new found friends at their country place in Long Island she came to know the real nature of her aged wooer. She accidentally came across the nobleman plotting with the young American's jockey to ruin the young man by causing his horse to lose a race on which his fortune depended. The dancer went immediately to the young American's trainer, exposed the plot and offered to ride the horse herself. She won the race and the old nobleman threatened to make all kinds of trouble until he met the substituted jockey who told him to leave the country at once, or face exposure. The dancer and the young American were brought together at last, and everything ends happily.

CUB.

"DOCTOR JERRY" (Dec. 10).—The cast: Jerry (George Ovey); Doctor George (George George); Father (Jefferson Osborne); Butler (Gordon MacGregor); Daughter (Belle Bennett); Housekeeper (Janet Sully); Sergeant of Police (Louis FitzRoy); Mounted Policeman (Arthur Jackson).

Father does not approve of Jerry's solicitous interest in his daughter and tries his mightiest to end their growing affection for one another. In order that they may be near each other Jerry suggests that his sweetheart play sick and he play the doctor attending her. They put the scheme into effect. An epidemic of smallpox breaks out in the neighborhood and father believes that his daughter has contracted it. Jerry attempts to disquiet his fears but to no avail. Father leaves the room and then Jerry and daughter have a laugh over the trick they played.

The laughter is so boisterous that father becomes suspicious and decides to put Jerry to test. He gives his daughter a sleeping powder and then decorates her face with spots of red ink to imply she has smallpox. Jerry, who has left, is then recalled and finding the girl so marked and in a comatose state flees in fright. As he leaves the house he meets Dr. George, from whom he appropriated the garb of a doctor. Dr. George collars him and takes him back to the patient's home where he is imprisoned in a room. The master of the house tells Jerry that the place is quarantined. He protests violently against the enforced imprisonment but is subjected and forcibly chloroformed. His face is then decorated with smallpox spots and the conspirators leave the room, locking the door. Daughter's features are then washed of the ink spots.

Jerry revives and after no little effort escapes. He is nabbed by the gardner, but that individual, noting the tell-tale spots, quickly releases him and flees. Jerry has the same experience with half a doezen other people, including several policemen, and surmises that everybody is afraid of him—that he is a real hero.

The fright stricken police hurry to the station and inform the sergeant of their experience. He rouses a squad and orders them to capture Jerry by throwing a lariat over him. There is an exciting chase, the lariat finally lands around Jerry's neck and he is led back toward the station. To make a short cut to town a stream is crossed and horse and Jerry are compelled to swim. Again on dry land they pass the home of a country doctor who inquires about the dangerous looking prisoner. The police tell him that Jerry has the smallpox. Doctor looks at Jerry's now clean face—all the paint having been washed off by the swim—and tells the officers that they are much mistaken. Officer looks at Jerry, agrees with the doctor, confesses his mistake, and to square himself tenders Jerry a roll of bills to buy his silence as well as to salve his hurts.

CASINO.

CISSY'S INNOCENT WINK (Dec. 19).—The cast: Cissy Crabapple (Cissy Fitzgerald); Deacon Crabapple ("Bud" Ross); Parishioner (Charles Craig).

When Deacon Crabapple introduced his young wife at the candy pulling bee, there was much agitation in the little village, especially when Cissy's way of winking at all the men within range set the women agog with jealousy.

An anonymous note notified the deacon that his wife was carrying on something scandalous with one of the staunchest members of the flock. So, at the holiday exercises of the public school, the deacon asked the women to step outside. Then he told the men of the note and said that unless the guilty party made amends that night, dire results would follow. The announcement created great consternation, as each man present believed himself guilty. That night the delinquents came from near and far. Their number was so great that the irate deacon chased them out of the house with a shot gun.

The next day he imprisoned his wife in a cage and sent for the doctor. "All that ails your wife is a nervous affliction of the eye which makes her wink freely," was the doctor's diagnosis. So the deacon apologized for his misconstruction of Cissy's innocent wink.

Pathe Exchange, Inc.

PATHE NEWS NO. 95 (Nov. 27).

New York City.—The "harmless, necessary" cat has been displaced by her ferocious cousin, the jaguar, as the ship's pet of the fruit liner Tenadores.

New York City.—The Woman's Peace Party receive a check for $8,000 given by Mrs. Henry Ford. Subtitle: With the money ten thousand telegrams are sent urging conferences of neutral nations to end the war.

London, Eng.—The Lord Mayor attends a Memorial Service at St. Paul's Cathedral for Miss Edith Cavell, the nurse who was court-martialed and shot by the Germans at Brussels.

Fort Sill, Okla.—Six military biplanes, comprising the First Aero Fleet, U. S. A., begin a 500-mile cross-country flight to San Antonio, Texas.

Paris Fashions in Natural Colors. Subtitles: Some styles in furs. Some afternoon fashions.

The Eye-Witness at the Front.—Authentic scenes of actual war officially taken by the French Government. Subtitles: How large kites, carrying photographic apparatus, are used by the French army to take views of the ene-

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New York City.—Brand Whitlock, U. S. envoy to Belgium, returns home with his wife, greatly aged in appearance by the trials of war.

New York City.—School boys reach the summit of their ambition when they are organized as juvenile "cops" to protect their playmates at busy street crossings.

New York City.—Evacuation Day is celebrated by the historic Old Guard with reproduction of the first Union flag raising in Castle Garden now called Battery Park.

PATHE NEWS NO 96 (Dec. 1).

Buffalo, N. Y.—The Lake City gives the Liberty Bell the biggest ovation received by the historic relic on its homeward journey.

New York City.—U. S. Consul Gaffney, recalled from Munich by President Wilson for his pro-German sympathies, returns on the Oscar II.

Lockport, N. Y.—Ships ply at last on the Buffalo-Troy canal after 40 years' talk, 16 years' work and $100,000,000 expenses to the state taxpayers. Subtitles: fifty-seven locks and 39 dams lift the boats 525 feet or nearly as high as the Singer Tower. Canal boats charge 40 cents a ton for freight that used to cost $3.11 by railroad. Watch the cost of living drop!

West Point, N. Y.—Elmer Oliphant, the Army back, whose brilliant play features the recent struggle between the Cadets and the Midshipmen at the New York Polo Grounds.

Chicago, Ill.—Thousands of Industrial Workers of the World pay tribute to the memory of Joseph Hillstrom who was executed by a firing squad in Salt Lake City. Subtitle: "Big Bill" Haywood, leader of the I. W. W., addressed the crowd.

Montgomery, Ala.—The noise of lowing cattle and grunting pigs fills the business quarter as prize animals parade during the Stock Show.

Mount Wilson, Cal.—An immense casting for the world's largest telescope is hauled six thousand feet above sea level to the Carnegie Observatory. Subtitle: The observatory at the summit of Mount Wilson.

Washington, D. C.—Henry Ford visits the White House to tell President Wilson of his plan to stop the war. Subtitle: The Oscar II which has been chartered to carry the peacemakers.

Collinsville, Ala.—Five thousand people scramble for the elusive gobbler at the Turkey Trot Day celebration.

Leicester, Eng.—British soldiers are instructed in the working of the old style Roman catapults adapted for use with modern explosive bombs.

Verdun, France.—Showing the effects of fifteen months of war, a large hatch of German prisoners, captured by the French, are sent to the concentration camp. Questioning a prisoner.

London, Eng.—German guns, captured by the British at Loos, are exhibited in Hyde Park.

Pathe's Paris Fashions. Subtitles: A smart hat and wrap effect. Some afternoon styles. A rich set of furs.

Pasadena, Cal.—"Little Miss Bountiful" dispenses typical California products at a novel banquet for the millionaire set.

Buffalo, N. Y.—Fifteen thousand newsboys march to attack the Thanksgiving turkey at a dinner given by the Rotary Club.

Kansas City, Mo.—Society girls, in picturesque costumes, collect over $13,000 for the poor of the city. Subtitle: Little Bo Peep and her dog, Billie.

NEW ADVENTURES OF J. RUFUS WALLINGFORD (Episode No. 10—"Apples and Eggbeaters"—Two Parts—Dec. 6).—The genial confidence men assume the roles of "business doctors, sick and dying enterprises cured while you wait." The eggheater concern of one Pushman is the patient, but the reason for their interest is a selfish one. Pushman is heavily indebted to G. W. Slookum, who threatens to close the place, and Slookum was a member of the criminal clique, who ruined the father of the Warden girls. The enterprise suddenly becomes Pushman, Inc., Kitchen Utensils, and old Slookum, who becomes intensely interested, receives his money.

Lots of loud talk of big money and the open books of the concern, left where Slookum gets a chance to see them, causes him to free himself from the tidy sum of $45,000, just the amount he extracted from old man Warden. Meanwhile, Toad Jessup has a little trouble with Slookum over some apples which the latter thought he has stolen, but when he proves his innocence before the town constable, Slookum's cup of woe is filled. The last he sees of Wallingford & Co. and his roll is when they take the first train out of town. Watch for the next Wallingford exploit.

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SUGAR CANE GROWING (Mascarent Islands—Globe—On same reel as foregoing).—We never think of the Mascarene Islands in connection with sugar cane, yet much of it is grown there. The name is applied to the Bourbon, Mauritius and Rodriguez Islands just east of Madagascar. They were discovered by the Portuguese navigator Mascarenhas in 1545. One wonders at the primitive methods employed by the growers—yet the plentiful supply of native labor at ridiculously low wages, is reason enough. Some machinery is necessary, such as the vacuum pan, the centrifugal baskets and crushers but where it can be dispensed with, there is no danger of the machine replacing man.

A FOOZLE AT THE TEE PARTY (Phunphilm—Dec. 8).—Lonesome Luke, employed in an establishment of no particular note, loses a job of no particular note and thereafter does nothing of any particular note until he gets in the way of a golf-ball. Luke very much angered by the carelessness of the player, thereupon returns the colorless sphere—aimed straight at the head of the player, and Lord Smitem goes "back to the soil."

Unloading a weighty wallet from the corpse-like lord, Luke goes to the club; donning Smitem's extra togs, he goes out on the course and does his dirtiest—breaking Smitem's valuable brassies and putters like so much kindling. He makes the acquaintance of Letty Lotsofcoin and a very, very short acquaintance it is—the now very much alive Smitem incites the caddies against the poor Luke and they almost beat him to a nothingness.

MAX HITS THE HIGH SPOTS (Two Parts—Punch—Dec. 8).—Max, getting well into the bachelor's realm, is continually nagged by his uncle to marry the beautiful Elise Surecuf, which would very much please the timid Max; but alas; how can he muster the courage to do it. When at the house of the young lady, who it may be said is rather sweet on the immaculate Max, he becomes so nervous, that to the presence in the room he says—nothing—and departs. Angered, the girl's mother asks the now snarling uncle to take the saccharine Max out to see the life. All the life they see amounts to nothing; but all the life they put into the cafe loungers amounts to quite a riot—of fun. Much the worse for over indulgence in distilled courage, they are unceremoniously thrown from the now deserted cafe at 7 o'clock in the morning. Unable to hire a cab, which the now untamed Max wishes to drive—they purchase one. The way he drives, or rather manipulates it through the crowded thoroughfare, is as sensational as it is funny.

A ROSE AMONG THE BRIARS (Balboa—Three Parts—Dec. 9).—The story tells of the hardships of a factory girl whose father, a man of despicable character, uses the girl's small earnings to purchase liquor, thus depriving her of many of the necessities of life. Comes a time when his drunkenness is the cause of his death. The girl's chum, at one time employed in the same factory with her, but now a cabaret entertainer, obtains for the girl a position in the same place. The young doctor who attended her father at the time of his death, loves the girl, and learning of her whereabouts from Spike, one of the girl's admirers, a tough but good-hearted character, he becomes a nightly visitor at the cafe. Later, he asks her to become his wife, but she refuses, pleading illiteracy.

A vicious millionaire bachelor who frequents the cafe notices the girl, and learning that she is unsophisticated, asks her to come to his home, where he promises that his wife shall look after her future. She is saved from the fate which many girls had met at the hands of the millionaire, by the ever-vigilant Spike, who had been on the alert to guard her against such men as this.

The picture ends charmingly with the girl wistfully accepting the second time what she refused—and so wanted, the first.

THE GREATER WILL (Gold Rooster—Five Parts—Dec. 10).—Years ago Peggy Sloane, only daughter of old Cornelius Sloane, familiarly known as the Professor, an antique dealer, met a millionaire art dealer named Stuart Watson and was prevailed by his hypnotic power to go through a marriage ceremony with him. A week passed and she returned, broken in spirit and body. Later, when her baby was born, she died.

One night, while playing chess, old Sloane learns of the return to America of this man

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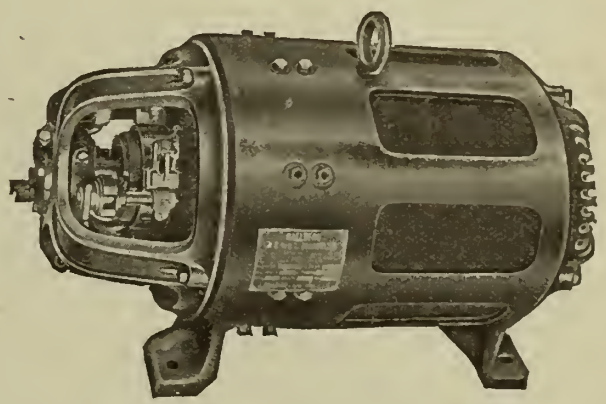

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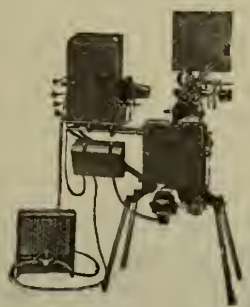

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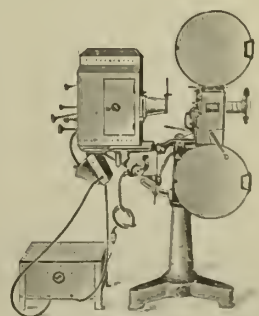

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Watson and resolves to be revenged. Accordingly, it is arranged to have Watson come to the house of the old man. Watson, realizing that his perfidy is known, tries to subject Sloane to his hypnotic will but the latter, by his superior will-power, subjects Watson, bringing before his mind the vision of the girl he wronged. Coming out of the trance, Watson is told that every night at 11 o'clock the same vision will appear to him. It so transpires, and later, driven to despair by the awful apparition, he takes an overdose of drugs and dies. Thus the Professor feels his revenge is complete.

DEEP DYED DUBS (Starlight—Dec. 11).—The honorable Heinie again shouts that the world owes him and his partner a living and that they must get it. Comfortably resting under some hay in a stranger's barn-loft, they are rudely disturbed by a pitchfork in the hands of the stranger. Forcibly ejected from the loft via the air route, they escape the necessity for arnica by landing in a cistern. With a fire nicely burning and their clothing set to dry, Heinie engages in a game of solitaire and Louie, reading the news of the day before notices that the wealthy Mrs. Moore has decided to purchase the "Black Statue" from one Prof. Weiss. Heinie, a man possessing great powers of control, is immediately given a coat of liquid black with trousers to match. Properly packed, Heinie is brought to the house of the wealthy Mrs. Moore, but the fond embraces of the women prove his powers of resistance to be nil—and he and his companion Louie must needs retreat. And then he awakens—from a dream.

Triangle Film Corporation

THE VILLAGE SCANDAL (Keystone—Dec. 12).—The cast: Raymond Hitchcock, Roscoe Arbuckle, Flora Zabelle, Al St. John, Harry McCoy.

Hitchcock comes to a small town, where the chickens and pigs run about the streets as numerous as the people. His purpose is to amuse and entertain the populace by wonderful feats of magic and sleight-of-hand. His plans are all set awry by his sudden infatuation for Flora Zabelel, who plays the hotel waitress and sweetheart of Fatty Arbuckle. Everything was going lovely for Fatty till then. Miss Zabelle was very affectionate and the corpulent one was so fond and foolish that he lavished two years' savings on her adornment, and also put himself in debt for another two years. His ladylove then turned him down cold for the more elegant appearing Hitchcock.

When the pair went upstairs to regale themselves with song and organ music, the grief of Fatty Arbuckle was "running over." Little streams of water would every now and then shoot from his eyes and his enormously fat features would work convulsively. The landlady couldn't stand the sight of such appalling grief. She came up armed with a handkerchief determined to soothe the woes of Arbuckle and wipe away his tears. She was nearly drowned by the torrents that came from the grief-stricken Fatty and though persistent had to retreat in as good order as her drenched condition would permit.

A vey fancy exhibition of "sword-swallowing" was given by Al St. John, as one of the boarders. He gracefully more or less was devouring beans with the aid of a knife. This was the opportunity of the genteel Hitchcock to show his elegant manners. He calls the attention of the boarder to himself and almost swallows the knife literally. This opens the eyes of the rest and they watch him closely and curiously as he then shows the proper way to do the thing. He takes up his fork loaded to the guards with beans and is so intent on watching the effect on those around him that he spills them all over his waistcoat. The hilarity of the boarder is especially mirth-provoking as he has a somewhat clownish outfit and makeup.

THE WINGED IDOL (KayBee—Dec. 19).—The cast: Katharine Kailied, House Peters, Clara Williams, Harry Keenan, Jacob Silbert.

Countess Iva Ivanoff, a Russian seeress and crystal-gazer, is taken up by fashionable people in New York, Jack Leonard, a millionaire, is rapidly "going the pace." In a half-maudlin condition he hears of the powers of the Countess and makes his way to her apartments. He attempts to push the servant, a burly Russian in uniform, out of his way so that he may gain the presence of the seeress. In the struggle he is easily knocked down. The Countess comes out and looks at him. In spite of his dissipated and battered appearance, she recognizes that he is just the type of man that is meant for her.

Jack Leonard is held a prisoner by the Countess and in spite of his pleadings is not allowed to have any liquor. Finally he seems to have recovered himself and to be a man again. Then she consents to his leaving so that he may test himself by contact with the world. He goes to the club, where he is at a loss what to do. Finally he makes up his mind that he will not allow himself to be dominated by the thought of the Countess. He gets intoxicated and instinctively staggers back to the presence of the Countess. She is shocked and angered and has her servants bind him with a rope. Then she whips him furiously until he faints. She is overwhelmed by remorse and tenderness, but the man seems to get a new hold on himself.

He soon buys a seat in the Stock Exchange and devotes himself to business. An awakening sense of duty, which the Countess cultivates solely for her own purposes, leads him to return to his wife and baby. Mildred Leonard can hardly realize the change and is backward about accepting his advances. At the urging of a friend, Mildred goes to the Countess to ask her advice. The seeress tells her to take her husband back and not reject his advances as he loves her.

Mildred goes away overjoyed. She leaves her bag and the Countess finds her card in it. She is furious on the return of Mildred and craftily changes her advice, but Mildred divines her metives and scorns it. There is a struggle between the two women, in which the Countess is superior but she is contemptuous toward the woman's weakness and lets her go. Leonard comes to the seeress once more and she attempts to win him back by her hypnotic wiles. When he is about to yield, she repulses him on account of his weakness. He goes back to his wife and baby, and there is a happy reconciliation.

CROOKED TO THE END (Keystone—Dec. 19).—The cast: Fred Mace, Anna Luther, Charles Arling, Hugh Fay, Earl Rodney.

A wealthy gentleman enters a Wells Fargo express office with a bag of money for shipment. Two crooks, played by Charles Arling and Hugh Fay, try to get the money away from its owner but are unsuccessful. Anna Luther goes out of the station and has a love scene with Earl Rodney, an engineer. Fred Mace, the station agent and father of Miss Luther, runs out and is doused by the waterspout, when the engineer starts off with the girl. Mace grabs the girl, berates the engineer and takes her back to the office.

Meanwhile the engineer tears his overalls and sends for another pair. The messenger pockets the money and returns with Mace's pair which Mace had hung up to dry. Mace has to get up in his night shirt to attend his duties when a passenger train arrives. He sees his daughter again with the engineer and goes over and discovers Rodney wearing the missing overalls, which he reclaims. Then the money sent by the wealthy man arrives. Mace sees the two crooks hanging around and puts it in his coat pocket for safety. He goes away on a fishing expedition with the village constable. The crooks try to break open the safe but are unsuccessful. They escape with the girl and the safe on a handcar, also taking Mace's coat with the money. The girl had telephoned the next station. A messenger arrives, rescues Mace and the constable from the quicksand and they call the police.

Rodney with his engine overtakes the crooks. They get the handcar off the track and escape with the safe and the girl on a street car. Rodney has escaped death by jumping from his engine when it was in collision with another train. Police with Mace, Rodney and the Constable start in pursuit of the crooks in automobiles. They come abreast of the cars and there is a lively exchange of bombs until the street car goes over a cliff and the crooks are captured by the police. The station master recovers the money and gives his consent to the wedding of Rodney and his daughter.

A SUBMARINE PIRATE (Dec. 19).—The cast: Syd Chaplin, Glen Cavender, Wesley Ruggles, Phyllis Allen.

Glen Cavender, a shrewd inventor, and Wesley Ruggles, his accomplice, plan the destruc-

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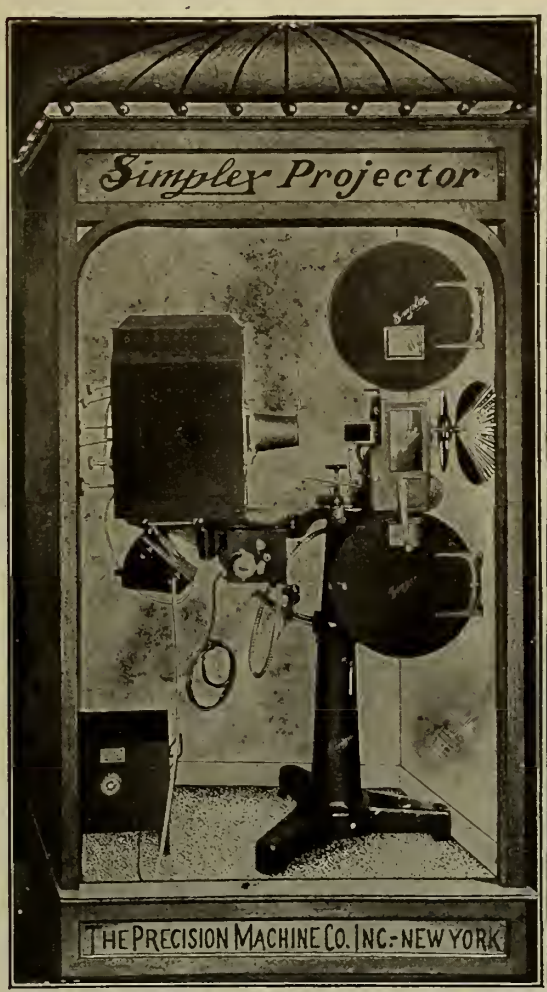

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tion of a government battleship. The scene opens along the coast in a high-class hotel. Syd Chaplin is a jolly waiter, who likes to mingle flirtation with pretty guests with the juggling of plates and edibles. He falls down a flight of stairs and covers himself with a leopard skin to hide from the wrath of the landlord. His ruse leads to hysterics on the part of Phyllis Allen, as he is running on fours to avoid the kicks of the infuriated hotel man. When Miss Allen finds out her mistake, she is much peeved and pursues him with an umbrella. Her attempts to hit Syd results in more damage to the by-standers than the waiter-comedian.

Finally things become quieted down and Cavender and Ruggles sit down at one table and Miss Allen at another. Syd overhears the two men discussing their nefarious plans by means of a telephone receiver disguised as a floral ornament and placed on their table. Syd takes their bag containing their plans and slips into their rooms. Miss Allen misses her bag and accuses the inventors. They run for their room with her and all the guests in pursuit. They get into their apartment and one of them puts a bomb in the box containing their plans and models and in which Syd has hidden himself. There is a great explosion and Syd and the inventors escape injury. There is a pursuit in which Syd jumps from one building to another.

He makes his way to a second-hand store, where he buys an admiral's uniform, goes down to the dock, where he whistles three times, according to the orders he has overheard the inventors talking about. A boat appears and conveys Syd to the submarine. The commander turns over the craft to Syd after perusing his stolen papers. The interior of the submarine with all its levers, keys, cogs and wires is interestingly displayed to Syd. The officer initiates Syd into the mysteries of submerging and then walks off. Syd pulls a lever and starts the boat to dip beneath the service. Another pull at a second lever opens a hole overhead and the crew gets a good dousing until the officer shuts it again. Then there is an attack on a passenger ship, when the captain tricks Syd and the steamer is sunk by a torpedo.

Then a U. S. gunboat comes to the rescue and sinks the submarine as Syd has lost the key and cannot send it beneath the waves for protection. The last scene shows Syd's head in the jaws of a rapacious shark.

JORDAN IS A HARD ROAD (Fine Arts—Dec. 19).—The cast: Dorothy Gish, Frank Campeau, Sarah Traux, Ralph Lewis, Fred Burns, Owen Moore.

Campeau has committed a stage hold-up with the assistance of his pals. He is in danger of arrest and his wife is dying. He gives their infant daughter to the care of a religious woman named Findley, who has a worthless brother-in-law. Campeau's wife dies and he is sent to jail. Then follow numerous crimes and arrests. He meets a former companion who has married and settled down with wife and child. It reminds him of his little girl. He finds his daughter has grown up to be a beautiful young girl, played by Dorothy Gish.

He settles in Askatoon, the town where Mrs. Findley and his daughter live. He deposits a large sum of money in the bank and becomes a respected citizen. He hears his daughter singing and playing at a camp meeting and is converted. He transforms the village inn into a temperance hotel and puts Mrs. Findley and the daughter in charge and lives with them. The girl becomes attached to him, believing that he is the friend of his father.

Owen Moore, as Mark Sheldon, an Englishman seeking a fortune in mining, comes to Askatoon. Miss Gish likes him, but is disappointed to find that he is engaged to the Lady Alicia. Campeau thinks that the young fellow only needs wealth in order to marry his daughter and offers to put in $50,000 in Moore's mine. Some bandits break into the bank, where Campeau's money is deposited. He finds out from a station agent that a large sum of money is going through on a train at a nearby station. He helps to steal the box containing it, is mortally wounded but makes his escape with the treasure to Askatoon. He fires a shot and Moore and Miss Gish rush on the scene. He tells that he has accidentally shot himself while cleaning his gun. They believe him. He also turns the money over to Moore before he dies. He thus conceals from his daughter his sacrifice and also his identity. Moore is in love with Miss Gish, who had won his while nursing him through an illness due to being shot at by the mounted police as a suspected horse thief.

Miscellaneous Feature Film
EXCLUSIVE FEATURES, INC.

THE VICTORY OF VIRTUE (Five Parts—December).—The cast: The Woman (Gerda Holmes); the Man (Wilmuth Merkyl); the Secretary (Bert Howard); the Father (J. H. Gilmore); the Friend (Marie Yould); the Senator (Rapley Holmes); the Valet (Arthur Stengard); the Redeemer (Cecil Owen).

Penelope Brantford, the woman, is the only daughter of a wealthy father, and was left motherless at an early age. The idol of a devoted father's heart, she is at the time we make her acquaintance, a very unsophisticated young lady who has been shielded from contact with the world and is ill-prepared to cope, not with society in its entirety, but with individuals of certain inclinations always to be found there. Langdon Grier, the man, is not the worst man in the world—there are plenty of Griers, but, as this particular Grier is endowed with good looks and wealth, he possesses a sort of wicked fascination.

Chance or fate, call it what you will—it might be called Cupid—brings Penelope and Grier together. Penelope, impressionable as she is, falls in love. Grier, conscious of his conquest and eager for such a quarry, presses his attentions. Delightful drives through the capital city, beautiful flowers sent daily, an evening spent together at the Army and Navy Ball held at the White House, together with all the little attentions dear to any woman's heart, are among the effective means used by Grier to increase the first love fires ever kindled in Penelope's young heart. Then comes the Bohemian dinner held at Grier's apartments, which Penelope attends without the knowledge or sanction of her father. This dinner is marked by wit, beauty, good wine and subdued excitement—and is the climax of Grier's artful designs.

Such are the fundamentals on which the Victory of Virtue have been built, but nothing can prepare you for the panorama which now hurries on through a series of incomparably beautiful scenes which charm, fascinate, bewilder and amaze. The lesson that this play teaches is as old as the hills, as profound as nature itself. Right wins because that is the nature of right; pain and suffering must be gone through that we may properly appreciate victory. Victory is always sweet, but it is far sweeter when gained for such a cause as Virtue.

KLEINE-EDISON FEATURE SERVICE.

BONDWOMEN (Kleine—Dec. 15).—The cast: Norma Ellis, wife of Dr. Hugh Ellis (Maude Fealy); Belle Jordan, type of the underworld (Iva Shepard); Snowdrop (Mildred Gregory); Dr. Hugh Ellis (John Sainpolis); David Power, chemist (David Landau); Prof. Bowe, father of Norma (Harry Knowles); Ned Ellis, brother of Dr. Ellis (Harmon McGregor); Mary, maid at Ellis' home (Shirley De Me); Roy, son of Dr. and Mrs. Ellis (Maurice Steuart, Jr.); Jim (Frederic Sumner).

After five years of repressed protest, Norma, wife of Dr. Hugh Ellis, a moderately successful physician, suddenly voices denunciation regarding the average position of the American wife in the average American home today wherein she is compelled to be entirely answerable to her husband in expenditures for household and petty needs. Dr. Ellis had insisted upon sharing the responsibilities of conducting the house, scanning the bills from butchers, bakers and grocers, and made it his personal business to see that these bills were corrected as he thought they should be, and argued and quibbled with tradesmen generally. His wife, in desperation, finally declares that she and other women "are treated like bondwomen and not wives."

She asks for at least a joint bank account and presents the question to her husband from a sentimental standpoint as well as from a practical view point, citing as an instance her own life with her father who, as an author, was unsuccessful because of domestic responsibilities he insisted upon sharing, and not until he was relieved of these household worries by Norma did he achieve anything like success. Her argument, however, was in vain. Dr. Ellis insisted that he was the best judge of how his money was to be spent, and scoffed at the idea of permitting his wife to share in a joint bank account.

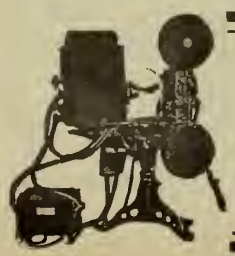
After being humiliated by her husband and embarrassed before her friends because of her lack of independence in money matters, she finally compels him to take charge of the house, and, in attempting to attend to his practice and manage the household affairs, he is very often interrupted and annoyed by grocery bills and other domestic affairs which he could be relieved of if the bank account were a joint one. Just about the time the physician is convinced that his wife's theory is correct, his younger brother, Ned, who, unknown to him, has become addicted to the drug habit, meets with a savage attack by a drug-crazed girl in a notorious dance hall, who attempts to blind him with acid. His life is in the balance and at the very hour when the physician is performing an operation to save his brother, Norma realizes that her husband has neglected to make a final payment on some mining stock which had become valuable since he had obtained an option on it and now promised to make him independently rich. This option expired within a few hours on that very day, and she phoned, asking for an extension of a few hours in time, explaining that her husband was engaged in a surgical operation upon which his brother's life depended, but her plea is curtly refused by the bank officials holding the stock in escrow. Realizing that to interrupt the operation would endanger the young brother's life and perhaps mean death, and that if the money was not paid it meant certain tremendous financial loss to them, Norma asks a mutual friend for financial aid, which is given, and Norma saves the day.

Through this act her husband grows suspicious and is led to believe by his young brother (made irresponsible by drugs) that Norma is unfaithful, and he orders his wife from his home. Then Ned, in a fit of remorse, realizing that he is responsible for the separation of his brother and sister-in-law, is persuaded to confess all by a friend of the family, David Power, who has secretly cured the boy of the drug habit. A reconciliation is brought about through the confession, and Dr. Ellis is convinced that the average wife should be the average husband's partner in all things. The bank account is changed to Dr. Hugh Ellis and Norma Ellis. Other concessions are made by the doctor, and a problem that is vital in every home in this country is solved satisfactorily.

V-L-S-E., INC.

I'M GLAD MY BOY GREW UP TO BE A SOLDIER (Selig—Four Parts—Dec. 13).—The cast: Jerry Warrington (Harry Mestayer); Mrs. Warrington (Eugenie Besserer); James Warrington (Harry De Vere); Frank Archer (Guy Oliver); Mercy Archer (Anna Luther).

James Warrington, a successful architect, is fortunate in the possession of a happy home presided over by a loving wife and gladdened by the presence of a fine young son, Jerry Warrington. When the morning newspaper is thrown into the home carrying in staring headlines the news that war has been declared, the husband hides the newspaper and goes to his office. Frank Archer is a partner of James Warrington, and when Warrington reaches the office, Archer informs him that he, Archer, has determined to enlist as a volunteer. Archer tells Warrington that he, too, should enlist. Warrington resi-



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tates, thinking of his wife and little son. Then his duty confronts him and he agrees to join a volunteer regiment with Archer. Then comes the first note of sadness, for Warrington tells his wife that he has enlisted.

Archer lives with his little daughter, Mercy, in a house adjoining that occupied by the Warringtons. He and his daughter call at the Warrington home. There Mrs. Warrington pleads with Archer to remember his little daughter and to remain at home, but he answers firmly that it is his duty as well as Warrington's duty to go to the firing line. The bugler sounds the "assembly" and the regiment which includes Warrington and Archer, marches away and Mrs. Warrington watches with tear-dimmed eyes.

Time passes. Battles have been won and lost, and father's all too brief notes to little Jerry and his mother cease. Then one day Archer arrives home. He has lost an arm. His little daughter Mercy is overjoyed that Papa has returned home again. Archer calls on Mrs. Warrington. As little Jerry and Mercy play together in the yard, Archer tells Mrs. Warrington of the heroic death of her husband. Later the newspaper headlines declare that peace has been restored.

Seventeen years pass, and Jerry has grown to young manhood and Mercy has blossomed into a beautiful young woman. Their childish affection has grown apace and they are sweethearts. Again comes the morning paper into the Warrington home. Mrs. Warrington reads the fateful headlines stating that after seventeen years of peace, war has again been declared and that invaders have landed upon our coast. The dawn of despair comes to the loving mother. She resolves to hide the newspaper from Jerry. But bulletin boards everywhere confront Jerry, and they state that volunteer regiments will be equipped immediately to go at once to the front. At the office, Jerry tells Archer: "It is my duty to enlist." He repairs to his home to tell his mother. She reels when she hears the news. She goes to her husband's portrait: "I lost him in war. I cannot lose you, too, my boy. Promise not to enlist." But Jerry's determination is unshaken.

As war takes its toll, Mercy goes to the front as a Red Cross Nurse, while at home Jerry's mother creeps to the attic and fondles the toys belonging to Jerry when he was a child. One day Mercy Archer returns. With her father she goes to Mrs. Warrington's home. Mercy, too, tells a story just as her father told one seventeen years before. And as Jerry's mother sits gazing grief stricken into the fireplace in her cottage, oblivious of the comforting arms of Mercy, there comes a vision of a great battleship firing a broadside of guns which later dissolves into a great threshing harvesting machine at work, implying peace and industry.

PARAMOUNT PICTURE CORP.

MR. GREX OF MONTE CARLO (Lasky—Five Parts—Dec. 2).—The cast: "Mr. Grex" (Theodore Roberts); Richard Lane, American Millionaire (Carlyle Blackwell); "Miss Grex," Fedora (Dorothy Davenport); Lord Huntersley (Frank Elliott); Seligman (James Neill); Ernest (Jack McDermott); David (Bob Gray); Pitou (H. B. Carpenter); Lady Wibourn (Gertrude Kellar), The Rag Picker (Lucien Littlefield).

"Mr. Grex of Monte Carlo" is an interesting play of intrigue between the Grand Duke Augustus Peter of Russia, whose incognito is Mr. Grex, an English Secret Service agent, Lord Huntersley and a young American millionaire on pleasure bent, Richard Lane. Mr. Grex and two other diplomats who unofficially represent France and Germany, plan to meet as if by chance in Monte Carlo for the purpose of arranging a secret pact.

The American millionaire sees and falls violently in love with Miss Grex, that is, the Grand Duchess Fedora. After several fruitless efforts to gain an introduction to this mysteriously inaccessible young lady, he secures the services of a bandit who is to pretend to hold up Fedora's car so that Lane may effect a rescue. Lane arrives on the scene as per schedule and is informed by the bandit that he has changed his mind and intends to make a real hold-up instead of a fake one. Lane, therefore, makes a real rescue and meets Miss Grex. He is informed by Lord Huntersley that his efforts are useless as she is a Grand Duchess of Russia.

The third member of the conference arrives and coming across Lane in the middle of a love scene with Fedora, thrusts the papers into his hand saying "Give these to Huntersley," and disappears. Complications arise between Fedora and Lane. Lane finally manages to get rid of Fedora's father for a few hours and hiring a yacht they pick up a parson who for $5,000 and his trip home consents to go with them to America. Once outside the three-mile limit they are married under the laws of the United States.

METRO PICTURES CORPORATION.

ROSEMARY (Quality Pictures Corp.—Five Parts—Dec. 20).—The cast: Dorothy Cruickshank (Marguerite Snow); Mrs. Cruickshank (Virginia Kraft); Sir Jasper Thorndyke (William Clifford); Capt. William Westwood (Paul Gilmore); Capt. Cruickshank (George F. Hernandez); Professor Jogram (Frank Bacon); George Minifie (Maurice Cytron).

Dorothy Cruickshank is secretly in love with Captain Westwood, whom her parents have never seen, and they plan to elope. Her father, an old sea captain, has quarreled with a Professor Jogram, following a public denunciation of a book Jogram has written on navigation. Professor Jogram lives with Sir Jasper Thorndyke, who sympathizes with him about the criticism but secretly considers the matter lightly. Dorothy and Captain Westwood elope during a storm, but their chaise is overturned near the home of Sir Jasper, where they apply for shelter and are taken in. Dorothy's parents pursue her, but they, too, meet with an accident and bring up at Sir Jasper's home. Dorothy and Captain Westwood are in their rooms when the girl's parents arrive. Sir Jasper and Cruickshank sit up late, Cruickshank drinking heavily, and his host, learning who he is, as a joke, puts him to bed with Professor Jogram.

The next morning Dorothy arises early, and while gathering flowers in the garden, encounters Sir Jasper. Sir Jasper falls in love with her, and gives her a bunch of rosemary which she pins to her gown. At breakfast all are present, save Dorothy, and Sir Jasper takes this opportunity to gain her parents' consent to her marriage with Captain Westwood. A journey to London with a happy wedding is planned. At an inn in London Dorothy goes to the stable to give some sugar to Sir Jasper's favorite mare. The stable catches fire and Dorothy is trapped in the loft. Sir Jasper, who has been showing her much attention, rushes through the flames and rescues her. He is badly burned, and during the days that follow Dorothy insists on attending him.

One day Westwood demands to see a page Dorothy has just written in her diary. She refuses, tears out the page and gives it to Sir Jasper. It is an artless confession of her high regard for Sir Jasper and he is elated. He is on the point of confessing his love for her when Professor Jogram stops him. Jogram tells him he is about to ruin the lives of two people he had never seen until a few days before. Realizing the truth of this Sir Jasper places the diary page in a broken panel in the wall, buys the inn and goes away to leave the lovers in happiness. Many years later, while Dorothy and Westwood are happy with their family, Sir Jasper makes a pilgrimage to the inn. He finds the page, together with the rosemary, and muses over them as he remembers Dorothy's little speech when she gave it to him. "Rosemary, that's for remembrance."

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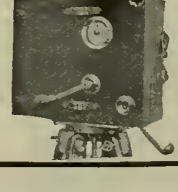

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ASSISTANT DIRECTOR and scenario writer, 100 per cent. man. Proficiency proven. Assistant Director, care M. P. World, N. Y. City.

CAMERAMAN—Experienced with lights, studio and laboratory work. Moderate salary. S. W. P., care M. P. World, N. Y. City.

YOUNG MAN—Experienced operator, seeks position at anything in the film business. Best references. Address W., care M. P. World, N. Y. City.

MOVING PICTURE DIRECTOR—Producing large features and comedies. Will be at liberty after December 12th. Knows the manufacturing and marketing thoroughly. Address Confidential, care M. P. World, N. Y. City.

SCENARIO WRITER—Editor, publicity man, desires connection outside of New York. Salary nominal to prove exceptionally meritorious all-around usefulness. Scribe, care M. P. World, N. Y. City.

MANAGER—Thoroughly competent and reliable picture man. At present in charge of 600-seat theater. Is open to good proposal. A. N., care M. P. World, N. Y. City.

NEW YORK operator, wife pianist, desires joint position. South preferred, go anywhere. Best references. G. L. Palmer, Deposit, N. Y.

AT LIBERTY—Operator, ten years' experience. Electrician, sign artist. Willing and capable of making himself handy. Matt Beckman, Bay City, Tex.

EXPERT "still" photographer and cameraman assistant desires position. Reliable, steady and industrious. B. E. A., care M. P. World, N. Y. City.

HELP WANTED.

WANTED—All cameramen to develop their negatives by the Economy process, the only reliable process for reverting an exposed negative into as clear a projectable positive as is to be had. Formulas now for sale. Cinematographers' Specialty Co., Portland, Oreg.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names, together with references and complete particulars, for registration. No charge for this service. Universal Camera Co., 25 East Washington St., Chicago, Ill.

HABICHT, BRAUN & CO.—Chicago, wish to connect with salesmen in the moving picture supply line for the sale of carbons, guaranteed imported and of excellent quality. On a full commission basis. Apply 109 W. Ohio St.

BUSINESS OPPORTUNITIES.

MOVING PICTURE STUDIO for sale or rent. Terms reasonable. Suitable for winter quarters, small company. Address A. Sorgenfrey, Main St., Fort Lee, N. J.

EVERY NIGHT A CHAPLIN NIGHT—My ten years of varied advertising experience can be of immense help in putting your theater on Prosperity street. You'll like my work. It's different—it's original—it brings results. John R. Coffee, 3393 Broadway, N. Y. City.

HOTEL—30 rooms exquisitely furnished; always filled. Beautiful bar and grill. Inventories nearly $12,000. Receipts $800 weekly. Estate sacrificing for $75,000. Easy terms. Williams, 366 Ellicott Sq., Buffalo, N. Y.

SALOON—Buffalo's best transfer corner. New brick building. Rent only $35. Seven fine living rooms and bath. Large bar and sitting rooms with tile floors. Cash receipts $25-$30 daily. Owner ill. Sacrificing for $600. Williams, 366 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Motion picture studio, complete equipment. Cooper-Hewitt arc lights, projecting machines, cameras, scenery, dark room equipment, etc. Studio, care M. P. World, N. Y. City.

SEVEN LOTS—Near Winnipeg, exchange for Automatic orchestra, or films in good shape. Good bargain. Address C. R. Parker, 535 Elgin Ave., Winnipeg, Can.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

EXPERIENCED moving picture manager with some money wants to buy or lease going business in mid-western city of 20,000 up. R. C., Box 317, Springfield, Ill.

THEATERS FOR SALE OR RENT.

COMPLETE picture and vaudeville theater for sale. Rent $35. Town of 4,000; little opposition; $600. F. V. Powell, 124 E. Spring St., Lima, Ohio.

THEATER—Oklahoma town of 8,000, no negroes. Modern equipment, $3,000 to handle. Invoice over $5,000. Reasons for sale, etc. Address D. O., care M. P. World, N. Y. City.

$7,000 CASH takes one of the biggest paying movies in Syracuse. Seating and standing capacity about 460. Long and favorable lease. Leading location on the main street. First-class equipment. High-class photoplays only. Running from 10 A. M. to 11 P. M. Lewis, Moving Picture Broker, who sells over one million dollars' worth annually. Offices, 580 Ellicott Sq., Buffalo, N. Y.

$6,666 TAKES one of the finest movies in New York State. Long and favorable lease. Cheap rent. Income up to $700 week. Expenses about $350 week. One or two weeks' trial, $2,999 cash will handle the deal. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MOVIE—Capacity five hundred, excellent equipment. Two 6A Power's machines. Profits average forty dollars weekly. Price twenty-five hundred dollars, terms; or will rent complete. Williams, 366 Ellicott Sq., Buffalo, N. Y.

MOVIE—Main street, Buffalo. Capacity over three hundred. Low rent, long lease. Up-to-date equipment. Clears sixty dollars weekly. Price, four thousand. Williams, 366 Ellicott Sq., Buffalo, N. Y.

(*Continued on page 2095.*)

POWER'S 6B

The Arlington Theatre

Arlington, New Jersey

Wanted Good Projection

MOTIOGRAPH

But could not obtain results with their old equipment. They placed their order with us for Projection Machines, Special Condensing and Projection Lenses,

Tell us your Projection Troubles. We're good listeners

We Equip Motion Picture Theatres Completely

And We Saw to It That Their Projection Was Improved 100 Per Cent.

Ask them about it. We can do the same for you.

Picture Theatre Equipment Company

19 WEST 23rd STREET
NEW YORK

158 PEARL STREET
BUFFALO, N. Y.

Try Us With a Mail Order

CLASSIFIED ADVERTISEMENTS---Continued from page 2094

MOVIE—Capacity, 400, excellent equipment. No opposition. Total weekly expenses $80. Profits, $50-$70 weekly. $1,000 cash required. Williams, 366 Ellicott Sq., Buffalo, N. Y.

LEASE on The Grand. Now nearing completion. Best and finest moving picture house in this city. Seating nearly five hundred. Indirect lights, ventilating, heating plant, etc. Reasons for selling and full particulars on request. Geo. L. Meyers, Ironton, Ohio.

MOVIE—Capacity 550. Best equipment. Without opposition. Total weekly expenses, $112. Receipts, $175-$275 weekly. Price, $5,500. Williams, 366 Ellicott Sq., Buffalo, N. Y.

MODERN PICTURE THEATER for sale. Only strictly 10c house in fine city. Large capacity and money maker. Sacrifice price, $6,000. Lock Box 113, Lima, Ohio.

EQUIPMENT WANTED.

WANTED—600 upholstered or veneer chairs. Write particulars. Opera, care M. P. World, N. Y. City.

WANTED—To buy, 1,000 5/8x12 soft cored Bio carbons. State price and best terms. Address M. E. Gammon, 1128 Macon Ave., Swissvale P. O., Penn.

WANTED—Posters, mounted and unmounted on Vitagraph, two-reel comedy "Wild Beasts at Large" and "Cowboy Millionaire," Selig, two reels. Poster Co., 121 Fourth Ave., Pittsburgh, Pa.

EQUIPMENT FOR SALE.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs, at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

MR. F. H. RICHARDSON recommends "Amberlux" lens filters. They improve projection 100 per cent. Order one today. Price, complete, $3.50. W. D. Warner, 709 Wyandotte Bldg., Columbus, Ohio.

FOR SALE—Complete equipment, any quantity, new and second-hand for moving picture theaters, furnished at short notice. Specializing Power's machines. W. H. Latimer, 308 Lackawanna Ave., Scranton, Pa.

FIVE HUNDRED high grade opera chairs, nearly new. Sell any part. Bargain. 80 East Second St., Corning, N. Y.

FOR SALE—Spot light, good condition, half price $10 cash. $10 C. O. D. K., care M. P. World, N. Y. City.

FOR SALE—1909 Motiograph, $65. 1915 Victor M. P. machine, fine for lodge, school or road work. $75. Films for sale or rent. Write for catalogue and lists. Reliance Film Service Co., Princess Theater Bldg., Sioux City, Iowa.

KRITERION POSTERS—For sale, any quantity mounted, eight cents per sheet, unmounted, three cents, also photos and slides. Globe Film Exchange, Inc., San Francisco, Cal.

OPERA AND FOLDING CHAIRS—New and second hand. Special offers: 400 leather upholstered, $1; 250 portable folding, 65c; new opera, 95c up; maple folding, 40c up; chairs shipped to secure lowest freight rate, subject examination. Atlas Seating Co., 501 Fifth Ave., New York City.

COMPLETE outfits of scenery for picture theaters, furnished for proceeds of advertising on the front drop curtain. Write for particulars. Boon Scenic Studios, Hicksville, Ohio.

FOR SALE—Ft. Wayne Motor Generator, like new. 220 or 230 voltage D. C. 60 volts for arc guaranteed, with starting box, $90. Power's 6 machine complete equipment, fine shape, $75. Fred Stelzer, Lincoln, Ill.

FOR SALE—Rebuilt machines. Motiograph, 1908, $60. Edison Exhibition, $65. Power's No. 6, $115. Power's No. 5, $75. Motiograph, 1911, $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

SPOT CASH—For your chairs, wherever they are located. Two thousand veneer, 700 leather, 400 plush for sale. Empire Exchange, Corning, N. Y.

BARGAIN—Power's 6a, elegant condition, 14 inch magazine, loop setter, $165. Fort Wayne Compensarc $35. 208 So. Market, Canton, Ohio.

EDISON MOVING PICTURE MACHINE—1914, take up. 10 reels of picture and 250 slides, $60.00 will take outfit. W. H. Heffley, Duncannon, Pa.

FOR SALE—Four 17 hour Excello Arc lamps alternating current, in good condition. No reasonable offer refused. Address Theatre, 258 St. Ann's Ave., Bronx, N. Y.

CAMERAS WANTED.

CASH PAID for standard makes of moving picture cameras. Send complete description, full particulars and lowest cash price considered. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

WANTED—Professional motion picture camera and outfit. E. E. Kennell, Colfax, Wash.

MOTION PICTURE camera lens. Will buy for quick cash, one 75mm, Zeiss lens, must stand inspection. E. B. S., 142 West 21st St., N. Y. City.

WANTED—Motion camera with one picture movement. Full description, cheapest price. Amateur, 513 Ann St., West Hoboken, N. J.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardenopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

HEAVY AND LIGHT TRIPODS—Also cameras and shutters for motion pictures. Hoover, 10 East 14th St., N. Y. City.

VISTA—F 3.6 lens, $45 cash, south of Virginia, elsewhere $50 cash. A. Luther Chocklett Co., Roanoke, Va.

PROFESSIONAL camera outfit for $200; subject examination. Want two light cameras. Tennessee News Films, Nashville, Tenn.

PITTMAN—200 foot, F. 3.5 lens, good condition, only $90. Tripods, $15. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

EDISON'S—"Dangers of the Street," "Making a Convert," "On the Wrong Track," "The Man Who Learned," "The Price of Human Lives." Essanay's "The Error of Omission." Vitagraph's "The Locked Door," "The Price of Thoughtlessness." Butler, 320 Meridian Life Bldg., Indianapolis, Ind.

FILMS FOR SALE OR RENT.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—Five hundred comedies, westerns and features with 1, 3, 6 sheet mounted paper. Shipped subject to examination. Write for list. National Feature Film Co., 408 Jackson St., Sioux City, Iowa.

WALLA WALLA—"Frontier Days" celebration (1915) in three reels. State Rights, $350. New print of the (1913) at $225. Lobby display. Pan American Camera Co., Battle Creek, Mich.

WAR—Just received 10,000 feet negative. Mostly all action. 50c foot. Features, 500 reels, 3, 4, 5 and 6 reels. Good condition, plenty paper. Two new Power's 6 machines, $125 each. Two new Hallberg Economizers, 110 volt, $35 each. 100 single reels with paper, $6 each. Twentieth Century Film Co., 220 West 42d St., N. Y. City.

"THE MELTING POT," with Walker Whiteside, six reels. Original copy, guaranteed perfect condition. All advertising matter at cost any time. M. B., care M. P. World, N. Y. City.

FOR SALE—At cut prices, 3 and 4-reel features in good condition, with plenty posters on same. Select Film Service, 145 West 45th St., N. Y. City.

KRITERION FILMS—Wonderful double and single reel features, comedies, educationals, including paper, slides and photographs; also a complete equipment of a first class film exchange. Bargain. First Class, care M. P. World, N. Y. City.

MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

MAKE your own slides with Photopaque. Large can makes 3,000 slides. 50c and $1. At all jobbers or D. C. Schupp & Co., Peoria, Ill.

SCENARIOS—Highest prices paid for good single reel scenarios. If not accepted returned immediately. Malibu Motion Picture Co., Santa Monica, Cal.

CHASING LETTER and cartoon announcements and advertising films made, 17c foot up. Ray, 326 Fifth Ave., N. Y. City.

For Your *LITTLE WANTS* in the Moving Picture Industry

the *LITTLE ADS* in the Classified Department

WILL GET YOU EXCEPTIONAL RESULTS

Send your copy, accompanied by remittance—The Rate is Three Cents per Word

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In answering advertisements, please mention the Moving Picture World

Mr. Exhibitor

If you are not satisfied with your LIGHT
If you cannot get the CARBONS you want

WHY NOT TRY OUR IMPORTED M. P. CARBONS

Fabril

It **IS** the right carbon for you.

No Scarcity

We CAN supply at a moment's notice.

Always a LARGE STOCK ready for shipment.

In Bundles of 25

5/8 x 12	CORED	3/4 x 12
$5.50	per 100	$8.50

We fill sample orders from 25 carbons up, of one size, C. O. D., on receipt of your letter.

We deliver in handy CASES:
5/8 x 12—750 carbons in a case.
3/4 x 12—450 carbons in a case.

If you can order 1,000 of one size we give you a special discount.

Get our carbons from your Supply House or write us directly.

Habicht, Braun & Co.

Sole Distributors for U. S. A.
Film Department
161-163 Hudson Street, NEW YORK
109-111 W. Ohio Street, CHICAGO

"A LEGITIMATE HIT"

HENRY KOLKER — JULIAN ELTINGE
HENRIETTA CROSMAN — LULU GLASER
LEO DITRICHSTEIN — ROBERT EDESON
MARGUERITE GALE
CYRIL SCOTT — MAY ROBSON
CHARLES J. ROSS — MABEL FENTON
JULIA DEAN — MME. FJORDE

12 Star Production

"How Molly Made Good"

Six Reels

SUPREME MOTION PICTURE ACHIEVEMENT

"A HIT"—Chicago Tribune

Moving Picture World says "twelve of the biggest, most popular American stars featured in one and the same picture. Never done before." Acclaimed by all authorities as a step forward in moving picture art.

OPENS AT FINE ARTS THEATRE MICHIGAN AVE., CHICAGO

for an indefinite run, beginning Monday, Dec. 20.

WATCH FOR RELEASE DATE
Ivan's masterpiece

"Concealed Truth"

FIVE REELS
Featuring GERTRUDE ROBINSON

A discussion of sex and the dual life. A life impersonation of the beauties of truth.
Opens soon in Chicago's Loop.
Out of town BOOKINGS NOW.

Our territory:
ILLINOIS, SOUTHERN WISCONSIN, INDIANA, KENTUCKY

General Feature Film Co.

Mallers Building, Chicago

Phone Central 8145

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2054, 2056.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).

BIG U.

Nov. 24—The Trap that Failed (Drama).
Nov. 25—No release this day.
Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).
Dec. 23—No release this day.

BISON.

Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).
Dec. 25—When Rogues Fail Out (Three parts—Railroad—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).

GOLD SEAL.

Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).

IMP.

Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).

JOKER.

Nov. 13—Subject not yet announced.
Nov. 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—Stage Struck (Comedy).

LAEMMLE.

Nov. 28—Inside Facts (Drama).
Dec. 2—Gilded Youth (Three parts—Drama).
Dec. 3—The Devil and Idle Hands (Drama).
Dec. 5—Does it End Right? (Drama).
Dec. 9—No release this week.
Dec. 12—No release this week.
Dec. 16—The Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 19—No release this day.
Dec. 22—The Great Fear (Drama).
Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.

L-KO.

Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).
Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).

NESTOR.

Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).
Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.
Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).
Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).
Dec. 20—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).

POWERS.

Nov. 27—The Mirror of Justice (Drama).
Dec. 2—The Three Jeanettes (Vaudeville Act).
—The Life of the Salamander (Ditmar's Educational).
Dec. 3—His good Name (Two parts—Heart-Interest—Drama).
Des. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature's Monstrosities (Ditmars Educational).
Dec. 11—No release this day.
Dec. 16—No release this day.
Dec. 23—Howard's Monarchs of the American Forest (Vaudeville Act).
Dec. 25—Uncle Sam at Work, No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Educational).
—Wild Bird Life (Educational).

REX.

Nov. 30—No release this day.
Dec. 5—Under a Shadow (Two parts—Mystery—Drama).
Dec. 7—No release this day.
Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).
Dec. 14—No release this day.
Dec. 19—The Bachelor's Christmas (Three parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).

VICTOR.

Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.
Dec. 24—The Tale of the C (Three parts—Comedy—Drama).

UNIVERSAL SPECIAL FEATURE.

Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama).
Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke. No. 3, "The Road to Paradise" (Last Number) (Two parts—Drama).
Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).
Dec. 20—Graft (No. 2. "The Tenement House Evil") (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).
Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).
Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).

BEAUTY.

Dec. 4—Making Over Father (Comedy).
Dec. 7—Pretenses (Comedy—Drama).
Dec. 11—Nobody's Home (Comedy).
Dec. 14—A Girl, a Guard, and a Garret (Comedy—Drama).
Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).

CASINO.

Dec. 5—A Tangle in Hearts (Comedy).
Dec. 12—Curing Cissy (Comedy).
Dec. 19—Cissy's Innocent Wink (Comedy).
Dec. 26—Cissy's Christmas Turkey (Comedy).

CENTAUR.

Dec. 9—Stanley in Darkest Africa (Two parts—Animal—Drama).
Dec. 16—The Arab's Vengeance (Two parts—Animal—Drama).
Dec. 22—The Mystery of Carter Breene (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)
Dec. 11—Curly (Three parts—Drama).

CUB.

Dec. 3—A Shot Gun Romance (Comedy).
Dec. 10—Doctor Jerry (Comedy).
Dec. 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).

FALSTAFF.

Nov. 29—Foiling Father's Foes (Comedy).
Dec. 2—Checking Charlie's Child (Comedy).
Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 9—Clarence Cheats at Croquet (Comedy).
Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—Toodles, Tom and Trouble (Comedy).
Dec. 23—When Williams's Whiskers Worked (Comedy).

GAUMONT.

Nov. 30—See America First (No. 12—Lake Mohonk, N. Y.—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 7—See America First (No. 13) (Scenic).
—Keeping Up With the Joneses (Cartoon).
Dec. 14—See America First. No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Carton—Comedy).

(*Mutual Releases continued on page* 2100.)

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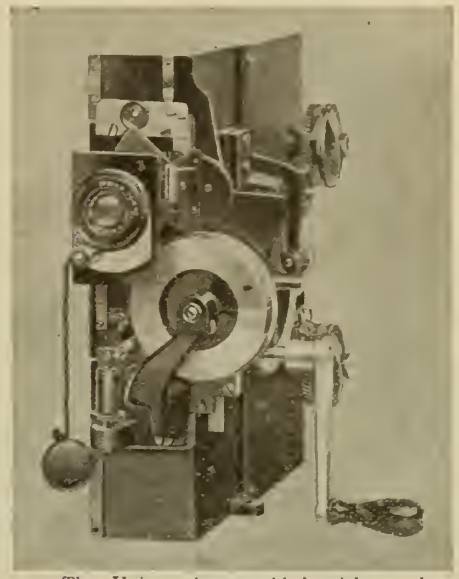

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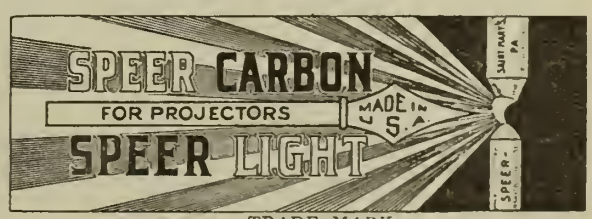

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2054, 2056.)

(*Mutual Releases continued from page* 2098.)

MUSTANG.
Dec. 4—Film Tempo (Three parts—Comedy—Drama).
Dec. 10—There's Good in the Worst of Us (Two parts—Western—Drama).
Dec. 17—In the Sunset Country (Two parts—Western—Drama).
Dec. 24—The Pitch o' Chance (Two parts—Comedy—Drama).

MUTUAL WEEKLY.
Dec. 9—Number 49, 1915 (Topical).
Dec. 16—Number 50, 1915 (Topical).
Dec. 23—Number 51, 1915 (Topical).

NOVELTY.
Dec. 8—Army and Navy Football Game of 1915 (Sports).
Dec. 13—The Book Agent (Comedy).
Dec. 15—A Musical Mix-up (Comedy).
Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).—Between Lakes and Mountains (Scenic).

RELIANCE.
Dec. 8—Her Mother's Daughter (Three parts—Drama).
Dec. 12—The Wayward Son (Two parts—Dr.).
Dec. 19—The Opal Pin (Two parts—Detective—Drama).
Dec. 26—The Law of Success (Two parts—Drama).

RIALTO.
Dec. 1—Lessons in Love (Three parts—Comedy—Drama).
Dec. 15—The Ace of Death (Three parts—Dr.).

THANHOUSER.
Nov. 30—The Crimson Sabre (Two Parts—Dr.).
Dec. 5—The House Party at Carson Manor (Drama).
Dec. 7—His Vocation (Two parts—Circus—Drama).
Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).
Dec. 21—Ambition (Three parts—Society—Drama).

THAN-O-PLAY.
Nov. 27—The Valkyrie (Three parts—Drama).
Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.
Dec. 9—The Buzzard's Shadow (American—Five parts—Drama) (No. 50).
Dec. 16—The Mill on the Floss (Thanhouser—Five parts—Drama) (No. 51).
Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).

NORTH AMERICAN FILM CORPORATION.
Nov. 15—The Diamond from the Sky (No. 29, "A Deal with Destiny"—Two parts Drama).
Nov. 22—The Diamond from the Sky (No. 30, An American Earl) (Last Number) Two parts—Drama).

SIGNAL FILM CORPORATION.
Dec. 13—The Girl and the Game (No. 1) (Two parts—Drama).
Dec. 20—The Girl and the Game (No. 2—Two parts—Drama).

Associated Film Sales Corp.

Releases for week of Nov. 29:
The Yellow Streak (Santa Barbara—Two parts—Drama).
The Comeback (Ramona—Two parts—Drama).
The Bitter Dregs (Alhambra—Two parts—Drama).
The Rescue (Empire—Two parts—Drama).
Ike With the German Army (Alta—Comedy).
Elsie's Ambition (Federal—Comedy).
Aunt Tillie's Elopement (Banner—Comedy).
Rube's Delirium (Deer—Comedy).
Releases for week of Dec. 6:
A Slave of Mammon (Santa Barbara—Two parts—Drama).
Cleansing Waters (Ramona—Two parts—Drama).
When a Man is Married (Alhambra—Two parts—Drama).
The Rider of the Plains (Empire—Two parts—Drama).
The Mishap (Atlas—Comedy).
Ike Captures a Fort (Federal—Comedy).
His Middle Name was Trouble (Banner—Comedy).
A Silk Stocking Romance (Deer—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.
Nov. 24—A Gentleman's Agreement (Three parts—Drama).
Dec. 9—A Rose Among the Briars (Colored—Three parts—Drama).
Dec. 15—The Red Circle (No. 1—Two parts—Drama).
Dec. 22—The Red Circle (No. 2—Two parts—Drama).

GLOBE.
Dec. 6—Sugar Cane Growing (Mascarent Islands—Industry).
Dec. 13—Climbing Mont Blanc (Scenic).
Dec. 20—A Tea Plantation (Java—Industry).

GOLD ROOSTER PLAYS.
Dec. 3—The House of Fear (Five parts—Dr.).
Dec. 10—The Greater Will (Five parts—Drama).
Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).

PANAMA FILMS.
Nov. 18—Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts—Drama).
Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14, "The Great Goal" (Last Number) (Two parts—Drama).

PATHE.
Nov. 22—An Intimate Study of Birds, No. 11 (Educational).
Nov. 29—New Adventures of Wallingford, No. 9, "Detective Blackie" (Two parts—Comedy).
Dec. 6—New Adventures of Wallingford (No. 10—Two parts—Comedy).
Dec. 13—New Adventures of Wallingford, No. 11 (Two parts—Comedy).
Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).

PATHE NEWS.
Nov. 27—Number 95, 1915 (Topical).
Dec. 1—Number 96, 1915 (Topical).
Dec. 4—Number 97, 1915 (Topical).
Dec. 8—Number 98, 1915 (Topical)
Dec. 11—Number 99, 1915 (Topical).

PHOTOCOLOR.
Nov. 15—Bamboo and Its Uses (Industrial—Colored).
Dec. 6—Picturesque Hanoi (French Ind-China—Colored—Scenic).
Dec. 26—Animal Movements Analyzed (Educational) (Colored).

PHUNPHILMS.
Nov. 24—Great While it Lasted (Comedy).
Dec. 1—Ragtime Snap Shots (Comedy).
Dec. 8—A Foozle at a Tee Party (Comedy).
Dec. 15—Ruses, Rhymes, Rougbnecks (Com.).
Dec. 22—Peculiar Patients' Pranks (Comedy).

PUNCH.
Dec. 8—Max Hits the High Spots (Two parts—Comedy).

STARLIGHT.
Nov. 27—A Squabble for a Squab (Comedy).
Dec. 4—Hot Heads and Cold Feet (Comedy).
Dec. 11—Deep Dyed Dubs (Comedy).
Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).

VICTORY.
Dec. 22—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.
Dec.—The Warring Millions (Topical).

CORT FILM CORPORATION.
Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.
Dec.—Joseph and His Bretbren (Six parts—Drama).

EQUITABLE FILM CORPORATION.
Nov. 29—Not Guilty (Triumph—Five parts—Drama).
Dec. 6—The Warning (Triumph—Drama).
Dec. 13—Labyrinth (Drama).
Dec. 20—The Dragon (Drama).

FOX FILM CORPORATION.
Nov. 8—The Blindness of Devotion (Five parts—Drama).
Nov. 15—A Woman's Past (Five parts—Dr.).
Nov. 22—The Broken Law (Five parts—Dr.).

IDEAL FILM SERVICE.
Nov.—Florence Nightingale (Four parts—Dr.).

INDIAN FILM CO.
Nov.—Russian Battlefields (Four parts—Topical).

IVAN FILM PRODUCTIONS, INC.
Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.
Nov. 29—Barbara Frietchie (Popular Plays & Players—Five parts—Drama).
Dec. 6—A Yellow Stream (Columbia—Five parts—Drama).
Dec. 13—The House of Tears (Rolfe—Five parts—Drama).

OCEAN FILM CORPORATION.
Nov.—Life Without Soul (Five parts—Dr.).

PARAMOUNT PICTURES CORPORATION.
Dec. 2—Mr. Grex of Monte Carlo (Lasky—Five parts—Drama).
Dec. 6—"Jane" (Morosco—Five parts—Com.).
Dec. 9—The Unknown (Lasky—Five parts—Drama).
Dec. 13—The Cheat (Lasky—Five parts—Drama).
Dec. 16—The Reform Candidate (Pallas—Five parts—Drama).
Dec. 20—The Foundling (Famous Players—Five parts—Drama).
Dec. 23—The Old Homestead (Famous Players Five parts—Drama).
Dec. 27—The Immigrant (Lasky—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.
November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.
November—The Other Girl (Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.
Dec. 15—The World of Today (Six parts—Dr.).

THE ADRIATIC FILM CO.
Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.
Releases for week Dec. 12:
Aloha Oe (Kay-Bee—Drama).
The Lily and the Rose (Fine Arts—Dr.).
The Village Scandal (Keystone—Comedy).
The Great Vacuum Robbery (Keystone—Comedy).
Releases for week Dec. 19:
The Winged Idol (Kay-Bee—Drama).
A Submarine Pirate (Keystone—Comedy).
Jordan is a Hard Road (Fine Arts—Dr.).
Crooked to the End (Keystone—Comedy).

WORLD FILM CORPORATION.
Dec. 6—The Gray Mask (Shubert—Drama).
Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Camille (Shubert—Drama).
Dec. 27—Over Night (Brady—Drama).

V-L-S-E, INC.
Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).
Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).
Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.
Nov. 17—The Politicians (Kleine—Five parts—Comedy).
Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).
Dec. 15—Bondwomen (Kleine—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2054, 2056.)

General Film Company

RELEASE DAYS.

Monday—Essanay, Kalem, Lubiin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vim, Vitagraph.

Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 24—The Reproach of Annesley (Special—Three parts—Drama).
Nov. 25—The Man from Town (Drama).
Nov. 26—Two Daughters of Eve (Drama) (Biograph Rissue No. 25).
Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nahoh (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dcc. 8—A Poor Relation (Special—Three parts—Drama).
Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).
Dec. 14—Her Stepchildren (Special—Two parts Drama).
Dec. 15—Divorcons (Special—Four parts—Comedy-Drama).
Dec. 16—Cupid Entangled (Comedy-Drama).
Dec. 17—Fate (Drama) (Biograph—Reissue No. 28).

EDISON.

Dec. 4—Microscopic Pond Life (Educational).
—The Sufferin' Baby (Comedy).
Dec. 8—Mary (Drama).
Dec. 10—Faith and Fortune (Special—Three parts—Drama).
Dec. 11—The Lone Game (Drama).
Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).

ESSANAY.

Nov. 24—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 26—Broncho Billy's Love Affair (W-Dr.).
Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).
Dec. 7—The Power of Publicity (Special—Two parts—Drama).
Dec. 8—Dreamy Dud in Love (Cartoon—Comedy).
—A Scenic Subject on same reel.
Dec. 9—The Merry Models (Comedy).
Dec. 10—The Escape of Broncho Billy (Western—Drama).
Dec. 11—Blind Justice (Special—Three parts—Drama).
Dec. 14—Reckoning Day (Special—Three parts—Drama).
Dec. 15—The Fable of Sister Mae, Who Did As Well As Could Be Expected (Com.).
Dec. 16—Snakeville's Champion (Comedy).
Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).

KALEM.

Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 29—The Luring Lights (Special—Four parts—Drama).
Nov. 30—Only a Country Girl (Comedy).
Dec. 1—A Voice in the Wilderness (No. 2 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).
Dec. 6—The Money Gulf (Special—Three parts—Modern—Drama).
Dec. 7—Minnie the Tiger (Burlesque—Comedy).
Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 13—The Glory of Youth (Special—Four parts—Drama).
Dec. 14—Almost a King (Burlesque—Comedy).
Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 21—The Bandits of Macaroni Mountains (Burlesque—Comedy).
Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).
Nov. 29—The Legend of the Poisoned Pool (Drama).
Nov. 30—Which is Which? (Comedy).
Dec. 1—The Taint (Special—Three parts—Drama).
Dec. 2—The Silent Man (Special—Two parts—Drama).
Dec. 3—With Stolen Money (Drama).
Dec. 4—And the Parrot Said—? (Comedy).
Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).
Dec. 13—The Moment Before Death (Drama).
Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).

MINA.

Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Huhby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).

SELIG.

Dec. 6—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Comedy).
Dec. 6—Hearst-Selig News Pictorial No. 97 1915 (Topical).
Dec. 7—Orders (Drama).
Dec. 9—Hearst-Selig News Pictorial No. 98, 1915 (Topical).
Dec. 11—The Baby and the Leopard (Jungle-Zoo Animal—Drama).
Dec. 13—The Coquette's Awakening (Special—Two parts—Drama).
Dec. 13—Hearst-Selig News Pictorial No. 99, 1915 (Topical).
Dec. 14—On the Eagle Trail (Drama).
Dec. 16—The Golden Spurs (Special—Three parts—Drama).
Dec. 16—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
Dec. 18—Jungle Justice (Jungle Zoo—Animal—Drama).
Dec. 20—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Special—Two parts—Comedy).
Dec. 20—Hearst-Selig News Pictorial No. 101, 1915 (Topical).
Dec. 20—Hartney Merwin's Adventure (Com.).
Dec. 23—Hearst-Selig News Pictorial No. 102, 1915 (Topical).
Dec. 25—The Sacred Tiger of Agra (Jungle—Zoo Animal—Drama).

VIM.

Dec. 3—Love, Pepper and Sweets (Comedy).
Dec. 10—Strangled Harmony (Comedy).
Dec. 17—Speed Kings (Comedy).
Dec. 24—Mixed and Fixed (Comedy).

VITAGRAPH.

Dec. 6—Her Last Flirtation (Comedy).
Dec. 7—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama).
Dec. 8—Sonny Jim's First Love Affair (Comedy-Drama).
Dec. 9—Sam's Sweetheart (Drama).
Dec. 10—Rooney's Sad Case (Comedy).
Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).
Dec. 13—Benjamin Bunter, Book Agent (Comedy—Drama).
Dec. 14—A Question of Right or Wrong (Special—Two parts—Drama).
Dec. 15—The Faith of Sonny Jim (Comedy—Drama).
Dec. 16—The Flower of the Hills (Drama).
Dec. 17—The Deceivers (Comedy).
Dec. 18—A Man's Sacrifice (Broadway Star Feature—Special—Three parts—Dr.).
Dec. 20—Levy's Seven Daughters (Comedy).
Dec. 20—On Her Wedding Night (Personally Picked Program — Special — Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Personally Picked Program).
Dec. 24—Is Christmas a Bore? (Comedy—Dr.).
Dec. 25—The Thirteenth Girl (Broadway Star Feature — Special — Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 23—Saints and Sinners (Special—Three parts—Drama).
Dec. 4—Cal Marvin's Wife (Special—Three parts—Drama).
Dec. 7—Wasted Lives (Special—Three parts—Drama).
Dec. 18—A Man's Sacrifice (Special—Three parts—Drama).
Dec. 25—The Thirteenth Girl (Special—Three parts—Drama).

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Dec. 20—On Her Wedding Night (Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Comedy).

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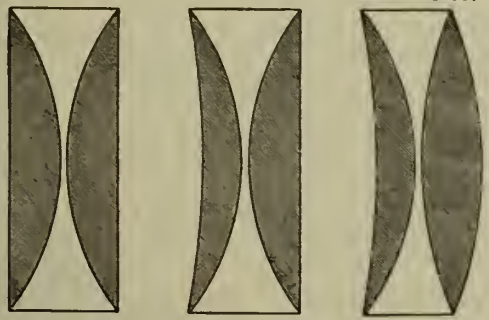

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Fig. 1.	Fig. 2.	Fig. 3.

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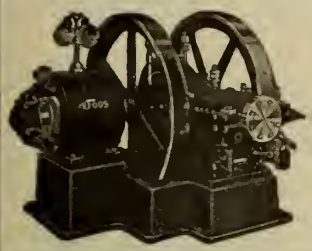

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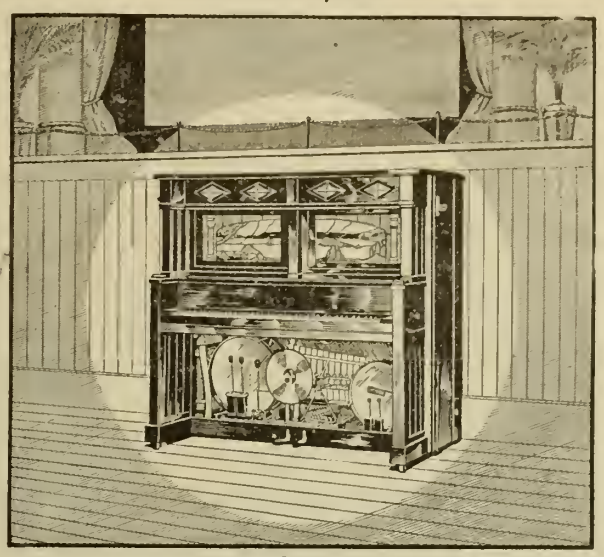

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IMMEDIATE SERVICE
Other designs of unupholstered and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.
Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY
General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities.

Anti-Censorship Slides

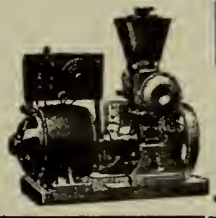
Four Slides..... 50c.
Six Slides..... 75c.
Twelve Slides All Different $1.50

Address
MOVING PICTURE WORLD
17 Madison Avenue, N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at It Brings Success"

Send your slide orders and remittances at once to
Moving Picture World, 17 Madison Ave., N. Y.



Good Light Means Big Crowds

The Sandow Moving Picture Electric Light Plant gives perfect light any time you want it, at 1-10 the cost of public service. Light enough to ship as baggage. Carry your own electric lights. Catalog 201 tells you how and how much. Want it?

Detroit Motor Car Supply Company, Detroit, Michigan.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign
MOVING PICTURE WORLD
17 Madison Avenue, New York

.....
.....
.....

Cut out and mail today. Theatre.....

Exploiting the Shoestring

There was a freshet in a lumbering section and the village schemer watched the stray logs go past, with no one to claim them.

"Say, boys," he cried to the bunch who were helping him watch, "here's where I let you in on a good thing. You hustle out and grab that loose lumber and sell it, and I'll give each fellow half of what he sells his pile for."

It is an old yarn and you've wondered, lots of times, what kind of fellows they were, to do all the work, take all the risk and then divide up with the schemer.

If you are still curious, you can find out by watching the advertising game, for this same old scheme is being played every day of the 365 that it takes to make up the ordinary kind of year.

Sometimes a concern has an idea and not much cash.

If they can induce a publisher to give them a long credit and the idea makes good, they figure that they can afford to pay the advertising bill—if not, well they might as well bust for a few more dollars—it won't cost THEM anything either way.

And the publisher who figures that he might as well take chances on getting his money, some time, as pay the printer to fill up the space with news, is like the log rollers who gave up half their earnings.

Just what happens to him in the long run is his funeral, not yours, so we won't dwell upon it.

But what **DOES** concern you, as an advertiser, is that the fellow who uses a publisher as his banker is usually pretty liberal with the use of his advertising space and, until the publisher gets tired and crosses him off the complimentary list, makes his cash-paying competitor look like a piker or a second rate concern when the innocent reader compares the generous dimensions of the indefinite credit announcement with that of the advertiser who has negotiated for space with the intention of taking his cash discounts.

Right here it seems is a good place to mention that The MOVING PICTURE WORLD does not carry anyone on long time credit speculation or for any reasons except that *the advertising is paying the advertiser and that the advertiser is paying us.*

SELIG PRESENTS
HARRY MESTAYER AND EUGENIE BESSERER AS CO-STARS IN
"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"
RED SEAL SELIG PLAYS
BIG FOUR FEATURE PLAY V L S E
A VERSION OF THE FEIST SONG HIT "I DIDN'T RAISE MY BOY TO BE A SOLDIER"
BOOK THROUGH V·L·S·E

N.P.Co.

FACTS!

The Scenario Author Racks His Brain!
The Director Labors to Depict!
The Players Strive to Visualize!
The Camera Man Responds!
The Laboratory Co-operates!

Genius, Talent, Dramatic Ability, Mechanical Skill and Money Await Their Judgment

"The Play Is the Thing," but the Projection?

The desired goal in this entire field has been appreciated, studied, understood, accomplished and provided for in the perfection of

Power's Cameragraph No. 6B

The Perfect Motion Picture Projecting Machine

Write for Catalog G

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

l. 26, No. 13 December 18, 1915 Price 10 Cents

LIBRARY OF MODERN ART

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Jane" (Morosco).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PROGRAM

EDWIN THANHOUSER

Presents

GLADYS HULETTE

IN

AMBITION

Supported by an excellent cast which includes

HOWARD M. MITCHELL

Released in Three Reels, on Tuesday, December 21st

FALSTAFF COMEDIES

WHEN WILLIAM'S WHISKERS WORKED

Released in One Reel

Monday, Dec. 20

Riley Chamberlin heads the cast.

TOODLES TOM and TROUBLE

Released in One Reel

Thursday, Dec. 23

In which Colin Campbell is at his funniest.

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

HENRY B. WALTHALL

AND

EDNA MAYO

are presented in

"The Misleading Lady"

A Photoplay in Five Acts, Adapted by H. S. Sheldon from the

GREAT STAGE SUCCESS

of

Charles W. Goddard and Paul Dickey

Directed by A. Berthelet

Trademark Reg.
U. S. Pat. 1917

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

UNIVERSAL PICT

AMERICA'S Favorit

LULU G

IN

To put your house on a par with the best

Book

BROADWAY UNIVERSAL FEATURES

URES PRESENT

Broadway Star

LASER

"Love's Pilgrimage"

TO AMERICA

A big picture that will make a big and generous profit for you because it is released on the Universal Program at a REASONABLE RENTAL. It is the type and class of feature production for which the average feature producer would DEMAND so much money that, although the picture would pack your house at every performance, YOU COULDN'T MAKE A CENT OF PROFIT.

Lulu Glaser has charmed millions with her fascinating personality, in such great Broadway successes as "Dolly Varden," "Mlle. Mischief," "The Prima Donna," "Madcap Princess," "One of the Boys," "The Girl and the Kaiser," "Miss Dolly Dollars," and a host of others. Lulu Glaser is even more charming and lovable in this fascinating play, "Love's Pilgrimage to America," than she appeared on the speaking stage. She will delight your patrons and make them talk of the picture and of your theatre. If you are in business for profit write or wire your Exchange today for booking and release date NOW, within the hour.

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

FIRST
in the World's News
FIRST
in the Public's Favor
and always FIRST as the PREMIER box office ATTRACTION for thousands of live wire Exhibitors

The UNIVERSAL ANIMATED WEEKLY

Read This Carefully

Maybe you've read in trade paper ads of how certain news weeklies had PUT OVER scoops. List, gentle sir, to the truth in the matter. The Universal Animated Weekly had the World's Baseball Series—first. The big Auto Races at the new Astor Track at Sheepshead Bay; the Harvard-Princeton and Yale-Harvard football games—The Universal Animated Weekly secured the FIRST animated pictures of the FORD PEACE SHIP, "OSCAR II," leaving the Docks and the ONLY MOVING PICTURES taken of the FORD PEACE PARTY OUT AT SEA. The Universal Animated Weekly was the only news Weekly that showed the American Troops attacking the Native troops in Hayti, and was FIRST to show THE NEW YORK SUBWAY DISASTER PICTURES.

The HUGE WORLD WIDE STAFF of News Picture Reporters on the Universal Animated Weekly are always FIRST with the NEWS OF THE WORLD IN ANIMATED PICTURES. And the BIG POINT IS THIS: THE UNIVERSAL ANIMATED WEEKLY PREFERS to show results ON THE SCREEN (which means bigger box office receipts to Exhibitors) than to shoot a lot of hot air and Broadway press bunk in the Trade Papers.

BIG TYPE—EXPLOSIVE PHRASES—BIG CLAIMS—and Broadway press agents' bull HAVE NO PLACE in the production and distribution of the Universal Animated Weekly. To protect our own interests and to reveal the TRUTH to Exhibitors is the reason for this advertisement. IT IS A KNOWN FACT among Manufacturers of News Weeklies that THE ONLY WEEKLY that they fear is the UNIVERSAL ANIMATED WEEKLY, which is sold ABSOLUTELY AND ENTIRELY ON ITS MERITS. Draw your own conclusions, and remember, that the UNIVERSAL ANIMATED WEEKLY is shown first at the STRAND, New York's foremost Moving Picture Theatre on Broadway. The UNIVERSAL ANIMATED WEEKLY is the BIG PUNCH every week in thousands of live Theatres. Book it for the BEST news of the world's doings and the FIRST EDITIONS OF IT. CONSULT your nearest Universal Exchange. Note our new address.

UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York

"A DAUGHTER OF THE CITY"

In 5 acts. By H. S. Sheldon.

The story of a lonely girl, innocent of the evils of the great city. A prey to the vultures of society, she totters to the brink of disaster, but is saved through love.

FEATURING

MARGUERITE CLAYTON

AND

E. H. CALVERT

Directed by E. H. CALVERT

"THE ALSTER CASE"

(In 5 acts)

By Rufus Gillmore. Directed by J. Charles Haydon.

Featuring BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, ANNE LEIGH.

"THE CRIMSON WING"

(In 6 acts)

By H. C. Chatfield-Taylor. Directed by E. H. Calvert.

Featuring E. H. CALVERT and RUTH STONEHOUSE.

"THE RAVEN" (In 6 acts)

Founded on George C. Hazelton's romance of the life of Edgar Allan Poe. Directed by Charles J. Brabin.

Featuring HENRY B. WALTHALL and WARDA HOWARD.

"IN THE PALACE OF THE KING"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL" (In 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS" (In 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS of VIRTUE"

(In 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten.

Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring RUTH STONEHOUSE.

"GRAUSTARK" (In 6 acts)

By George Barr McCutcheon.
Directed by Fred E. Wright.

Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

GEORGE K. SPOOR, President

BIG FOUR FEATURE PLAY

IF YOU LOOK AT THEM YOU WILL BOOK THEM

ESSANAY plays possess individuality and rare charm.
They are distinctive.
They carry a logical and fascinating plot.
The interpretation is given by the best actors and actresses.
The settings are artistic; the photography is perfected to the highest degree.
More than this; they have that subtle evasive quality called "human interest", which always strikes straight to the heart of the spectator.
You feel it when you see them.

★★★

Book the next great

ESSANAY-CHAPLIN

2 reel fun maker

"Charlie Chaplin's Burlesque on Carmen"

★★★

Watch for

G. M. ANDERSON

In the great western dramas
They are thrilling millions

"THE DANGER OF BEING LONESOME"

Presenting Bryant Washburn and Nell Craig

2 act drama *Dec. 21.*

"CANIMATED NOOZ PICTORIAL"

By WALLACE CARLSON

Cartoon laughs on the most vital topics of the day

Dec. 22

"THE WOMAN WITH A ROSE"

Presenting Lillian Drew and Ernest Maupain

3 act drama - - Dec. 25.

Essanay

1333 ARGYLE ST., CHICAGO

GEO. K. SPOOR, President

The Strange Case of MARY PAGE

With
HENRY B. WALTHALL
and
EDNA MAYO

History's Most Notable Motion Picture Achievement.
A Drama of Throbs and Thrills. In Fifteen Distinct Episodes.
A Faultless Production. A Wallop In Every Reel.
Backed by a Monster Advertising Campaign.

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

SHUBERT FILM CORPORATION PRESENTS

CHARLES TROWBRIDGE AND MLLE DIANE

IN

GEO. W. LEDERER'S STARTLINGLY SENSATIONAL SCREEN DRAMA

THE SIREN'S SONG

EVERYBODY WILL FLOCK TO SEE THESE THRILLING "PUNCHES"

The death-defying chance taken by a man hurled overboard seventy-five feet in mid-ocean.

The fist fight on board the liner; which is the most realistic that has ever appeared in films.

John Grey discovered by Blake in Helen Granger's apartments in the hotel and the terrific scene that follows.

The realistic run on the bank and the wrecking of the inside of the massive building by the frenzied depositors.

WORLD FILM CORPORATION

LEWIS J. SELZNICK VICE-PRES. & GENL MGR.

130 WEST 46TH ST. NEW YORK CITY *BRANCHES EVERYWHERE* CANADIAN DISTRIBUTERS WORLD FEATURES LIMITED

Announcing a new De Luxe Edition of Mutual Masterpictures -three-a-week- each an elaborate five reel feature picturization setting a new high standard ★ ★ ★ ★

Details on following pages

—new!

MUTUAL MAS

DE LUXE

AND now we announce greater expansion in Mutual film activities. Beginning the week of January 17th, 1916, the Mutual Film Corporation will present a new and startling schedule of feature productions to be known as "Mutual Masterpictures, De Luxe Edition." THREE of these productions will be released EVERY WEEK—*each in five reels.* They will feature many famous Broadway stage stars and screen favorites. They will be features of an extraordinary character—picturizations of famous books, plays, and powerful, original scenarios by noted authors. These three-a-week "Mutual Masterpictures, De Luxe Edition," will be released *in addition* to the regular $8,000,000 Mutual Program. The Mutual Program will also be expanded by the release of *three three-reel features every week,* instead of two, and the addition of VOGUE COMEDIES featuring England's greatest knockabout comedian. With the vast assortment of scenic, topical and comic specialties in the Mutual Program, exhibitors will find in "Mutual Service" a wonderful opportunity for a well-balanced program of strong box-office attractions. A few of the forthcoming five-reel "Mutual Masterpictures, De Luxe Edition," are:

-distinctive!

ERPICTURES EDITION

"SILAS MARNER," from George Eliot's famous book—featuring Frederic Warde, Broadway's distinguished Shakespearian actor. (Thanhouser)

"THE OTHER SIDE OF THE DOOR," from the popular novel by Lucia Chamberlain—featuring Harold Lockwood. (American)

"THE IDOL OF THE STAGE"—featuring the Broadway favorite, Malcolm Williams. (Gaumont)

"VENGEANCE IS MINE!"—featuring Crane Wilbur. (Horsley)

"AS A WOMAN SOWS"—featuring Gertrude Robinson. (Gaumont)

"THE BAIT"—featuring William Clifford. (Horsley).

"THE FIVE FAULTS OF FLO"—featuring Florence LaBadie. (Thanhouser)

"LORD LOVELAND DISCOVERS AMERICA"—featuring the Broadway stars, Arthur Maude and Constance Crawley. (American)

EXHIBITORS: WIRE! We are now contracting with leading theatres throughout America for this new Mutual service. The three-a-week "Mutual Masterpictures, De Luxe Edition," may be booked individually or collectively. If you are seeking an *exceptional* five-reel feature service, as well as a program of remarkable specialties, wire us immediately for full details of this new policy or write for the latest copy of "Reel Life," containing complete information.

Mutual Film Corporation

John R. Freuler, President

71 W. 23d Street—New York City
Exchanges in 68 Cities

MUTUAL PROGRAM

EXHIBITORS: A new three reel feature will be added to the regular Eight Million Dollar Mutual Program early in January making the Mutual Program bigger and stronger than ever. The best comedies, the most stupendous dramatic features, and the greatest topical, scenic and animated cartoon productions are furnished in the regular Mutual Program. If you are not now using Mutual Service write or wire us for full details of the newer, bigger Mutual Service.

MUTUAL FILM CORPORATION

JOHN R. FREULER, President

Executive Offices: 71 West 23d Street

NEW YORK CITY

MUTUAL PROGRAM
Give your Patrons
This Christmas Present
In Nature's Colors
A PRINCE of YESTERDAY
RELEASED WITHOUT EXTRA CHARGE
AS A MULTIPLE-REEL
RIALTO STAR FEATURE
DECEMBER 29
Rich Settings in Colors True to Life
Gaumont Co..
FLUSHING
NEW YORK
JACKSONVILLE
FLORIDA
DISTRIBUTED
THROUGHOUT THE
U.S. AND CANADA
BY THE MUTUAL
FILM CORPORATION
Gaumont

Announcement

Animal pictures such as ***David Horsley*** is producing with the wonderful Bostock animals have never before been seen upon the screen.

During the last three months these Centaur Features have established a new standard in animal subjects. They have placed animal pictures on an exalted plane and astonished the trade by the exhibition of feats and effects that no one has ever before deemed possible.

The old style animal picture with its constant repetition of "stunts" is rapidly losing its vogue. The public is growing wise to the difference.

On the other hand, the demand has become so great for the "advanced" animal dramas and comedy-dramas of the Centaur class that, commencing in January, a ***five-reel feature will be released every third week.*** These remarkable pictures, with their undeniable appeal to all ages and all classes of people, will be known as Mutual Masterpictures, De Luxe Edition. They will offer a startling array of talent.

Roy L. McCardell, the premier scenario writer of America, author of "The Diamond from the Sky" and a thousand other successes, has been engaged to furnish new and original stories.

Margaret Gibson, youthful, beautiful and talented, and Irving Cummings, a film star of international popularity, will be two of several featured players.

The Bostock Animals, famous in every part of the world—educated to a point almost beyond belief—will continue to amaze, thrill and instruct.

Captain Jack Bonavita, foremost animal trainer-director, and the original European Bostock trainers are in direct charge of the quadruped actors.

Wm. J. Bowman and **U. S. Davis** are the noted directors in charge of productions.

CRANE WILBUR

the eminent screen star, will be seen in a five reel Mutual Masterpicture, De Luxe edition, every four weeks, commencing with "Vengeance is Mine" on January 26. Mr. Wilbur is assisted by selected actors who have won recognition through ***motion picture acting.*** The plays in which Mr. Wilbur appears are strong dramatic and romantic vehicles ***written especially for him*** by authors of note.

GEORGE OVEY

the funniest man in America, will appear as usual in the weekly one reel Cub Comedies—the best comedy buy on the market.

David Horsley Productions

MUTUAL PROGRAM

As being pictures that attract business and hold it by sheer merit the following

DAVID HORSLEY BRANDS

are offered to all exhibitors:

CUB COMEDIES featuring
GEORGE OVEY
CENTAUR FEATURES presenting
MARGARET GIBSON, WILLIAM CLIFFORD, CAPT. JACK BONAVITA, BOSTOCK ANIMALS
CENTAUR STAR FEATURES featuring
CRANE WILBUR

Released respectively in one, two and three reels

Forthcoming releases:

Dec. 24: Cub Comedy, "Hearts and Clubs."
Dec. 23: Centaur Feature, "The Winning of Jess."
Dec. 22: Centaur Star Feature, "The Mystery of Carter Breene."

For bookings apply to your Mutual exchange

DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM

The WRAITH of HADDON TOWERS

A three-part "Clipper" star feature with the eminent stage celebrities

Constance Crawley and Arthur Maude

A fanciful story of Mediaeval life revealed through psychic phenomena. It's a strong box-office attraction.

Directed by Arthur Maude

Released January, 1st, 1916

The Newest "Mustang" Drama

The Cactus Blossom

A prim and pretty picture set amid the rugged wholesomeness of the early days out west. Featuring

Anna Little and Frank Borzage

Directed by Tom Chatterton

Released December 31st

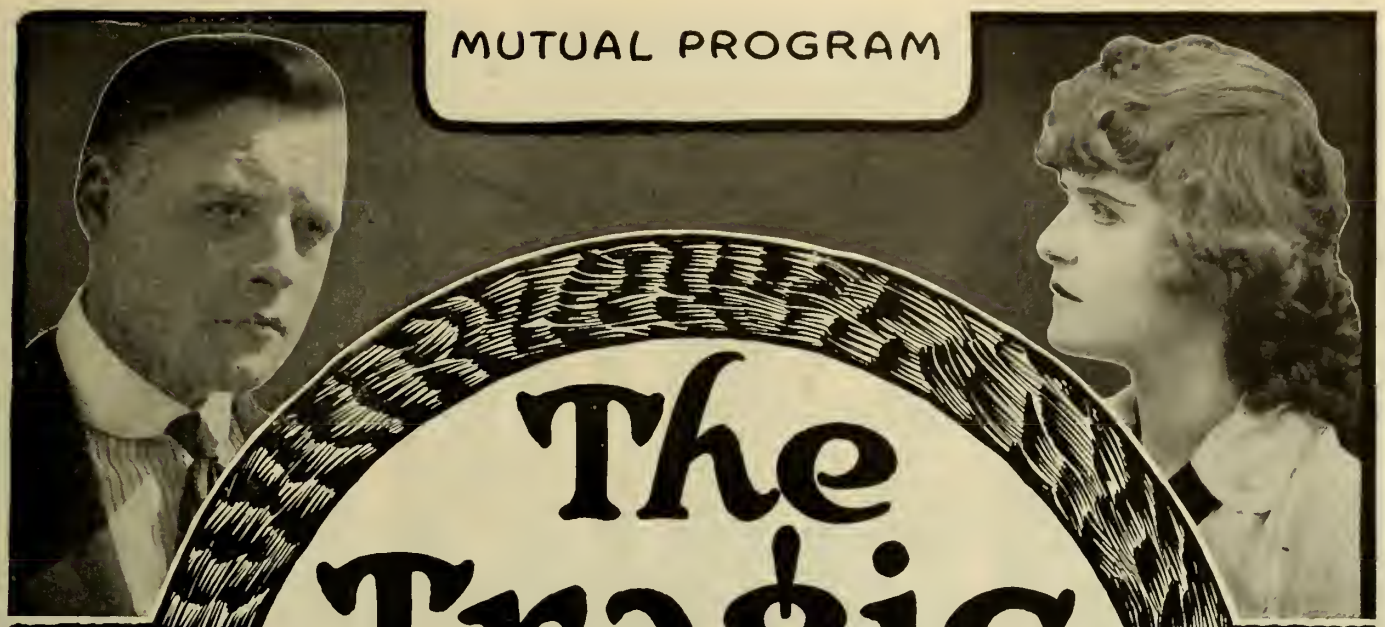
All "Clipper" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON
President

CHICAGO
ILLINOIS

MUTUAL PROGRAM



The Tragic Circle

A strong two-part "Flying A" society drama, with

Harold Lockwood

and

May Allison

Released December 27th

The Mender

A single reel "Flying A" drama, with

Helene Rosson
E. Forrest Taylor

Directed by William Bertram

Released Dec. 31st

Kiddus, Kids and Kiddo

A screaming "Beauty" comedy, with

Carol Holloway
John Sheehan

Directed by Jack Dillon

Released Dec. 28th

Settled Out of Court

A "Beauty" comedy-drama with

Lucille Ward
Frank Borzage

Directed by Archer McMackin

Released Jan. 1st, 1916

"Flying A" and "Beauty" productions are distributed throughout the United States and Canada exclusively by MUTUAL FILM CORPORATION

American Film Company, Inc.

Samuel S. Hutchinson, President
Chicago, Illinois

MUTUAL SPECIAL FEATURE

HELEN HOLMES

The Fearless Film Star

RIDE into the realm of *crowded houses and big profits* with Helen Holmes in this new, stupendous feature. It's a railroad film novel!

Tremendous Publicity Campaign!

More than half a million dollars are being spent to make "The Girl and the Game" the greatest triumph of the age. Advertisements now are appearing in leading papers everywhere. The public is on edge, awaiting this mighty production. Among the great newspapers to publish the story week by week, are:

New York World	*San Francisco Chronicle*
Pittsburgh Press	*St. Louis Globe-Democrat*
Atlanta Constitution	*Cleveland Leader*
Omaha Bee	*Philadelphia North American*
Buffalo Courier	*Memphis Commercial Appeal*
Indianapolis Star	*Milwaukee Sentinel*
Chicago Evening Post	*New Orleans Times-Picayune*
Detroit Journal	*Los Angeles Tribune*
Baltimore American	*Dallas Journal*
Boston Globe	*Seattle Post-Intelligencer*

And A Thousand Others

Seize This Opportunity!

Here's your greatest opportunity! Seize it! Mutual exchanges—68 of them—will release Chapter I of "The Girl and the Game" December 27th. A new, two-act chapter each week thereafter. Bookings are coming in like wildfire. Act now or you may be too late. Don't let your competitor beat you. Act! Tear off the coupon. Rush it in. Get the jump on your rivals. Send in the coupon. It's not an application—doesn't obligate you at all. Send it in at once. The slighest delay may deprive you of this stupendous feature, so take no chances. ACT NOW!

Signal Film Corporation
SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 South State Street
CHICAGO, ILLINOIS

NOW! Send this Coupon

The Girl and the Game Dept., MUTUAL FILM CORPORATION,
71 West 23rd Street, New York City.

Gentlemen: Please reserve "The Girl and the Game" for me. Send prices and complete booking information. This incurs no obligation on my part.

Name.....
Theatre.....
City.....
State.....
Capacity of House.....
Service Used.....

EQUITABLE

Offers *For the first time in motion pictures*

MR. WILLIAM COURTENAY

Supported by

MR. ARTHUR ASHLEY
MISS MARY CHARLESON
MISS ADELE REY
MISS MARIE E. WELLS

in a visualization of the superb dramatic problem

"SEALED LIPS"

The perfection of acting casts.

A supreme blending of stage and screen stars portraying the types of roles that have established them as favorites.

"SEALED LIPS" *is a novel heart-compelling, suspense sustaining vehicle produced by the master craftsman*

JOHN INCE

in 5 acts and a hundred thrills

Released December 20th

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

Paramount Pictures
Best Producers
Best Pictures
Best Stars
Paramount Newspictures
Burton Holmes Travel Pictures
Bray Cartoons
Ditmars Zoo Pictures
Greetings to the Trade
Christmas 1915
Paramount Pictures Corporation

Paramount

December Releases have served to strengthen and increase the popularity of Paramount Program both with exhibitors and patrons. We know it because our business has increased substantially since December first. Read the list again and you will agree it is unexcelled:

Date	Manufacturer	Play	Star	Reels
T Dec. 2	Lasky	*MR. GREX OF MONTE CARLO*	*Theodore Roberts*	5 Dr.
M " 6	Morosco	*"JANE"*	*Greenwod & Grant*	5 *C.
T " 9	Lasky	*THE UNKNOWN*	*Lou-Tellegen*	5 Dr.
M " 13	Lasky	*THE CHEAT*	*Fannie Ward*	5 Dr.
T " 16	Pallas	*THE REFORM CANDIDATE*	*Maclyn Arbuckle*	5 Dr.
M " 20	Lasky	*THE IMMIGRANT*	*Valeska Suratt*	5 Dr.
T " 23	Famous Players	*DENMAN THOMPSON'S "THE OLD HOMESTEAD"*		5 Dr.
M " 27	Famous Players	*LYDIA GILMORE*	*Pauline Frederick*	5 *D.
T " 30	Famous Players	*NEARLY A KING*	*John Barrymore*	5 C.

* C—Comedy. D—Drama. C-D—Comedy-Drama.

The next month offers equally strong attractions, both in the play and star.

Paramount Pict
ONE HUNDRED and TEN WEST
NEW YORK

Pictures

January Releases offer proof of the continued superiority of Paramount Productions. The leading producers, foremost stars in strong plays. Just the things needed to build the exhibitor's business. A strong line from first to the last:

Date	Manufacturer	Play	Star	Reels
M Jan. 3	Famous Players	*THE FOUNDLING*	*Mary Pickford*	5 Dr.
T " 6	Lasky	*TEMPTATION*	*Geraldine Farrar*	5 D.
M " 10	Famous Players	*MICE AND MEN*	*Marguerite Clark*	5 C.D.
T " 13	Morosco	*TONGUES OF MEN*	*Constance Collier*	5 D.
M " 17	Lasky	*THE RAGAMUFFIN*	*Blanche Sweet*	5 D.
T " 20	Famous Players	*MISS JINNY*	*Mary Pickford*	5 D.
M " 24	Famous Players	*MY LADY INCOG.*	*Hazel Dawn*	5 C.D.
T " 27	Lasky	*THE GOLDEN CHANCE*	*Cleo Ridgley* *Wallace Reid*	5 C.D.
M " 31	Pallas	*THE CALL OF THE CUMBERLANDS*	*Dustin Farnum*	5 D.

* C—Comedy. D—Drama. C-D—Comedy-Drama.

If you are not a Paramount exhibitor you should get in line at once and secure these great releases.

Our nearest exchange will give you data.

ures Corporation
FORTIETH STREET
CITY, N.Y.

PARAMOUNT

THE DAWN OF ANOTHER YEAR

OF

SCREEN SUPREMACY!

FAMOUS PLAYERS

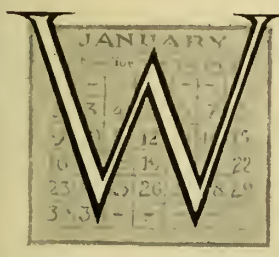
ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Treasurer and General Manager

48 FAMOUS FEATURES A YEAR

PROGRAM

AN UNBROKEN CHAIN OF SUCCESS!

1912 — 1916



WE INAUGURATE ANOTHER YEAR OF UNSURPASSED ARTISTIC MERIT IN THE PRODUCTION OF SUPERIOR PHOTOPLAYS WITH THE FOLLOWING RELEASES IN JANUARY

PAULINE FREDERICK IN "LYDIA GILMORE"

MARGUERITE CLARK IN "MICE AND MEN"

MARY PICKFORD IN "THE FOUNDLING"

HAZEL DAWN IN "MY LADY INCOG."

THE FOUR FOREMOST STARS OF THE STAGE AND SCREEN
IN PRODUCTIONS OF DISTINCTION AND VARIETY

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Canadian Distributors—
Famous Players
Film Service, Ltd., Calgary—
Montreal—Toronto

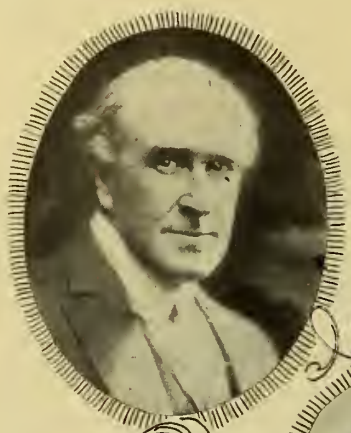
48 FAMOUS FEATURES A YEAR

PARAMOUNT

Jesse L. Lasky

announces for **December** on the Paramount Program

DECEMBER 2nd



Theodore Roberts in "Mr. Grex of Monte Carlo"

a picturization of E. Phillips Oppenheim's widely read novel which appeared in the Saturday Evening Post.

DECEMBER 9th

Lou Tellegen in "The Unknown,"

Based on I.A.R. Wylie's novel "The Red Mirage,"

By arrangement with Bobbs-Merrill Co

DECEMBER 13th

Fanny Ward in "The Cheat,"

By Hector Turnbull,
Produced by Cecil B. DeMille.

DECEMBER 20th

Valeska Suratt in "The Immigrant."

By Marion Fairfax.

LASKY

JESSE L. LASKY

120 West 41st Street,

Jesse L. Lasky *President* Samuel Goldfish

PROGRAM

Jesse L. Lasky

will present in **January** on the Paramount Program

JANUARY 6th

America's foremost artiste,

Geraldine Farrar

(by arrangement with Morris Gest)

in her second Lasky Production,

"Temptation,"

By Hector Turnbull;
Produced by Cecil B. DeMille.

JANUARY 17th

Blanche Sweet

in

"The Ragamuffin,"

By William C. DeMille.

JANUARY 27th

The new Lasky stars

Cleo Ridgely and Wallace Reid

in

"The Golden Chance,"

By Jeanie MacPherson, Produced by Cecil B. DeMille.

FEATURE PLAY Co *Inc.*

New York City

Treasurer Cecil B. DeMille *Director General*

LASKY

PALLAS PICTURES

PRESENTS

MACLYN ARBUCKLE

IN

"THE REFORM CANDIDATE"

BY
EDGAR A. GUEST AND
MACLYN ARBUCKLE

A DRAMA OF HOME AND POLITICS THAT WILL REACH YOUR HEART STRINGS.

SPECIAL MUSIC CAN BE OBTAINED FOR THIS PRODUCTION FROM YOUR PARAMOUNT EXCHANGE

RELEASED DEC. 16th
ON PARAMOUNT PROGRAM

PALLAS PICTURES

PUBLICITY OFFICE
220 WEST 42ND STREET
NEW YORK, N.Y.

CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE, LTD.
MONTREAL, TORONTO, CALGARY.

STUDIOS
205 NORTH OCCIDENTAL BVD.
LOS. ANGELES, CALIF.

PARAMOUNT PROGRAM

JAMES J. CORBETT

The Sun Photoplay Co., Inc.

Presents

THE BURGLAR AND THE LADY

with

JAMES J. CORBETT

and

CLAIRE WHITNEY

Five Reels

THAN James J. Corbett, talented actor of the speaking stage, there is no more popularly advertised recruit to the ranks of photoplay artists.

Claire Whitney, charming and petite, has made hosts of friends and admirers through previous experiences before the camera.

Produced Under the Direction of HERBERT BLACHE

Everything ready for immediate delivery. All kinds of Advertising Matter including Three Kinds of One Sheets, Two Kinds of Three Sheets, and One Kind of Six Sheets, Heralds, Etc.

State Rights Selling

CLAIRE WHITNEY

New York State Rights Bought by PIONEER FEATURE FILM CO., No. 126 W. 46th St., New York

Of interest to the trade will be the showing of "The Burglar and the Lady" at Loew's New York Theatre, Broadway and Forty-fourth St., New York, Tuesday, December 28th. The attached coupon will admit you between the hours of 11 A. M. and 6 P. M.

SUN PHOTOPLAY CO., INC.

218 W. 42d St., New York City

A. C. Langan, President and Manager

COUPON

Admit ..... to the New York Theatre, Broadway & 44th St., Tuesday, Dec. 28th, 11 A. M. to 6 P. M.

M. P. W. a/c THE BURGLAR and the LADY

Paramount-Bray Cartoons

Arrangements have been completed for weekly release beginning January 6th, through PARAMOUNT PICTURES CORPORATION exclusively of the famous

Bray Animated Cartoon Comedies

These animated cartoons will be drawn by the world's most famous motion picture cartoonists under the famous Bray Patented Process. The only process by which it has been possible to produce animated cartoons successfully for motion pictures. The Bray Studios, Inc., is the only concern in the motion picture field exploiting exclusively the work of artists.

Here is the list of the famous cartoonists whose work is at the disposal of the Bray Studios Inc., exclusively.

J. R. BRAY, Originator of the BRAY PATENTED PROCESS for producing animated cartoons and creator of the famous Col. Heeza Liar Series.

C. T. ANDERSON, Creator of the Police Dog Series.
L. M. GLACKENS, formerly of "Puck," drawing Stone Age Adventures.
EARL HURD, Famous Animal Caricaturist.
LEIGHTON BUDD, with his grotesque Lunyland Series.
PAUL TERRY, Originator of Farmer Al Falfa, and others.

By special arrangement with Mr. R. L. Ditmars, Curator of the Bronx Zoo, there will be a short Zoo picture in each comedy.

Releases for January are:

Jan. 6	**COLONEL HEEZA LIAR'S WATERLOO—Cartoon.**	Comedy by J. R. BRAY
Jan. 13	**HADDEM BAAD'S ELOPEMENT—Cartoon.**	Comedy by L. M. GLACKENS
Jan. 20	**THE CHESS QUEEN—A Silhouette fantasie.**	By C. ALLAN GILBERT
Jan. 27	**THE POLICE DOG—on the Wire—A Cartoon.**	By C. T. ANDERSON.

Write our nearest Exchange about bookings.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Program

Paramount Pictures

Paramount Pictures

COL. HEEZA LIAR'S WATERLOO!

RELEASED JAN. 6th, 1916

The BRAY ANIMATED CARTOONS

Will be released EXCLUSIVELY

THROUGH THE

Paramount Pictures Corporation

BEGINNING JAN. 6th, 1916

EVERYBODY LOVES A CARTOON!!

The newspapers and magazines prove it. These cartoon comedies are famous the world over!

THE BRAY STUDIOS, INC.

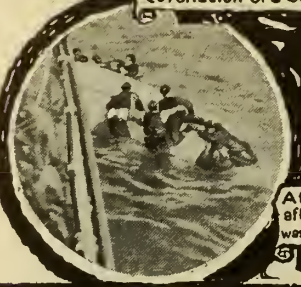
23 EAST 26th STREET, NEW YORK

Birds-eye Hearst — NEWS

Here is a graphic representation of the news gatherin plant of Hearst-Vitagraph News Pictorial.

This successor to Hearst-Selig *ought* to be the suprem news reel because it has at its disposal the tremendou Hearst photographic camera staff.

Coronation of a Japanese Emperor



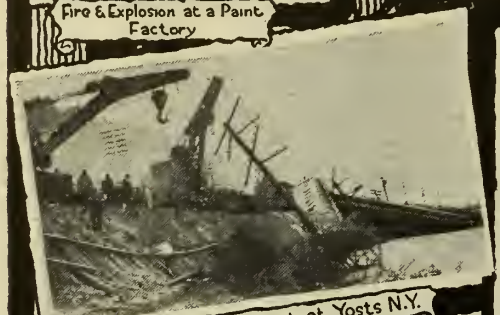
A few minutes after "Faleba" was torpedoed

Fire & Explosion at a Paint Factory

Siberian Comitages charging Austrian trench

U.S.S. Missouri Panama Canal

Captain Scott and party arriving at Amundsen's tent.



N.Y. Central Wreck at Yosts N.Y.

GROUPED about this panel are a handful of "scoops" selected from the hundreds achieved during 1915 by the International Film Service.

This assortment gives you an idea of the variety of exclusive pictures made by Hearst's International Film Service.

Realize, if you can, what it means now that this same organization turns its best into the Hearst-Vitagraph.

S.S. Eastland disaster in Chicago River

Arrest of Assassin of Archduke Fernand. Austria

Sinking of German Cruiser "Bluecher"

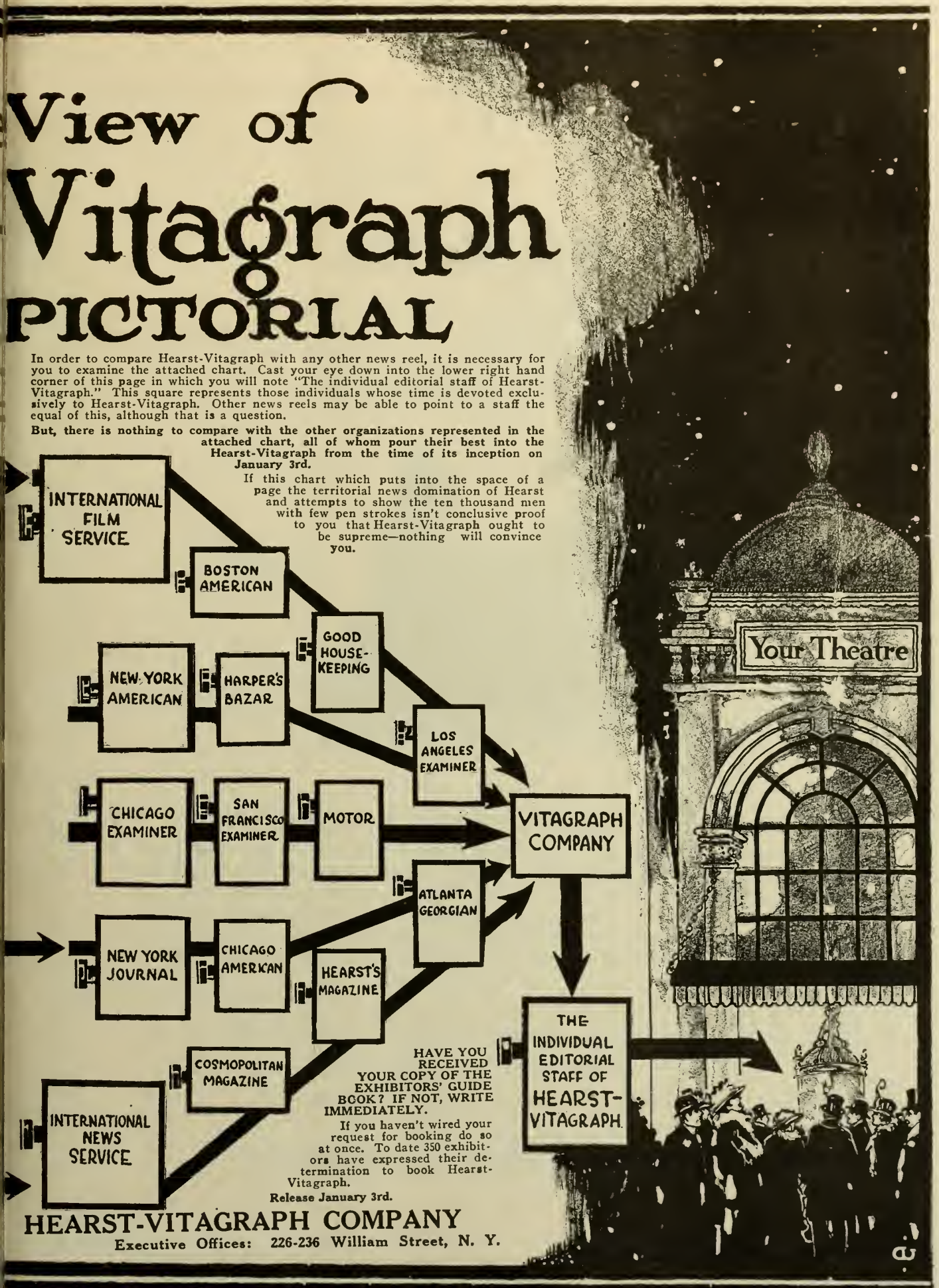
Dayton Flood

View of Vitagraph PICTORIAL

In order to compare Hearst-Vitagraph with any other news reel, it is necessary for you to examine the attached chart. Cast your eye down into the lower right hand corner of this page in which you will note "The individual editorial staff of Hearst-Vitagraph." This square represents those individuals whose time is devoted exclusively to Hearst-Vitagraph. Other news reels may be able to point to a staff the equal of this, although that is a question.

But, there is nothing to compare with the other organizations represented in the attached chart, all of whom pour their best into the Hearst-Vitagraph from the time of its inception on January 3rd.

If this chart which puts into the space of a page the territorial news domination of Hearst and attempts to show the ten thousand men with few pen strokes isn't conclusive proof to you that Hearst-Vitagraph ought to be supreme—nothing will convince you.



HAVE YOU RECEIVED YOUR COPY OF THE EXHIBITORS' GUIDE BOOK? IF NOT, WRITE IMMEDIATELY.

If you haven't wired your request for booking do so at once. To date 350 exhibitors have expressed their determination to book Hearst-Vitagraph.

Release January 3rd.

HEARST-VITAGRAPH COMPANY

Executive Offices: 226-236 William Street, N. Y.

"VIM"
COMEDY FILMS

Chickens

That's the name of the Vim release of December 31st.

If "Chickens" doesn't make your audience roar with laughter, you had better stop booking comedies because an audience that doesn't laugh at "Chickens" won't laugh at any comedy.

Pokes and Ethel in "Chickens"

Vim Releases are the Cream of Comedy Output

The proof of this lies in the fact that, although not yet two months old, Vim has risen to the very top of popularity and has been receiving the highest of compliments from exhibitors in all parts of the country. They realize that Vim productions mean: Comedies by comedy specialists; slapsticks with plot, clean and refreshing; the best of talent; the guiding hand of experienced producers.

Vim Comedies are now on Open Booking

Released Every Friday

Book them from the nearest exchange of the

General Film Company

"VIM"
COMEDY FILMS

Now on Open Booking.

After December 20th, you, Mr. Exhibitor, can go to your General Film Exchange and demand that they book you Vim Comedies. You can pick your own program and will not be forced to run any film the booker arbitrarily gives you.

Vim Comedies are now yours for the asking. Under the new Open Booking plan, all you have to do is to ask for "Vim" at the nearest General Film Exchange and it will be booked to you.

If, by any chance, your exchange has such a demand for Vim Comedies that they find it difficult to supply you with these releases, we would appreciate being informed of the fact so that we may make arrangements to furnish your exchange with additional prints.

Important Announcement

The new policy of the General Film Company provides for an Open Booking Plan which goes into effect December 20, 1915.

M-in-A Comedies take this occasion to announce that on and after that date, exhibitors may obtain these releases from their nearest G. F. Exchange upon requesting same. In other words, M-in-A Comedies are now on the open market and you can book as many of them as you choose whenever you choose.

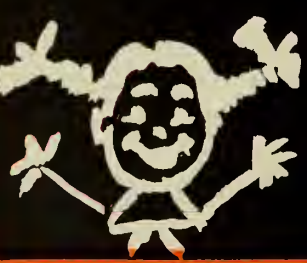
If, at any time, your exchange, for any reason, cannot furnish you with our release, we would deem it a favor to be informed of the fact.

M·IN·A COMEDIES

Look out
Charlie!
i'm in The Movies
Zis. Hopkinz.

Pa Says

"a good Laff
is worth a Fortune
so i Got them
to put me in the
movies so i
could make you
ALL RICH."
WATCH FER me



Sir. Hopkins
(MYSELF)

Coming:

THE BLACK CROOK

A General Film Company Release Monday, January 10

A Magnificently Spectacular Picturization in Five Parts of the Famous Stage Extravaganza

Sure-Fire Advertising

Four color lithographs in two styles of one-sheets, two styles of threes, a six-sheet, and a dazzling twenty-four sheet. Also attractive heralds, newspaper cuts, etc.

KALEM COMPANY

235-239 West 23rd Street, New York City

THE ORIGINAL

The HAZARDS

Featuring
The Most Darin

In its SECOND YEA
getting records, whi

Years of specialization, unlimited expenditures, novel, authoritative stories, masterly direction and skilled support of the intrepid star have enabled Kalem to make "THE HAZARDS OF HELEN" famous for

Astounding
Ingenious
Exploits

KALEM

235-239 W. 23rd St.

RAILROAD SERIES

F HELEN

lelen Gibson
ctress in Pictures

nd breaking business-
ther series come and go.

KALEM, the originator of railroad pictures, directs attention to the following forthcoming "HAZARDS":

A Boy at the Throttle . Dec. 25
At the Risk of Her Life . . Jan. 1
When Seconds Count . . Jan. 8
The Haunted Station . . Jan. 15

in which plucky HELEN GIBSON eclipses all past achievements in

Thrills and Audacious Daring

COMPANY

New York N.Y.

DR. HAISELDEN in hundreds of newspape
PATHÉ will tell in thousands of theatr
The sto

The RED

PATHÉ'S highly original serial of romance and heredity will be released

DECEMBER EIGHTEENTH

You who have made money with Pathé's matc less serials (and your numbers are legion), ta our word for it that "THE RED CIRCLE" will bri the crowds your way and keep them coming.

Featuring the popular favorite

RUTH ROLAND

Supported by Frank Mayo; scenarios by W M. Ritchey; produced by Balboa; newspap story written by Albert Payson Terhune.

Compelling newspaper publicity

14 EPISODES OF 2 PARTS EACH

The PATHÉ
EXECUTIV
25 WEST 45th S

telling why he let a baby die.
a defective child who lived and won her fight
told in

CIRCLE

Ruth Roland

Frank Mayo

XCHANGE inc.
FICES
W YORK

Important

Pathé Presents

IN PATHÉ COLOR

Edward José's beautiful 6 part
GOLD ROOSTER PLAY

The BELOVED VAGABOND

featuring the celebrated actor

Edwin Arden

Supported by BLISS MILFORD
and KATHRYN BROWNE-DECKER

This picture marks a real achievement in photo-play art. Edwin Arden's characterization of Wm. J. Locke's lovable "PARAGOT" will live long in the memories of the fortunate ones who see it.

RELEASED DECEMBER 17th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Announcement

Edwin Arden

Bliss Milford

Kathryn Browne-Decker

EXCHANGE inc.

OFFICES
NEW YORK

VITAGRAPH RELEASES

"Levy's Seven Daughters"

Comedy.....MONDAY, DEC. 20th

Strauss has seven fine sons, so Levy invents seven beautiful daughters. Strauss calls his bluff and Levy introduces the daughters to the sons, with laughable results. Presenting an all-star cast.

"Is Christmas a Bore"

Comedy.....FRIDAY, DEC. 24th

Paul is disgusted with holidays in general and Christmas in particular, but his dream and that dear little lady, his mother, transform him into a rollicking Santa Claus. Featuring MR. and MRS. SIDNEY DREW and MARY MAURICE.

"The 13th Girl"

Three-Part Drama. Broadway Star Feature...SATURDAY, DEC. 25th

It's an unlucky number for the little fashion model, but despite the great odds, her sterling character and innate goodness save her from the "easiest road." Presenting ARLINE PRETTY, JULIA SWAYNE GORDON, LILLIAN BURNS, ROBERT WHITWORTH, ARTHUR COZINE and FRANK CURRIER.

You don't buy jewelry
wrapped up in a box.

Why buy film in a can?

The manufacturers who
preach
Buying film without
screen inspection
Are like the jewelry man
Who refuses to show
you the watch
You are going to buy.

A reputable firm
Is not afraid
To come out in the open
And show its goods—

In fact,
Vitagraph invites
screen inspection.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

Mme. Petrova

Emily Stevens

Francis X. Bushman

Mary Miles Minter

Ethel Barrymore

METRO extends its most cordial Christmas Greetings to the motion picture exhibitors of the world, with full appreciation of their hearty support and generous cöoperation. May the holiday be rich in the season's blessings.

METRO PICTURES

Beverly Bayne

Mabel Taliaferro

Emmy Wehlen

Martha Hedman

Grace Elliston &
Edward Brennan

METRO
Pictures Corporation
presents

BLACK FEAR

A supreme drama of protest
produced in Five Acts by
ROLFE PHOTO PLAYS INC
directed by John W. Noble
with

GRACE ELLISTON
EDWARD BRENNAN
GRACE VALENTINE

and a wonderful supporting
cast including Paul Everton
and John Tansey

METRO PICTURES

Grace Valentine

Released on the Metro Program December 27.

Valli Valli

Lionel Barrymore

Marguerite Snow

Hamilton Revelle

Grace Valentine

METRO PICTURES

A Merry Christmas from Metro to its Stars

William Faversham

Julius Steger

Grace Elliston

Edmund Breese

KLEINE-EDISON FEATURES

Maude Fealy in George Kleine's Bondwomen

Release December 15th

A vivid, forceful and altogether extraordinary picturization of that universal problem of domesticity—the wife's independence of her husband in the management of family bills—

In the role of the wife MAUDE FEALY does some of the most beautiful work of her wonderful career—You will revel in her charm and poise and the tense, breathless moments of a brilliant feature—

George Kleine

805 East 175th Street, New York

NEW YORK
226 W. 42nd St.
PITTSBURGH
123 Fourth Ave.
DENVER
405 Railroad Bldg.

ATLANTA
71 Walton St.
MINNEAPOLIS
708 First Ave., N.
BOSTON
14 Piedmont St.
MONTREAL
204 St. Catherine St., W.

SEATTLE
204 Orpheum Theatre Bldg.
CINCINNATI
138 W. 7th St.
DALLAS
1812½ Commerce St.

SAN FRANCISCO
234 Eddy Street
KANSAS CITY
209 Ozark Bldg.
CHICAGO
166 N. State St.
TORONTO
96 Bay Street

PHILADELPHIA
1309 Vine St.
LOS ANGELES
514 W. 8th St.
NEW ORLEANS
103 Nola Bldg.

SALLY CRUTE

The irresistible and irrepressible

Supported by

Carlton King and
Margaret Prussing

"THE MATCHMAKERS"

In a genuine feast of fun, in three acts of comedy drama

'Tis that theme always rich for good laughs when done well—two who would be married by designing money seekers, but two who would, instead, love their own way.

Sally Crute is given a real chance to "let out" all of her characteristic fun making ability, not to speak of her seizure, in her own speaking way, of the dramatic in this cleverly plotted drama, by William Addison Lathrop. Then, for the fun of it, too, there are the comedians, William Wadsworth and Carlton King, doing their best. Others cast are Margaret Prussing, Paul Bliss, Robert Brower, Mrs. Erskine, and Leonora von Ottinger.

Director George Ridgwell makes this comedy-drama funnier still. "The Matchmakers" is the kind of a feature that will be heartily welcomed by a play-going public already wearied of too many serious and heavy dramas. Friday, December 31st. 3000 feet.

Thomas A Edison

INC. ORANGE, N. J.

GENERAL FILM CO.'S
Regular Service

LUBIN

Monday December 20th 1915
Beginning
The
LUBIN-UNIT PROGRAM

THIS FIVE REEL UNIT

The Dainty Lubin Star

JUNE DAYE

in

Daniel Carson Goodman's original photo-drama of the shadows and sunshines of life

HEARTACHES

in four acts

Produced by Joseph Kaufman

and

THE D. L. DON COMEDY
OTTO'S CABARET

in one act

Produced by Edwin McKim

FULL FEATURE QUALITY IN REGULAR SERVICE---BOOK THROUGH GENERAL FILM EXCHANGES

GENERAL FILM LUBIN RELEASES

Ask the Man Who Is Showing

STINGAREE

The Series of Twelve Two-Act Episodes from the Novel

By E. W. Hornung

Creator of "Raffles"

He'll tell you:

Cameraphone Theater, Pittsburgh, Pa.

Kalem Company: Allow me to congratulate you on the first episode of "Stingaree." I played it Friday, the 26th, in our theater to about seven thousand people, and can truthfully say that seventy per cent of my audience went away praising it.

I am quite sure you will meet with great success in this series, as the acting, the staging and the scenery are superb. I might add that our house is known for Kalem productions.

Yours very truly, IRA ARONSON, General Manager.

"The Honor of the Road," one of the strongest of the Hornung stories, is the next release of the series. Released Wednesday, January 5. One, three and six-sheet four-color lithographs with each episode.

CROSSED CLUES

An Episode of "The Ventures of Marguerite"

Stirring scenes on speed motor boats and fast sloops are mingled with this strong story of international intrigue. Surcharged with action.

Released Friday, January 7th. Attractive 1, 3 and 6-sheet 4-color lithographs.

WHEN SECONDS COUNT

An Episode in the "Hazards of Helen"

Dauntless Helen, bound to a handcar, rides under a speeding train tearing by on another track. A feat that can't be described—you must see it.

Released Saturday, January 8th. There's action on the 1 and 3 sheet, 4-color lithographs.

THE MISSING MUMMY

Bud and his pal get a job guarding a priceless Egyptian mummy. When the mummy is stolen under their eyes it is decided that Bud must impersonate the mummy to save their jobs. The rip-roaring fun reaches a climax when the professor, to prove that the mummy is real starts driving spikes into Bud.

Released Tuesday, January 4th. Posters of the Katchy Kalem Kind in 1 and 3-sheet, 4-color lithographs

These pictures obtainable at all General Film Company branch offices and the Greater New York Film Rental Company

Book "From the Manger to the Cross" for Your Holiday Attraction. Direct from Kalem, or, West of Denver, from Progressive Motion Picture Corporation, Pacific Building, San Francisco, Cal.

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.
DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 2268)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, December 18, 1915

Facts and Comments

THE MOVING PICTURE WORLD is about to issue its Spanish edition called "CINE-MUNDIAL." In another part of the paper the reader will find a summary of the plans and purposes of this new publication. The printing of this Spanish edition is an extension into wider fields of our policy of service to the industry. Closer relations between the two great races that inhabit the New World will result in mutual benefit we hope. It will bring the two papers nearer to each other and create a feeling of mutual tolerance and sympathy. This is one of the highest missions of the motion picture, and its benefits to humanity at large can hardly be exaggerated. The spirit of Pan-Americanism is the spirit of the modern world, the spirit of Democracy and Self-Reliance. The screen will do much to promote the spirit of Pan-Americanism. "CINE-MUNDIAL" will try to do its share.

* * *

WILL our esteemed contemporaries conducting a motion picture department please discontinue the word "pose" in connection with the work of the men and women who act before the camera? Some day we will get the proper terms, and throwing "pose" into the discard is a good beginning. By the way, all these moving picture sections have improved in the last twelve months, but the educational campaign must be kept up.

* * *

THIS week's issue of THE MOVING PICTURE WORLD makes its own comment. Some publishers might be tempted to refer to such a number as a "special" and then go into raptures of self-admiration. THE MOVING PICTURE WORLD puts its very best efforts into every issue and therefore knows no distinction between the ordinary and the special edition. We are never satisfied with ourselves unless we feel that every one of our issues is a special number. Publishing a complete motion picture journal covering every inch of the field and rendering special service besides requires the best and the most expensive staff and keeps us going at full speed from the first of January to the thirty-first of December.

* * *

IN FRANCE the tax collector stands in the box office of the motion picture theater and takes the toll of the law before the exhibitor gets a centime. In some towns in the South it seems the local authorities are anxious to imitate the French example. Special licenses were ordered for motion picture exhibitors who raised their price of admission to more than ten cents.

* * *

HOW many exhibitors look at their program before they see it displayed on the screen? How many exhibitors see their own program completely? There are exhibitors who are as jealous of their screen as a conscientious and ambitious publisher is of his newspaper, but there are others who seem to take a sort of foolish pride in saying: "Why I hardly ever look at my pictures." We think that no exhibitor fully discharges his responsibility to the audience unless he knows what his program really looks like.

* * *

THERE is talk of standardizing posters. Many things in the industry need standardization more or less urgently, but posters are entitled to first place on the calendar. There are signs that the poster evil has abated somewhat. Indeed, if there had not been some change for the better the harm done by the lurid poster might have wrought incalculable injury to the whole industry. In some neighborhoods we are told "the flash" is necessary. Perhaps this is so, but we doubt it very seriously. The gravest objection to the poster is its portrayal of crime and its frequent appeal to the basest instincts in man. There is another objection, however, which ought to weigh with even those exhibitors who are quite indifferent to all ethical considerations. We are speaking of "the flash" as an aid to the booking agent. We still hear booking agents and exhibitors say they care more for "the paper" than for the pictures. Such a statement no friend of the screen can hear without indignation and resentment. Nothing encourages mediocre and unscrupulous producers more than such an attitude on the part of the exhibitor. Such a sentiment is born in ignorance and is a menace to the industry.

Be Modern*

By Louis Reeves Harrison.

NIETZSCHE acknowledges with pain that artists of all ages have often exalted and divinely transfigured those ideas which we now recognize as false. "The world's greatest follies," says Dr. George M. Beard, "have always found defense from justly honored authority." "It is very difficult," says Carpenter, "for man to free himself from beliefs and habits of thought taught him during the dawn of intelligence." Are we justified in utilizing this New Art to resurrect the ideals of other days and glorify them irrespective of the truth they contain?

Moliere ridiculed what was false in his generation; Ibsen thundered indictments against social decadence of his time and place; Hauptmann, who revolutionized the German Drama, was a battle cry against the wrong and injustice of his hour; and the tremendous success of Tolstoy, Hugo, Dumas, and even Shaw, our greatest living dramatist, points the strength of Ibsen's statement to the Norwegian government, "The experience of all countries has sufficiently established the fact that dramatic art, in every age in which it has been cultivated, has, in a higher degree than any other, shown itself an important factor in the education of the people."

Farce is usually excluded from the idea of giving some significance to the acted story, but the brightest screen farces of today seem to have a touch of Moliere in them, an underlying meaning which has an effect, though not a powerful one, yet the farce may be made a sharp weapon because of its accessibility to the comprehension of the whole people. It may easily participate in the modern tendencies of artistic representation on stage and screen.

Go REGULARLY to any popular theater where a good selection of features is being shown, and go with an open mind. Watch the audience as well as the screen. Observe the spontaneous applause given, whether the subject is either entertaining or educational, when it is VITAL. Among the ancient dogmas still preached by the unprogressive is that the performance must only make an effort to please. The trouble with the application of that old rule to the modern representation is that the effort becomes too obvious. Then very few of us are butterflies. Many of us are trying to live for some purpose, and, if that is life, the purposeless drama is not of life.

What a difference between a shopkeeper who becomes tiresome in his efforts to please a customer and one who gives something worth while for the expenditure! A story may be delightful, fascinating, absorbing, and have a highly magnified value in its two-fold appeal. "Fine art," says Bernard Shaw, "is the subtlest, the MOST SEDUCTIVE, the most effective means of moral propagandism in the world."

In the midst of the present European upheaval, the most significant our little planet has ever known, thinking men of all intelligent nations are wondering if our social fabric and our political organizations are not dawdling along, merely vegetating, instead of making headway toward superior enlightenment. At no time should this beautiful New Art be a guilty associate in national decadence, and never will its opportunities be bigger and brighter for inspiration and edification. It has opened the doors of a splendid domain to the finest efforts we can make for the diffusion of truth as it is now revealed to us, not for the reiteration of ideas and ideals we know to be false.

Is it good business policy for a producer to disclaim any responsibility in a society of which he is a part? If there is wrong being done to the common people, and they are the largest frequenters of the picture shows, should that wrong be fostered by gilding our social defects? Is it fair to those whose dimes and nickels keep the whole business going that they should be fed with false conceptions How can any producer who works injury to millions upon millions of minds groping for the truth justify his act by saying that he is giving the people what they want?

Our greatest weakness at this moment is a lack of craftsmen who are up to date. "There is requisite," says Brunetiere cnncerning a sister medium of expression, "simply more talent and greater art. Whoever has the very high ambition of treating social questions in the theater or in the novel need only bring to it, with entire control of the materials of his craft, a personal experience, a CAREFULLY REASONED experience, of life." Are such men to be encouraged in the New Art, or shall we choke up its portals with a lot of discards from older arts and the provincial views of a lot of men who have nothing new to offer?

All the sweet old stories have been done to the verge of nausea on the screen. We have had them over and over again. Do we deserve this monotony, or does our cordial support of the New Art deserve something new, vigorous and refreshing on the program, if only to give it variety? Timid critics may be classic in predilection —they try to keep on safe grounds—but the people are not. They welcome with delight whatever supports and gratifies their sympathies for the progressive.

DOES IT PAY? Do returns justify a producer in devoting his publicity and distributive resources to the play of modern theme? It is obviously impossible to publish here any supporting facts, but they have been secured from one of the largest and best established concerns in America, and they can be supplied if necessary. Not only have the modern plays, given an even chance with those of other days, proved to be the most profitable, but the leader of them all, probably one of the most profitable screen representations ever marketed, is so thoroughly modern that its purpose is openly educational.

There is a story in this best seller, but it is designedly made subordinate to the instruction afforded and to the prophecy attempted. It has won from the outset because it is a magnificent equation of truth. It does not violate the fundamental principles of life as we begin to realize them; it expresses the spiritual meaning of this epoch; it stirs to new action what has gradually been gathering in the minds of our people. After running the gantlet of some indiscriminate criticism, it soon began to prove its own case on merit alone.

Look back to the dark centuries when man did little more than nourish himself, propagate and rot and trace his slow growth. What has lighted his wandering path but knowledge gained by a few bright minds? That knowledge is increasing, and it is being more widely diffused. Nothing can prevent that growth, but it can be hampered by those who refuse to give the people what they need, what increases their value to themselves and to the world.

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Exhibitors in New Move

Biggest Theater Owners Organize for New Deal with Producers—National Theater Owners' Association Wants the Right to Accept or Reject Pictures—Have Secured Enough Producers to Make Their Scheme Feasible—Will Enable Small Exhibitors to Participate in Benefits.

By W. Stephen Bush.

As a result of considerable preliminary work largely carried on by correspondence, about twenty exhibitors, owners of most of the large motion picture theaters in the United States, met in conference at the Hotel Astor on Thursday, Friday and Saturday of last week. Among the leaders at the conference were Mitchell Mark of the Strand theater, New York; Adolph Linick, of Jones, Linick and Schaefer, Chicago; Thomas Saxe, of Milwaukee, Wis.; J. H. Kunsky of Detroit, Stanley Mastbaum of Philadelphia, L. J. Dittmar of Louisville, Ky.; E. Mandelbaum of Cleveland; Nathan H. Gordon of Boston, and William Sievers of St. Louis.

The object of the meeting was to unite the biggest moving picture theater owners in an organization for the purpose of protecting their interests in all dealings with motion picture producers.

A Temporary Organization Is Effected.

When the last meeting adjourned on Saturday morning a temporary organization had been created. The name of the new organization is to be for the present at least the National Theater Owners' Association. Articles of incorporation were drawn up by the attorneys of the organization. The attorneys are Ex-Congressman Bennet and Elmer E. Cooley of 60 Wall street. At an election held at the last session the following officers were chosen:

President, Mitchell Mark; vice-president, J. H. Kunsky; treasurer, Nathan H. Gordon; secretary, William Sievers.

The articles of incorporation state that the National Theater Owners' Association has for its object "to advance in every possible way the interests of owners of theaters, exhibiting motion pictures, to acquire and deal in motion picture films, plays, copyrights, supplies, to supply motion picture films, to employ singers, musicians and artists." The act of incorporation was effected under the law regulating business corporations in the State of New York. The authorized capital stock is $400,000, all common stock, at $100 a share.

The membership of the organization, for the present at least, is confined to twenty owners of substantial interests in the exhibiting profession. In addition to the men whose names have been mentioned there were present about a dozen other prominent and substantial exhibitors from various parts of the country. Their names will be published later as soon as every detail in the working policy of the new organization has been perfected.

A Full Statement of the Scope and the Purposes of the Corporation.

One of the moving spirits in the new organization spoke quite freely on the origin, the objects and the ultimate aims of the National Theater Owners' Association. He asked to have his name withheld as he felt that he was speaking in a representative capacity rather than as an individual.

"While we have not invited the press to attend our meetings I want to say that we have nothing to hide. We believe that we have started a movement of national importance and that we have taken the first step toward solving a problem which constituted a grave menace to the exhibitor and which eventually would have done immeasurable harm to the industry. No one knows better than you what the grievances of the exhibitors have been, especially within the last twelve months or so. All the terrible waste in production and all the costs of experiments on the part of manufacturers have been saddled upon us. We were the ones who had to foot the bill of the over-paid star, and the wasteful and incompetent director. We had no voice whatever in the choice of subjects for features, although we were expected to make the features pay. If a feature proved a failure we were the ones who suffered through loss of patronage. We simply had to take what was given us and make the best of it. All the time we felt that we were in a far better position than the manufacturers to know what the public wanted and we knew by painful and costly experience the things the public did not want. We have therefore decided in a spirit of helpfulness and with no desire to dictate to the manufacturer, to aid in the production of successful films and to prevent as far as possible the making of pictures which we feel will be a detriment to us all.

Manufacturers Have Agreed to Accept New Plan.

"I cannot tell you at this time with what manufacturers our arrangements have been made. The fact will become known soon enough. I have no objection, however, to telling you the terms upon which the National Theater Owners' Association will hereafter do business with the manufacturers. We have appointed a committee which will hereafter pass upon all pictures offered to us. This committee will make a report on the feature submitted for our consideration and this report will be acted on by the majority of the members. If the picture is satisfactory to us we will immediately pay the manufacturer the entire cost of the negative and a 10 per cent. advance on the future earnings of the film. Upon these terms we have made permanent arrangements with enough manufacturers to secure an ample supply of features. After the feature has paid us for our advance to the producer we will allow him 40 per cent. on all net earnings of his firm.

Small Exhibitor to Be Benefited and Protected.

"Every member of the corporation represents one of twenty zones into which the country has been divided for the purpose of distributing our pictures. We expect that these twenty zones will handle about 30 prints of all pictures accepted by us. The assignment of territory has been liberal enough to enable the exhibitor who uses the films after us to earn a fair profit. The film will come to the small exhibitor in our respective territories with an assured prestige of success, based on a good run in the largest and best known theaters in his territory. We will make a contract with the small exhibitor which will positively protect him against the dangers of unfair competition. If he handles our films no one will be able to get the contract away from him by making a higher bid. In selecting the pictures our committee will consider possible or probable objections from censor boards. If the producer starts on a picture the subject of which we approve of in advance, his chances of getting the picture accepted by our committee are excellent.

Not Merely a New Distributing Proposition.

"If this was merely a question of a new distributing scheme, we would never have bothered with it. We are aiming in a new direction. We believe that if our movement had been started some time ago, it would have prevented a lot of waste and over-production. We do not want to go into the supply business, although our charter would authorize us to do so. The clause about singers and artists was inserted to enable us to create a profitable circuit for high class singers. We can keep the best talent busy for the whole season and maybe for a term of years, once our circuit is firmly established. None but owners with large interests and complete financial responsibility will be admitted into this corporation. We are not absolutely bound to any single manufacturer and under our by-laws we will be able to go into the open market and deal with any reputable manufacturer. Special arrangements will be made for extraordinary features, or, as I would call them, pictures de luxe, exceeding five or six reels in length. Our great watchword will be: Quality."

Who are the Manufacturers?

None of the organizers of the new corporation would commit themselves as to the names of the manufacturers with whom arrangements have been made. From reliable sources it was learned that manufacturers now belonging to various groups have entered into agreements with the National Theater Owners' Association. It was rumored that one of the prominent men in the old licensed group is cooperating with the new organization. It is said that this man will put himself at the head of a group of producers who will work on the terms of the National Theater Owners' Association. Another rumor was to the effect that a producer whose success is of recent origin, will deal with the new organization on their own terms.

W. F. KROHMER OF GOES LITHO IN TOWN.

W. F. Krohmer, president of the Goes Lithograph Company, Chicago, Ill., has been staying at the Hotel Astor, New York, for the past week.

Here is "Cine-Mundial"

Birth of the Spanish Edition of the Moving Picture World—The Event an Epoch in American Motion Picture History—Aims and Scope of the New Publication Which Will Be Issued Once a Month—Facts, Figures and Conclusions—Cine-Mundial's a Bureau of Information and a Means for Propaganda.

By W. Stephen Bush.

THE Spanish edition of the Moving Picture World marks an epoch in American motion picture history. We hope to lay the cornerstone of the biggest motion picture clearing house the world has ever seen. We thoroughly appreciate the vastness of our undertaking. We are fully aware of the many special difficulties we will have to overcome.

Laying a Cornerstone.

The present main purpose of a Spanish edition must be the starting of a campaign of education. Before any good at all can be accomplished, before the South American market is brought even an inch nearer to the orbit of the American producer, a lot of rubbish will have to be cleared away from the place where we want to lay the cornerstone. This rubbish consists of ignorance and of prejudice and of a lot of foolish notions. Education and enlightenment are needed on both sides of the Isthmus that was and the Great Canal that is. The piercing of the Isthmus needs to be followed up by a closer "rapprochement" between the Latin and the Saxon races inhabiting this hemisphere. **We believe that the motion picture is capable of rendering great service** to this cause. We hope and believe that the "CINE-MUNDIAL," which is the Spanish edition of the Moving Picture World, will contribute its goodly share.

Fundamental Differences.

This is our program: We will try to understand and to respect the national genius of the countries where we are seeking our circulation. The same task confronts the American producer who wants to trade with the nations which Cine-Mundial will reach. Let us all bear in mind the fundamental differences between the Saxon and the Latin races. Our tastes are different, our social usages are different, our ideals and our philosophy of life are different, our histories and traditions are different, our language and our literature are different. Naturally their motion pictures are not always our motion pictures.

Statesmanship Ahead of Business.

Our trade relations with South America must be built upon the constant and intelligent recognition of this fact. We have had statesmen who sought to foster better commercial relations with our Latin sister republics. The Pan-American idea filled the mind of James G. Blaine and had spurred the zeal of McKinley. American statesmanship was at least a generation ahead of American business. Washington pointed the way and sought to smooth the road, but business lagged and lingered lamentably. American export to South America has been a sickly and exotic affair, and it was and is nobody's fault but our own. A brief glance at the errors we have made cannot be amiss here.

Why We Have Failed So Far.

We never have tried to cater to the South American. We proceeded largely on the theory that whatever was good enough for us was bound to be plenty good enough for the South American. We felt somewhat annoyed at the persistence of the South American in using Spanish. When we sent a man down into Brazil or Argentine, we rather preferred someone who was innocent of any knowledge of Portuguese or Spanish. We also took it for granted that the South American would be glad to take anything that we chose to offer. While we were proceeding in this highly original and diverting manner, our French and our German and our Italian and even our British rivals were busy finding out what the South American wanted. When they did find out, they lost no time in supplying the demand. Well, the thing worked out in just the way any horse-sense philosopher or plain prophet might have expected. South America was supplied with its films by way of London and Paris and Barcelona. Our own country, the greatest film-producing center of the world, was hardly heard of. Once in a while some broker would advertise for "cold copies" to be dumped upon the South American market. Thus grew up a belief in New York and Chicago that South America was nothing but an absorber of the film junk and the film garbage of the world.

This belief turned out to be a most harmful superstition. The slightest investigation made it plain that South America was capable of consuming all grades of films, the best included. We made such an investigation about a year ago, and with the aid of some South American friends we discovered the following facts and arrived at the following conclusions:

Facts, Figures and Conclusions.

There are close to six thousand motion picture theaters in Latin-America. (The estimated population of Latin-America is 75,000,000.) The South American is a devoted lover of motion pictures. The fascination is upon him just as much as it is upon us, and perhaps a little more so. The great cities of South America such as Rio de Janeiro and Buenos Aires and Montevideo and Santiago and Valparaiso have the highest types of motion picture houses, equal in point of equipment and conduct to the best of Europe and to the best in our own country. At present perhaps fifteen per cent. of the films used are of American origin. Efforts to invade the market from the north had been sporadic, ill organized and therefore futile. Strong combinations which we would call independent exchanges held a dominant position and in Chile and Brazil controlled perhaps seventy per cent. of the business. The combination bought next to nothing in the American market. It was in turn influenced and at times controlled by leading European producers. In South America the film always travels with the machine. The combinations heretofore spoken of will withdraw its machines unless the exhibitor uses the films of the combination. Here are some facts and figures that are worth noting: Chile during the year 1914 imported from Europe $52,331 worth of motion picture machines, while we furnished for the same period—$1,980.

The Argentine statistics show an importation in films alone from Europe of $144,775, against $4,970 from the United States, while in moving picture machines the figures are $17,562 from Europe and $6,786 from this country.

Peru imported in machines, films and other supplies over $100,000, out of which the United States furnished $25,000.

Brazil imported but $6,570 in films from the United States, with a total importation of $70,000.

There are a dozen or more cities with a population of over a hundred thousand inhabitants. There are very few pioneers down there now, one of the foremost being a well-known manufacturing company which is rendering yeoman service to the whole industry by hewing a path for its own films through the rocky trenches of the enemy.

An Interesting Test and Its Results.

What impressed us was a test we made of the percentage of American-made films available for the South American market. We had a number of South Americans with no affiliation with any film interests go to various theaters in this city and watch the programs. They reported that something like fifty per cent. of what they had seen was absolutely suited to South American tastes. They were strong in their conviction that almost all the comedies would go and they picked out dramas of a lively nature with a strong love theme. Historic plays and costume plays, and features of a deeply serious character were also commended. Good scenic and industrial pictures will likewise have a ready market. The next step must be taken by the producers. They have a strong organization, quite capable of dealing with the practical aspects of the situation. I understand that steps are being taken for the proper co-operation of our leading producers in all Latin-American countries.

The Cine-Mundial a Bureau of Information.

In grappling with the South American problem no single influence will be as great and as useful as the Cine-Mundial. The Cine-Mundial is the only medium for an exchange of communications; it is the one great bureau of information and propaganda available to every man interested in the promotion of South American trade in films. The reputation of the Moving Picture World is a guarantee for its editorial policy, for its spirit of helpfulness and for its enterprise. The Moving Picture World has a reputation for plain speaking and for truthfulness. The Cine-Mundial starts on its career with more than four thousand readers. We have compiled a list of theater and film men in all of Latin-America, and

our first issue, which is now being mailed, will cover every section of Central and of South America, and will reach Spain, Portugal and the Philippines.

A "Close-Up" of Cine-Mundial.

We give you a facsimile of the front cover of the Cine-Mundial and hope you like it. We only wish we could reproduce the whole paper here. It is the first concrete and tangible fact in the coming campaign for the winning of South America. It carries articles by capable South American writers; it prints a history of the American film; it has in Spanish all the features which have made the Moving Picture World the peerless leader of American motion picture journalism, and it contains in addition such information as the South American reader is most likely to be interested in. We will devote much space in the Cine-Mundial to problems of transportation, to the selection of films with special reference to their suitability for South America, and to other kindred topics of practical interest and benefit. The publication will be issued once a month. It is in charge of capable editors who know what their tasks demand of them, and it is under the direct management and supervision of the publishers of the Moving Picture World. The Cine-

Cover Design for the First Edition of the Spanish Edition.

Mundial appeals to the South American and Spanish reader in the right sort of way. One of the editors is Dr. F. G. Ortega, a trained journalist of many years' standing. He has had considerable export experience and has been in the diplomatic service as attache of the Cuban legation in London. In Cuba he was in the theatrical and moving picture business and has traveled through most of the Latin-American countries in connection with theatrical enterprises. He is the right man to deliver our trade message in the tactful and effective way which the South American demands. Dr. Ortega is an accomplished Spanish scholar and is thoroughly conversant with English.

Associated with Dr. Ortega is L. H. Allen, an American who has spent sixteen years in Latin-American countries. He has been actively engaged in exhibiting and distributing films in Latin-America. He is familiar with the tastes of the readers of South America and knows conditions intimately.

Our Appeal to South American Exhibitors.

To give our readers an idea of the tone and the policy of Cine-Mundial, we quote from the introductory message to our Spanish-speaking clientele:

In sending forth this publication we dedicate it to the genius of the Latin-American race. The tastes and the traditions and the customs of our Latin fellow-Americans we wish to respect at all times. We ask and hope to deserve a hospitable reception.

The American motion picture has found countless friends in Latin Europe. Whether such success is due to the element of variety or to the quaint and explosive American humor or to the intimate views of an interesting country bubbling over with vitality, we need not analyze here. The fact of the popularity of the American picture in Latin Europe is cited because of its significance and because it seems to augur a like friendly reception in Latin America.

We look upon the moving picture as one of the most important factors in our modern civilization. For eight years we have devoted ourselves to the uplift and to the material advancement of the motion picture in the two great English-speaking countries on this side of the water. For that period of time we have been publishing The Moving Picture World.

It is now our sincere hope and it shall be our earnest endeavor to render to the moving picture industry of South America the same loyal and constant services that our readers and subscribers have received here in the north. The same desire to be useful to the three great branches of the industry, that is to say, to the producer, to the distributer and the exhibitor, shall be our sole purpose. We have endeavored to put into this first issue as large and as accurate a budget of information for South America moving picture men as circumstances have allowed. We expect to make the publication more complete and more useful with every new issue. We courteously invite inquiries from our esteemed readers and will be pleased to answer them as quickly and as fully as possible. Everything contained in this first issue of the publication has been gathered together with special reference to the needs and to the benefit of the South American moving picture men. We will be extremely glad to receive suggestions from our readers and wish to assure them of our gratitude for any interest which they will be pleased to take in the publication.

This declaration of principles is worth printing here. Cine-Mundial says:

"Cine-Mundial stands for the American picture—its progress, its improvement and its greater distribution on the American continent. Cine-Mundial is allied to no particular faction in the business. It is neither controlled nor dictated to by any of the American interests. We desire to bring to the exhibitor and buyer of Latin-America the best, the most artistic, the most modern in the picture art emanating from the land of the north."

The Psychological Moment.

To sum up: Not a foot of motion picture film is produced in South America. The market must be supplied exclusively by importation. The population of Latin-America is greater than that of Germany and as great as that of Italy and France combined. The market is open to all producers on even terms. There is a heavy duty in Brazil and there is a duty in the other countries as well, varying from a nominal to a substantial amount. There is a demand for the best class of films. The high-class film made in America is the best in the world—or, to put it more conservatively, it has the best average of quality. At present the best grade of film is supplied entirely by European producers. This is the best time to reach out for the South American market. Banking facilities are better than ever before; transportation has been vastly improved; the old prejudice against the Yankee is rapidly dying out and to some extent has disappeared even now. The Pan-American spirit, which means financial and economic independence of Europe, is in the air. Our diplomatic relations with the Latin-American countries are excellent. This is the psychological moment, and Cine-Mundial is the ideal medium for building up strong and lasting commercial relations between the center of the film-producing world and a great new market easily capable of absorbing more than half of our film product.

SUPREME COURT UPHOLDS ANTI-PRIZE FIGHT FILM LAW.

A Supreme Court decision has been rendered in the case of L Lawrence Webber and others who sought to have the Willard-Johnson fight films admitted to the United States upon the ground that the act of Congress prohibiting the admission or exhibition of motion pictures of prize fights in this country was unconstitutional. The court decides that the law is constitutional and dismisses the petition of the fight-film promoters.

CORBETT RESIGNS FROM KRITERION.

Bernard M. Corbett, president and general manager of the Kriterion Company of Boston, has resigned from that company. Mr. Corbett is well known to the exhibitors and exchangemen throughout the United States and Canada and will be remembered as special traveling representative for Thomas A. Edison, Inc., the Enterprise Optical Mfg. Co. of Chicago and later with the General Film Company. Mr. Corbett was the founder of the Kriterion Company of Boston, and is an old-timer in the film business, although still young in years. When seen at the headquarters of the Boston movie ball committee at 34 School street, Mr. Corbett said that he had as yet made no plans for the future, except that he intended spending a few days in the Maine woods in company with a party of New England exhibitors. This will be his first vacation from business in ten years.

The Selig-Tribune News Film

Will Be Ready for Initial Release on January 3—Twice-a-Week Service.

ON MONDAY, January 3, the first release of the Selig-Tribune, the bright and breezy twice-a-week news film, will be made. The Selig-Tribune will be released every Monday and Thursday, beginning with Monday, January 3. The affiliation between the Selig Polyscope Company, pioneer manufacturers of motion pictures, and the Chicago Daily Tribune, one of the world's greatest newspapers, is a combination that will be hard to compete with. Together the Selig Company and the Tribune propose to release "the world's greatest news film." In another section of this publication will be found an interesting presentation of the forthcoming merits of the Selig-Tribune. We believe, however, that the exhibitors should have just a little additional information that cannot be fully covered in an advertisement.

The Selig-Tribune will be released every Monday and Thursday through the General Film Company. Every feature in this animated newspaper will be an innovation. An energetic corps of camera men have been stationed in every important section of the civilized world where news is in the making. These camera men, under the direction of "Jack" Wheeler, editor-in-chief of the Selig-Tribune, will risk even life itself in order to obtain the latest world events in picture form for the Selig-Tribune. This corps of camera men are not mere camera men. On the other hand, they are "live wires" who not only possess the necessary technical knowledge, but also possess the essential "nose for news."

The Selig-Tribune will have the advantage in supplanting the Hearst-Selig News Pictorial in the aid of the Chicago Tribune's great news-gathering facilities. For example, the Associated and the United Press are news services without equals in this country. Then the private news wires and the European news gathering agencies will be at the disposal of the Selig-Tribune. The world's most energetic and able correspondents, including John T. McCutcheon, cartoonist, author and war correspondent; James O'Donnell Bennett, Caroline Wilson and others will work in the interests of the Selig-Tribune, bringing their wide experience and versatility to bear in promoting the interest and entertainment of the Selig-Tribune.

Special correspondents and camera men are stationed with every army in Europe, in Mexico, in every city of importance in this and foreign countries, and no time or money will be spared to justify the Selig-Tribune slogan, "First in News and Service."

A special corps of artists has been engaged to prepare unusual posters so necessary to this unusual news film. Motion picture exhibitors will await with interest the initial releases of the Selig-Tribune.

VINCENT SERRANO ENGAGED BY FAMOUS PLAYERS.

For the difficult role of Dr. Gilmore, in its adaptation of Henry Arthur Jones' great dramatic success, "Lydia Gilmore," in which Pauline Frederick is to be starred, the Famous Players Film Company has secured the distinguished actor, Vincent Serrano. Mr. Serrano is one of the few remaining stage notables who has never before appeared on the screen, though for the last two years one of the largest producing companies has been making frequent efforts to induce him to appear in its photoplays.

Though new to filmdom, the name of Vincent Serrano is well known in the theatrical world. Among his achievements is the unique record of having played Lieut. Burton in the celebrated war drama "Arizona" over 1,000 times. He was co-star in "A Little Brother of the Rich," and "On Parole," and was featured in "The Lure" and "The Revolt." He has been associated with many big Broadway sucesses, among them the famous "Mrs. Leffingwell's Boots."

REDFIELD JOINS THE BELL CORPORATION.

Frank W. Redfield, late manager of the Fox Film Corporation, Chicago office, is now connected with the W. H. Bell Feature Film Corporation in a similar capacity. Mr. Redfield has been exclusively engaged in the motion picture distribution end of the business continuously for the past fifteen years and over, starting with George K. Spoor, later with the General Film Company and recently with the Fox Film Corporation. The acquisition of Mr. Redfield's services by the Bell Corporation gives the exhibitors in that territory personal attention distributing service and more than ordinary efficiency.

Joseph R. Darling Sails for England

Former "Trust Buster" Will Investigate Film Conditions as European Representative of Fox.

JOSEPH R. DARLING sailed from New York for England on Wednesday, December 8. Mr. Darling is the European representative of the Fox Film Corporation, with which concern he has been connected for some time. Mr. Darling will be remembered as the representative of the office of the United States Attorney General who conducted the investigation into the affairs of the Motion Picture Patents Company. For the Fox company he has been engaged in the development of its foreign business, as well as its domestic. While in the west last summer he traveled ten thousand miles over Nevada, New Mexico and California in his own car. In October he drove the same little machine from San Francisco to New York in nineteen days, establishing a record for an automobile driven by its owner.

Mr. Darling was educated in the United States, France and England. He speaks Spanish and French. He is about forty years old. His career has been a varied and an interesting one. Beginning his business life as a civil engineer, from 1890 to 1900 he was with orange and lemon corporations in California and on railroad work in the west. He opened up the West Indian orange industry for the United Fruit Company. In 1902-4 he was concessionist for the same company in Latin America. From that time to 1909 he did railroad surveying in Nicaragua, was employed by Honduras to settle its foreign debt and to construct a railroad across the country, and for a refining company secured options on the principal oil fields of Ecuador, Peru and Chile.

With the Department of Justice Mr. Darling was engaged in the preparation of many of the larger suits brought under the anti-trust law, all of which were decided in favor of the Government. He went to San Domingo to break up a revolution and succeeded in landing an ex-president and two generals in jail. Mr. Darling also has done considerable writing. Besides general articles on Central and South America, he is the author of "Darling on Trusts and Combinations" and "Commercial Latin America."

While abroad Mr. Darling will make a close study of film conditions in Great Britain.

Elaine Sterne Still Winning

Remarkably Successful Young Writer Signs New Contracts for the Coming Year.

ELAINE STERNE has been busy these past few months. In November three of her "Sonny Jim" pictures were released by the Vitagraph Company, which has made them a regular feature of its program, and the Universal released "Lil Norwester," a three-reel subject featuring Mary Fuller. Miss Sterne has signed a new contract with the Universal to continue writing for Miss Fuller. With the World Film Corporation she has signed a contract to write a feature a month for a year.

The popular young playwright will continue writing her "Sonny Jim" series. Word comes that Tom Ince will soon begin work on a five-reel Sterne script which he has announced he will make a "wonderful production" for the Triangle.

Miss Sterne has made a remarkable record in the two years she has been writing photoplays. Her continuing success is the best of evidence that the winning of thousand-dollar and five-hundred-dollar prizes a year ago were no "flashes in the pan," but that there was real merit underlying the work that brought them.

McCARDELL TO WRITE FOR HORSLEY.

Announcement is made that Roy L. McCardell has been engaged to write scenarios for animal stories to be produced by David Horsley at his Los Angeles studios. Mr. McCardell, it will be remembered, was the winner of the ten-thousand-dollar prize offered by the North American Film Corporation for the successful scenario in the "Diamond From the Sky" contest. His first effort for the Horsley studio will be a story of the circus. It will feature Margaret Gibson, supported by a large cast, and will also prominently bring into action many of the Bostock animals.

"DIAMOND FROM THE SKY" MUTUAL RELEASE.

The release of "The Diamond from the Sky," the North American Film Corporation's picturized romantic novel, as a part of the regular Mutual program, effective Monday, Nov. 29, is directly in line with the Mutual Film Corporation's policy to give the exhibitor "service beyond the films."

New Metro Offices

Company Will Move to Commodious Suite in Longacre Building.

IN ORDER to meet the demand for greater office facilities, and provide room for an increase in the executive and clerical force, the Metro Pictures Corporation will move from its present location in the Heidelberg building at Forty-second street and Broadway, to the Longacre building diagonally across the street, at 1476 Broadway. The rapid growth of Metro within the remarkably short space of time since its inception is indicative of the possibilities of the motion picture business and the growth of the industry. The proposed change from their present offices will be made on or about December 20.

In its present home, Metro has been obliged to use two floors, the executive offices being on one floor and the publicity, magazine and mailing department on the floor above. In the new quarters, the Metro Company will occupy a large suite on the eleventh floor of the Longacre building, which is erected on one of the most costly pieces of property in the world. In all there will be 8,200 square feet of floor space, and each department will have its own offices opening on a general reception and waiting room.

One of the practical and most valuable additions in the new Metro location will be a large projecting room that will permit of a forty-five foot throw. This room will be done in old blue and white and furnished with every possible convenience and comfort. The chairs, which are now being specially constructed, are craft wicker. There will be special tables for the use of those wishing to make notes, censors, newspaper and magazine critics, musical directors who arrange special program for Metro pictures, and Metro employes desiring to make notes on corrections and suggestions on the pictures shown.

The new offices will be sumptuously and luxuriously appointed in every particular, and represent the last word in equipment and furnishing, in line with Metro's general plan in everything. Richard A. Rowland, president of the Metro Corporation, will have his private suite of offices, and other private offices will include one for Joseph W. Engel, treasurer; W. E. Atkinson, general manager; and Charles W. Stern, auditor. Arthur James, director of publicity, will have his offices on the Broadway side of the building. Merritt Crawford, managing editor of the Metro Pictures Magazine, will also have his offices on this side, as will Henry James, business manager of the magazine.

The poster department, mailing rooms and kindred departments will adjoin the magazine and publicity suite. In this suite will also be located the scenario department, which is conducted under the supervision of Arthur James.

Decorators, painters and carpenters are now at work remodeling the new offices to meet the needs of Metro. This work is being done under the personal direction of Treasurer Engel. The lease for the new offices is for a term of years.

Paramount Program for January

Geraldine Farrar and Other Stars in Paramount Constellation to Open New Year.

GERALDINE FARRAR'S second photoplay appearance as a Paramount picture star will be the second release of the Paramount program for the month of January, according to a statement issued this week from the New York office of the big company. It is entitled "Temptation," and, like "Carmen," was produced by the Lasky Feature Play Company under the direction of Cecil B. De Mille. The original scenario is from the facile pen of Hector Turnbull, formerly dramatic critic of the New York Tribune, and now a member of the Lasky literary staff at Hollywood, California, where many persons are employed making drama and comedy by the foot.

Following her immense success in the title role of the Famous Players-Paramount picture, "Bella Donna," produced from Robert Hichens' celebrated novel and play, Pauline Frederick will be seen in "Lydia Gilmore" on January 3, ushering in the new year, and, as an advance guard, heralding the approach of photoplays which in their aggregate have only been equaled by former announcements of the Paramount Corporation.

The Famous Players Film Company contributes, besides Miss Frederick in "Lydia Gilmore," Miss Clark in "Mice and Men" on January 10, Miss Pickford in "Miss Jinny" on January 20, and Miss Dawn in "My Lady Incog" on January 24.

The Lasky Feature Play Company adds to its list of previous successes, "Temptation" on January 6, Blanche Sweet in "The Ragamuffin" on the 17th, and Miss Ridgley and Mr. Reid in "The Golden Chance" on the 27th.

Oliver Morosco is represented on the 13th by Constance Collier's first appearance on any screen in "Tongues of Men," and Pallas contributes Dustin Farnum in "The Call of the Cumberlands," its second production for the Paramount program.

Anita Navarro

ONE need not be a seer to prophesy a brilliant future for this charming little screen artiste, for her past successes portend a splendid career. Although but thirteen years old, she has already appeared in a number of successful productions.

Miss Navarro played her first engagement when she was a baby. At that time she was cast in the early Pathe productions, in which she appeared with her mother, Mary Navarro, who was, and still is, well known to the followers of the screened drama. She later appeared with Florence Lawrence and was also associated with the Biograph, Eclair and Vitagraph companies.

Anita Navarro.

This season Anita was seen as the page in "The Three Musketeers" and as a Chinese girl in "The Marked Woman," a World Film feature. Her next appearance was as a Spanish girl in "M'Liss," and then as a circus rider in "The Butterfly," these both being Peerless features. The Plurograph Company then cast her in the classical production, "Diana," in which is featured the celebrated dancer, Paul Swan.

Miss Anita possesses the happy faculty of reflecting her pleasing personality from the screen. Coupled with this is the fact that she is a "born" actress, her histrionic ability having been inherited from her mother, who, as before stated, is well known to devotees of the photoplay.

She has been under the tutelage of Oscar F. Lund, the well-known photoplayer and director, who speaks enthusiastically of the future of his protege. And by the way, Anita is a musician of no mean ability.

Miss Navarro is at present engaged with the Plurograph Company.

BUSHMAN AND BAYNE HAVE NEW DIRECTOR.

Francis X. Bushman and Beverly Bayne, the popular Metro stars, and counted the foremost stellar combination in motion pictures, have begun work in a novel five-part production, "The Man Without a Conscience," at the Rolfe Photoplays, Inc., studio, 3 West Sixty-first street. These stars are under contract with the Quality Pictures Corporation, one of Metro's producing companies, and since coming to New York from the Quality-Metro studio in Hollywood, Cal., have been using the Rolfe studios until suitable arrangements could be made for their accommodation elsewhere. During the absence in the south of the Rolfe and Columbia companies, headed respectively by Marguerite Snow and Mary Miles Minter, however, the Bushman-Bayne company will make the Rolfe studio its own.

Immediately upon the completion of "The Man Without a Conscience," these two stars will begin work on their next big Metro feature, "The Red Mouse." This five-part feature was written by William Hamilton Osborne, the author of "Neal of the Navy," and other motion picture features.

John W. Noble, one of the oldest Metro directors, in point of service, and who has made an enviable record in that capacity, will direct "The Man Without a Conscience," and other Bushman-Bayne feature productions.

Edna May in Elaborate Picture

"The Belle of New York" Star Spends All of Her Days in Vitagraph Studio—Is Playing a Salvation Army Girl.

DRAWING her conclusions from four weeks of experience at the Vitagraph studio, where she is making her initial, likewise her final, appearance in pictures, Edna May confcssed to a World reporter that a photoplay actress' hardest work is waiting to work. "This sitting around hour after hour is a bit trying to one's nerves," she said; "and the lights are fearfully hard on the eyes. Pictures are a fascinating study, to be sure, but if I were to return to public life and were looking for something moderately easy I should prefer acting on the stage to acting in a studio."

Then Miss May, or rather Mrs. Oscar Lewisohn, hastened to add that there is not the remotest change of her reviving the career that she enjoyed before marriage. She has other interests now, not the least among them the string of racehorses owned by her husband, and when her work for Vitagraph has been completed she expects to go to Kentucky to see them perform.

But meanwhile the Syracuse girl, who won fame in "The Belle of New York" and topped off a successful stage career by marrying an English millionaire, is giving her undivided attention to the preparation of a drama being directed by Wilfred North under the supervision of A. E. Smith. Naturally, she plays a Salvation Army lass, for the public always will associate her with a trim blue uniform and a poke bonnet, but the story is not modeled after the renowned comic opera.

When met in the Vitgraph studio, the Salvation Army worker impersonated by Miss May evidently had been adopted by fashionable society, for, attired in an evening gown which must have cost the equivalent of several hundred Salvation Army dinners, she was the center of attraction at a reception in a drawing room that would not look out of place on Fifth avenue. Handsome tapestries adorned the walls; in the deep-set framing of the full length mirrors flowers and greens were artistically arranged. The gilt furniture, the heavy rugs and draperies were all in faithful imitation of Louis XV. fashions. A more richly decorated or substantial looking room could not well be pictured.

Seated on a lounge, awaiting the summons of Director North, Miss May expressed surprise at the attention paid to each detail in the staging of a scene. "It is all new to me," she continued, "for I never visited a studio in England; in fact, before this year I had been to motion picture houses only four times, once in Paris and three times in England. The attitude toward photoplays is so different over here, and I have come to realize that the better ones make first-rate entertainment. Since I arranged with Mr. Smith to appear in this production I have spent a large part of my spare time in going to picture houses and studying the work of other players."

Miss May mentioned as an odd coincidence the presence of Billy Cameron and Harry Davenport in the Vitagraph studio, both member of the original "Belle of New York" company. Now Mr. Cameron is playing a role in Miss May's first picture, and Mr. Davenport, as is generally known, is a director. The company selected for the support of the famous comic opera star is a strong one, including Harry Morey, L. Rogers Lytton, Donald Hall, Dorothy Kelly and Bobby Connolly.

TRIANGLE BRANCH OFFICES.

The Triangle Film Corporation has established branch offices in the following cities, street addresses and managers given:

Los Angeles—643 South Olive street, G. C. Parsons.
San Francisco—111 Golden Gate avenue, C. M. Simmons.
Denver—1435 Champa street, W. S. Rand.
Atlanta—39 Fairlie street, A. C. Bromberg.
Chicago—5 South Wabash avenue, R. C. Seery.
Boston—18 Tremont street, W. H. Bradley.
Minneapolis—447 Loeb Arcade, R. E. Bradford.
Kansas City—19th and Main streets, J. M. Cummings.
St. Louis—3320 Lindell Boulevard, Floyd Lewis.
Buffalo—86 Exchange street, C. A. Hickey.
New York—71 West 23d street, S. Eckman, Jr.
Cincinnati—215 East Fifth street, C. C. Hite.
Cleveland—704 Sincere Building, H. A. Bandy.
Philadelphia—1227 Vine street, J. H. Butner.
Pittsburgh—414 Penn avenue, W. F. Rogers.
Dallas—1814 Commerce street, L. B. Remy.
Seattle—1206 Fourth avenue, H. G. Rosebaum.

Frank Lloyd Scores

Young Producer Displays Master Direction in Staging "The Gentleman From Indiana," a Pallas-Paramount Subject.

DUE to his wonderful work in connection with the production of the first Pallas Pictures release, "The Gentleman From Indiana," the Booth Tarkington subject starring Dustin Farnum, Frank Lloyd, the young director of the new Paramount organization, has sprung into prominence as a producer of big photoplays practically over night.

Realizing the possibilities in Lloyd, Pallas Pictures engaged him to produce its initial effort in the motion picture field, and that the confidence of the officers of this concern has not been misplaced is most effectively evident in "The Gentleman From Indiana." The remarkable atmosphere and realism injected into this Hoosier play by Director Lloyd, the striking way in which he has handled immense mobs, together with the various novel effects which he so successfully introduced in this film, attracts the immediate attention of all who see it.

Frank Lloyd.

Critics of both the trade and lay press have dwelt upon the splendid direction of this subject and all have proclaimed Director Lloyd an expert of originality and unusual thoroughness. In speaking of the direction of this photoplay the general tone of the criticisms is reflected in the review which appeared in the New York Evening Mail. This notice, which stated that for genuine atmosphere and human feeling it is no exaggeration to say that "The Gentleman From Indiana" is a second "Birth of a Nation," ended by saying: "We take our hats off to the director."

Director Lloyd owes his stage career to no less a person than the cclebrated English actor, Wilson Barrett. When in his teens he left his Glasgow home in Scotland young Lloyd came to London, where, after many months of fruitless search for work, his stage aspirations were finally realized on being engaged by Barrett for a minor role in a Shakesperean production. After an invaluable apprenticeship under Barrett Lloyd was able to come to this country and be accepted as a star. His great natural ability as an organizer and producer finally secured outlet as a motion picture director, and that he will soon be established among the greatest directors of the world is freely prognosticated.

"BOB" EDESON'S HOME TROUBLES.

"Bob" Edeson is facing a perplexing problem—the question before the house being, shall he shatter his own bank account or his leading lady's faith in Santa Claus? Small Peggy Edeson, who makes her first curtsey to the public with her actor-father in the feature film, "How Molly Made Good," is the "leading lady" in consideration. It was all very charming to have the small five-year-older with him in the picture, but it is a bit embarrassing for Father Edeson in consequence.

Peggy thinks acting is quite the nicest game she ever played, and writes daily letters now with the constant plea to good Kris Kringle "to please send a moving picture plant to Peggy." Small Peggy evidently thinks that moving picture studios grow in flower pots. But Actor Edeson knows they grow in pots of gold, and that's what makes the situation awkward. He might possibly install a miniature screen for showing pictures, but Peggy is insistent on a studio with all the necessary mechanisms for taking moving pictures. She wants to act again with "Daddy," and nothing else will do.

It's really "Bob" Edeson's own fault that he is in the present predicament. Of course, he never should have started Peggy in her acting aspirations, in the first place. But, after all, "How Molly Made Good" was staged right on the Edeson place down at Sag Harbor, and it couldn't really be "Bob" Edeson's home in screen or actuality without having Peggy very much in evidence.

Mutual Enlarges Program

Beginning January 17 It Will Release Three Five-Part and Three Three-Part Subjects.

THREE Mutual masterpictures, de luxe edition, every week, each in five reels; an additional three-reel feature for the Mutual's program—a total of three three-reel features a week—these are the high lights in an announcement of a new and important increase in the output of the Mutual Film Corporation, just issued from the New York offices by President John R. Freuler. This extraordinary development gives the Mutual a total of six multiple reel feature releases a week—the greatest feature output of any releasing organization in the world.

"Masterpictures, de luxe edition," is a recast of the established title name of "Masterpicture." The change has been made to give the new name a meaning to cover and convey the exceptionally high standard of quality which will characterize these coming features of 1916. These will be released beginning the week of January 17. They will be unusual in character—picturizations of famous plays, world-famed books and works of fiction, and original scenarios by the most noted authors.

Big increases in productive capacity have been made by the large group of manufacturers represented in the Mutual group. A large number of players has been put under contract for work in the array of additional companies which have been organized by the Mutual manufacturers. Studios have been built and new facilities for the printing, handling and shipment of film have been added. Work of preparation for the announcement just made has been quietly under way for months.

The most elaborate pains have been taken to assure the fullest preparation for the big increase in activity and production. "I am speaking with a properly conservative estimate of values when I declare that this is the biggest development that has come in the history of the motion picture industry," President Freuler observed. "Our basic idea is to give the exhibitor the highest efficiency in picture service. That is what this move represents. It is just incidentally true that to do this it has been necessary for us to increase our releases to the point which gives us the biggest weekly feature schedule. Quality and efficiency, rather than mere magnitude, are our aims. It is a commercial coincidence that efficiency brings us to this vast volume."

Among the new Mutual Masterpictures, de luxe edition, in the release schedule now immediately ahead are: "Silas Marner," George Eliot's famous book, featuring Frederic Warde; "The Other Side of the Door," Lucia Chamberlain's famous novel, featuring Harold Lockwood; "Vengeance Is Mine!" featuring Crane Wilbur; "The Bait," featuring William Clifford and Betty Harte; "The Idol of the Stage," featuring Malcolm Williams; "The Five Faults of Flo," featuring Florence La Badie; "Lord Loveland Discovers America," featuring Arthur Maude and Constance Crawley; "As a Woman Sows," featuring Gertrude Robinson.

Two well-known stars have been added to the forces of the Gaumont Company at its studio at Jacksonville, Fla., to play the leading roles in the first Gaumont releases of the de luxe edition. Malcolm Miller has been engaged for the production of "The Idol of the Stage," which will be the first of this new brand of Mutual output to be released upon the market and will appear January 17. Gertrude Robinson went to Florida to play the leading role in "As a Woman Sows."

The recent enlargement of the American Film Corporation's plant at Santa Barbara, the erection of the great glass-covered studio and increase in technical equipment, which meant the building of a three-story property and transformer building, a scenery dock and painting, finishing and upholstering rooms, was made so that the American's offerings to the Mutual tri-weekly Masterpicture de luxe releases could be readily produced.

It was partly to permit outdoor work and partly to allow for the enlarging of the Gaumont Company's Flushing studio so that it, too, would be able to meet the new de luxe edition requirements that the two Gaumont companies were sent to Jacksonville, Fla. Only last week was announced the proposed acquisition of a third Gaumont Company of stock players, which will combine with the present company in the support of the stars featured in Gaumont releases.

David Horsley has added several new members to his force at Los Angeles. In addition he has tripled the efficiency of his studio by adding a new indoor studio and indoor workshops, which will give his directors 20,000 additional feet of floor space. Betty Harte, Gypsy Abbott, Brooklyn Keller, all newcomers to the Horsley company, are well-known picture players. William Bowman and Ulysses Davis have recently been added to the directing force. Frank Stammer and Frank Crompton have been put in charge of the technical department.

Two of the Thanhouser stock companies have already gone south to Florida, and a third company will leave shortly for Hudson Bay, while work will continue at the New Rochelle studios as usual. Mr. Thanhouser promises a great variety of Masterpicture material from his widely scattered forces.

Among the new three-real features to come are "Lillo of the Sulu Seas," "Across the Sunlit Sea," "The Extra Man and the Milk-Fed Lion" and "Water Stuff." The high standard of the three-reel productions will be maintained, giving these program features the strong box office drawing power and advertising value so essential to the exhibitor's success.

The single reel productions on the Mutual program are coming in for important attention. They are being made one-reel specialties of unusual merit, comedies swift and snappy, and the topicals, the Mutual Weekly, and the "See America First" on the split reel with "Keeping Up with the Joneses." The Mutual Weekly is being made particularly attractive with its remarkable scope of news service and Paris fashions presented in colors. An army of stars, unlimited studio facilities, new and unusual stories, plays and scenarios, a new high standard of production—these are what are summed up in the new de luxe edition of Mutual Masterpictures.

Striking Example of Film Advertising

Nat G. Rothstein, of Universal Publicity Staff, Compiles an Artistic Book for Exploiting the Serial "Graft."

PERHAPS the most striking piece of advertising to be issued by a film manufacturing company is the twenty-eight page book compiled by Nat G. Rothstein, advertising manager of the Universal Film Manufacturing Company. The publication is 14 by 10½ inches in size and printed in many colors. The title is "Graft," and its purpose is to exploit the new serial of that name which the Universal Company is making. Mr. Rothstein is receiving the compliments and congratulations of his friends on his achievement.

The first cover page carries the massed photographs of the faces of the eighteen authors who are writing the stories on which the episodes are based. The inside of the front cover contains an effective portrayal of the towering structures in lower New York. Two pages are devoted to photographs of the authors and sketches of their careers. Two pages following give the synopsis of the running story. Another pair contains the group pictures of the cast and the fifteen "grafters" who will figure in the story. These also carry full-length photographs of the players who will delineate the leading characters—Hobart Henley and Jane Novak.

Nat G. Rothstein.

Two pages of interest contain a panoramic photograph of the great crowd present at the opening of Universal City last March 15 and also scenes in and around the San Fernando plant, with a description of the building and grounds. There are pages showing the newspapers that will print the stories, and there are samples of the advertising that has been prepared to exploit the serial. Some of the more striking of these are of the posters and examples of newspaper publicity. There are also many newspaper articles for the benefit of those exhibitors who furnish their local press with text matter. A page is devoted to slides and also to lobby display frames.

The book is a notable example of the progression of motion picture publicity and will interest deeply all who are in any way connected with film exploitation.

Four Directors for Premier Program

Richmond, Castle, Le Soir, Reticker to Direct Productions for New Combination.

MUCH interest has been aroused by the announcement that five high-grade producing companies are already engaged in the labor of making pictures for the Premier program. Up to the present, however, no actual announcement has been made of the men who will be responsible for the quality of production. The names of James W. Castle, George L. Le Soir, Joseph A. Richmond and Hugh Reticker, however, are a guarantee of much that is best, most progressive, artistic and meritorious in the motion picture industry.

J. A. Richmond.

This quartette of directors has been selected only after the most careful consideration of the capacity of the various men in the industry. Scarcely any of the motion picture companies that have risen to prominence since the start of the industry are not represented on the list of companies with whom these four men have at one time or another been connected, while their combined dramatic experience includes minor parts, juveniles, leads, directing in every part of the country and even in Europe.

J. W. Castle.

Hugh Reticker.

Joseph A. Richmond, who was for many years with Edison, first as assistant director and then as director, is a man who is well known in many cities, for his connections with stock companies, and in motion pictures his experience dates back to 1908 with the old Selig Company from Chicago.

James W. Castle is well known in the dramatic world as the man who produced "The Goose Girl" and "Graustark" and who for the last two years has devoted his directorial ability to the benefit of both Edison and Vitagraph. He joins the Premier program staff after the very widest dramatic and pictorial experience.

Hugh Reticker is particularly notable as having just produced the first successful baseball picture, and as a director his memories date back to the old days of the Motion Picture Sales Company at which time he directed the Yankee brand, later being connected with Imp, Powers and Edison. He finds the best expression of his ability in the modern features and brings to the Premier program ripe experience and youthful enthusiasm.

George L. Le Soir, who has just returned from Russia, whither he had traveled from London as director for the Art Film Company, left that country in the throes of the present European struggle. His return to America brought him to the Premier program, which will surely benefit by his valuable fund of knowledge gained in directing pictures at various times for the Imp, Thanhouser, Pathe, and Kalem companies. For the last-named company he managed the New Orleans studio, directing such famous stars as Tom Moore, Lottie Pickford and Stewart Holmes. His dramatic experience includes many prominent parts with such notable actors as John Drew, James K. Hackett and Bertha Galland.

All of these directors are already actually at work, each one thoroughly resolved to produce a picture superior to that of his co-workers.

Gaumont to Enlarge Flushing Plant

Land Adjoining Present Studios Purchased and New Studio Will Be Erected—Other Changes Contemplated.

FOR some time the Gaumont Company has been acquiring the land adjacent to its present plant on Congress, Linden and Myrtle streets, Flushing, N. Y., to enable it to make much-needed enlargements in its facilities for making pictures. Plans have been drawn and the contracts let for the proposed work and construction will be commenced shortly.

Among other things, it is proposed to raze the present administration building, studio and the structures housing the staff of the general director and properties so that the new building may be properly laid out.

It is proposed to build a large enclosed studio equipped for year-around work with all the latest facilities for the convenience of the several companies of players. The plans also call for an open air stage large enough for several directors to work at one time. The company contemplates spending from $150,000 to $200,000 on these improvements and expects to have the buildings ready for occupancy by the time its players, now in Florida, return in the spring.

PAGE PETERS WITH MOROSCO COMPANY.

Page Peters is one of the younger leading men in pictures, who, starting at the bottom without previous experience on the stage to aid him, has rapidly climbed to a place of prominence in the film world. He is now permanently engaged at the studio of the Oliver Morosco Photoplay Company in Los Angeles, where powerful photodramas, complete general facilities and the instruction of highly capable directors afford him an outlet for his talents. Mr. Peters is a Kentuckian, having been born in Louisville, April 21, 1889. He has been engaged for three years in picture work.

PRINCIPALS IN "LET KATY DO IT."

Jane Grey, one of the co-stars of "Let Katy Do It," has returned to New York and was present at the first night showing of this Fine Arts film at the Knickerbocker theater the week of December 5. Tully Marshall, the other star in the play, is staying on in Los Angeles to fulfill his year's contract with the Fine Arts. He is now working on his third screen production, "Martha's Vindication," with Norma Talmadge and Seena Owen featured in the same cast. Besides Miss Grey and Mr. Marshall, "Let Katy Do It" has also the able services of Ralph Lewis, Walter Long, Charles West, George Pearce, Luray Huntley and the seven Fine Arts Kiddies.

Scene from "Let Katy Do It" (Fine Arts).

Realism in "Camille"

Clara Kimball Young Made Study of Tuberculosis of World Subject.

FOR the forthcoming production of "Camille" in photoplay form Clara Kimball Young, who is starred in the photodrama, which is from the studios of the World Film Corporation, made an unusually careful, though at first glance not very alluring, study of the inception and progress of consumption. It will be recalled, of course, that the Lady of the Camelias meets an untimely end from this dis-

Scene from "Camille" (World Film).

ease and, up to date, in stage presentation her dramatic portrayers have contented themselves with a few hectic coughs, giving rise to the merry quip, "Camille is coughing much better this morning." Miss Young, however, decided that upon the screen a far more minute and graphic study of the dread disease should be made, and to this end she spent several weeks at Saranac Lake and even braved the wards of hospitals devoted to the treatment of the great white plague in pursuit of her investigations. The result of this minute care is a realistic study of the progress of Camille's affliction which, without being in the least repulsive, is infinitely pathetic in its graphic depiction of the ravages of tuberculosis. It is, in fact, to quote Miss Young:

"A composite page torn from many suffering bedsides and from the lips of many brave souls enduring faithfully and without complaint until the end, which they know cannot in the nature of things be far off. I shall never regret my careful study of consumption, undertaken at first merely in the interest of a true characterization of the disease, but latterly in an earnest spirit of horror at the extent to which it has fastened upon the masses of this country. I shall do all that lies in my humble power to aid in stamping it out."

Miss Young did not add that, as a starter, she has forwarded to the largest tuberculosis institution in the United States her check for a large amount to aid in the battle that is being waged against consumption.

A. C. F. GETS NOTED CARTOONIST.

The American Correspondent Film Company announces that it has secured the rights to the exclusive marketing of the comedies of Hal Olver, a clever creator of animated cartoons. He was for five years on the staff of the Boston Traveler, and did noteworthy work for a newspaper syndicate in South America before he came north. Mr. Olver is now preparing a serial entitled "The Strange Adventures of Professor Pipp," which will be released shortly.

SMILEY AN EDUCATIONAL FACTOR.

Joseph W. Smiley, chief director for the new Ocean Film, associated Dr. Charles Chandler and Dr. Swithen Chandler, both of Philadelphia, with whom he became acquainted when he was with Lubin, is still working for the perfection of surgical demonstration films, whereby the various important operations may be shown graphically to students in the medical colleges without the use of living subjects at each clinic. Eminent authorities in surgery have high hopes of the results. There is a wide field for the efforts of motion picture producers in this particular line and any serious attempt will be welcomed by medical educators.

Nearly Five Hundred Theaters

Triangle Service Increasing Throughout the Country by Leaps and Bounds.

GROWTH of the Triangle Film Corporation service for the last two or three weeks is one of the sensations of the screen world. According to official reports, nearly 500 theaters in the United States alone are now using the service, and foreign agents are busily making contracts in South America, Europe and the Far East.

Among the most gilt edged of these rentals are 364 one-year contracts for supplying films to theaters in various parts of the country. Vice-President Adam Kessel issued a statement last week in which he said: "When it is considered that the company was not organized until the middle of July and made no attempt to secure contracts until the middle of September, we think we have reason to be satisfied with the progress that has been made."

Reports from all over the country indicate that in 90 per cent. of the houses the Triangle program is playing to capacity business. In most of the houses the program of two five-part features and two two-reel comedies is split into two parts. The Griffith supervised feature with one Keystone is used the first half of the week and the Ince feature and the other Keystone the second half. The shows run from an hour and a half to two hours, according as to whether additional vaudeville features or travel or news features are added or not. The prices willingly paid by the public are in almost every instance in excess of those charged at the theater before the Triangle service was started.

Devore Parmer

DEVORE PARMER, who recently joined the Triangle Films as heavy man in features now being produced by Director John Emerson, featuring Douglas Fairbanks, has supported such prominent stage stars as Robert Mantell, Viola Allen, Sothern and Marlowe, Charles B. Hanford, E. M. Holland and many others.

Devore Parmer.

His first picture engagement was with the Edison outdoor company, in which he played leading roles. Then he went with the old Nestor Company, where he played Western parts. He resigned the Nestor position to return to the footlights as head of his own repertoire company, playing "Richard III.," "Taming the Shrew," "Romeo and Juliet" and "David Garrick." After two years he rejoined the pictures with the Biograph. Since then he has been with Cosmos Features, Crystal, Harvard, Metro, Arrow and as heavy man opposite Tom Terriss.

Mr. Parmer has ability as an athlete. He has won medals for horsemanship, boxing, swimming, bag-punching and running. He is an expert swordsman and a hunter of wild game.

PATHE CLUB FORMED.

The department heads of the Pathe forces have got together and formed a club for social purposes. The organization is known as the Pathe Club, and is now being incorporated. That the Roosterites mean business is shown by the fact that the club starts out with a capital of $1,000 paid in, and has received the hearty support of Mr. Charles Pathe and General Manager Gasnier. Officers have been selected as follows:

Honorary President, Mr. Charles Pathe; President, Mr. Gasnier; Acting President, W. A. Sholto Douglas; Acting Vice-President, Ralph Navarro; Secretary, P. Allen Parsons; Treasurer, Gabriel Bardet. To the board of governors was elected: M. Ramirez Torres, George A. Smith, J. K. Burger, George B. Seitz, and F. H. Knocke, the officers of the club also acting as members of the board ex-officio.

A dance and dinner has been planned for the middle of January, and clubrooms are contemplated.

Famous Players for January

Next Month's Contributions to Paramount Program a Compromise Between Play Adaptations and Original Stories.

IN view of the controversy which is rife among producers concerning the relative merits of the adaptation of successful plays and novels, as compared with original stories, to the motion picture screen, the announcement of the Famous Players' releases on the Paramount program for the first month of the new year proves particularly interesting.

On January 3 Pauline Frederick appears in an adaptation of Henry Arthur Jones' great human drama, "Lydia Gilmore," the first Paramount release for 1916; on the 10th Marguerite Clark will be seen in an adaptation of "Mice and Men"; on the 20th Mary Pickford stars in "The Foundling," an original script, and on the 24th Hazel Dawn plays "My Lady Incog.," another original photoplay.

Thus the score stands even between adaptations and original photoplays—a fact which is symbolical of the attitude of the Famous Players on this question, which has been broadly agitated throughout the trade. As Mr. Zukor stated in a recent interview, the strictures which have been drawn on the adaptation of plays and stories by some manufacturers indicate that they have assumed the attitude that because a plot was used on the stage or has appeared in print it is necessarily bad material for motion picture use.

It has been the contention of Mr. Zukor that the source of a plot or a theme was of absolutely no moment in determining its value for motion pictures, which must be based solely on the intrinsic merits of the individual plot, considered purely from the photoplay standpoint. The releasing of an equal number of adaptations and original subjects, though purely accidental in its arrangement, is concretely significant of the fact that this company is not prejudiced either for or against the one means of obtaining material as contrasted with the other.

"Lydia Gilmore," in which Pauline Frederick makes her first appearance since her triumphant presentation in "Bella Donna," is one of the most successful of the powerful dramas from the pen of Henry Arthur Jones. In the supporting cast appear the noted stage favorite, Vincent Serrano, who was especially engaged to play Dr. Gilmore, in which role he makes his screen debut; Thomas Holding, Michael Rale, Robert Cain and Helen Luttrell.

"Mice and Men," in which Marguerite Clark is starred, is an adaptation of the famous play by Madeline Lucette Ryley, in the stage version of which Annie Russell and Gertrude Forbes-Robertson scored great personal successes in New York and London, respectively.

Mary Pickford's next starring vehicle is "The Foundling," which presents a story of beautiful sentiments and tender appeal to the finer senses. "The Foundling" epitomizes in a strongly dramatic manner the sufferings of a girl cast out into the world by the hatred of her father, because her birth has caused the death of the wife he had loved and worshipped.

In "My Lady Incog.," which was written especially for her, Hazel Dawn plays a character different from any she has previously interpreted on the screen. It is a big comedy with a big thrill, in which she plays a detective role, masquerading as a baroness in high society.

DRA-KO OF PREMIER PROGRAM.

The Dra-Ko Film Company will in the future release its productions on the Premier program. The Dra-Ko will in the future confine its attention to five-reel features, picturized from famous stories. This film company is already well known as producer of features, having recently produced "York State Folks," a picturization of the play of that name. The business management of the Dra-Ko Film Company will remain the same as heretofore, J. Snyder continuing as general manager and Joseph A. Richmond as director at the studio at Tappan, N. Y.

JOHN CLYMER NOW PATHE SCENARIO EDITOR.

Owing to his desire to devote his whole time to scenario writing rather than to editorial work, George B. Seitz has turned over to John Clymer the position of scenario editor for Pathe. Mr. Clymer has been a scenario writer for years, and was formerly publicity man for the Gaumont Company. He is also known as a short story writer and musical critic. Mr. Seitz will continue to devote his whole time to writing for Pathe.

At Leading Picture Theatres

Programs for the Week at New York's Best Motion Picture Houses.

FANNIE WARD, the popular American actress, is appearing at the Strand in a new photo-dramatic production entitled "The Cheat." The play was written by Hector Turnbull and gives Miss Ward unusual opportunities to display her histrionic art. She is supported by a cast headed by Sessue Hayakawa, a Japanese artist, who plays opposite Miss Ward.

The Topical Review contains the latest war pictures taken on the actual battlefield, and news pictures from this country and abroad. A new comedy and travel and scientific studies are also being shown, and the latest styles for women. These fashion pictures, which were taken in this country and Paris, are in beautiful colors. Martha de Lachmann, the popular soprano, is heard in classical selections. Autumn Hall is again playing her exquisite violin solos and Margaret Horton is also on the concert program.

Triangle Program at the Knickerbocker.

The principal feature of the Triangle star combination at the Knickerbocker theater is the return of "A Submarine Pirate," the Syd Chaplin comedy, which was so successful when produced several weeks ago. Henry Woodruff, in the Ince-supervised picture, "The Beckoning Flame," is also on the program. Tsuru Aoki, a talented Japanese player, is the leading woman. Rhea Mitchell, J. Frank Burke and J. Barney Sherry are in the cast. From the Griffith studios is "The Missing Links," featuring Norma Talmadge and Robert Harron. Thomas Jefferson, last seen at the Knickerbocker in "The Sable Lorcha" with Tully Marshall, heads a supporting cast which includes Elmer Clifton and Constance Talmadge.

"The Unknown" at the Broadway.

Lou Tellegen, the distinguished romantic actor, is appearing on the screen at the Broadway theater in the Jesse L. Lasky photodrama, "The Unknown," founded on I. A. R. Wylie's novel, "The Red Mirage." It is a gripping drama of the famous Foreign Legion in Algeria. In this photodrama Mr. Tellegen is seen in a character entirely different from anything he has played heretofore, either on the speaking stage or the screen.

Program at the Vitagraph.

"Thou Art the Man," a powerful five-part story of a modern David, Beth-Sheba and Uriah, written by George Cameron, author of "A Million Bid," and produced by S. Rankin Drew, is the feature picture of the program at the Vitagraph theater. S. Rankin Drew, Virginia Pearson, Joseph Kilgore, George Cooper and Billie Billings are in the cast. Three one-reel comedies, "The Deceivers," "Levy's Seven Daughters" and "He Got Himself a Wife," complete the bill.

ANNA PAVLOWA VISITS UNIVERSAL OFFICE.

Anna Pavlowa, the Russian dancer, who is appearing with her Russian ballet at the Boston Opera House, made a trip to New York City on Friday of last week just because she was dissatisfied with the artistic appearance of the poster to be used by the Universal Film Manufacturing Company in advertising her debut in motion pictures, when she will appear in "The Dumb Girl of Portici."

She brought along with her her own sculptor, for whom she posed especially for these posters so as to enable him to get the proper proportion of her arms and legs, so that when the posters would be enlarged or reduced in size they would be properly proportioned and technically correct in design. Having a half interest in the production of this photoplay she is naturally very particular to see that the minutest detail is carried out to the letter. The Universal expects to have "The Dumb Girl of Portici" ready for release shortly after the new year.

GEORGIA CAINE LURED TO MOTION PICTURES.

Pursuing its policy of contract with stage celebrities to appear in its forthcoming five-part feature releases, the Ocean Film Corporation has contracted with Miss Georgia Caine to appear in an early release of that company. The feature in which Miss Caine will appear has not been chosen, but several popular dramatic productions are under advisement. Miss Caine is by nature intensely dramatic, and it has been her aspiration to star in a dramatic production; her peculiar type of beauty, fortified by more than an ordinary intelligence, should place her in the front ranks of photoplay stars.

Essanay Year-End Offerings

Will Release a Number of Unusually Strong Subjects Through V-L-S-E and General Film.

ESSANAY closes the year with a list of unusually strong releases for the month of December. Its two big features for this month on the V-L-S-E program are "The Alster Case," taken from the novel of Rufus Gillmore, and "A Daughter of the City," adapted from the play by H. S. Sheldon.

"The Alster Case" is a five-reel mystery drama, with the problem involved unsolved until the denouement. It carries out the element of surprise so well that all guesses are upset. Bryant Washburn, John Cossar, Ruth Stonehouse, and Anne Leigh lead in a strong cast.

"A Daughter of the City" is a love romance and touches on the problem of the life of girls who have small means and living in a large city. Marguerite Clayton plays the part of the girl whose life is so nearly wrecked by a vampire of society, which part is taken by E. H. Calvert.

In the general film program are several strong releases. Henry B. Walthall appears in a strong emotional drama of three reels, "Blind Justice." "Reckoning Day," is another strong three-reel release, featuring E. H. Calvert and Elizabeth Burbridge.

Among the two-reel dramas are "On the Private Wire," featuring Joseph Byron Totten; "The Power of Publicity," a newspaper story produced in conjunction with the Baltimore News prize scenario and beauty contest, featuring John Lorenz and Miss Marie Bussey, winner of the beauty contest; "The Danger of Being Lonesome," and a Christmas photoplay featuring G. M. Anderson, "A Christmas Revenge."

There also are three George Ade Fables, a "Dreamy Dud" cartoon and a "Canimated Nooz Pictorial" by Wallace A. Carlson, with burlesques on the news of the day, besides the regular Western dramas and comedies and other excellent plays.

Charles Chaplin has nearly completed another Essanay-Chaplin comedy and it will be released shortly. The title is "Charlie Chaplin's Burlesque on 'Carmen,'" in two acts. Again Chaplin is found in an entirely new role. There is less of the slap-stick variety of fun and more of the subtle points of genuine humor.

Mr. Chaplin apparently is able to put over something new in almost every production. You look for him as he appeared last and you find that his make-up has disappeared and a new one donned. But it is the same Chaplin underneath, you find the same personality that has made him beloved all over the world.

It is largely this element of surprise that make his fun of the top notch variety. You expect to see one thing and you are confronted with an entirely new phase of the mysterious Chaplin. But the surprise is always pleasing as the fun is always there.

Helping the Thief Catcher

Utilizing the Screen in the Aid of the Forces of Law and Order in Municipalities.

By G. H. Fishbach in Policeman's Monthly.

EARLY this summer patrons of moving picture houses saw flashed across the screen pictures of crooks wanted by the police, and also children lost, strayed or stolen, together with descriptions of the individuals concerned and a statement of any reward offered. This was an innovation of the New York Police Department and a link in the system of police efficiency suggested by one of the veteran detectives of the force. Acting Captain William J. Deevy hit upon it when the alarm went out early last summer for the arrest of Edward C. Kindred, wanted for the theft of $22,000. This man slipped through the police lines of the city before they were closed, and Captain Deevy sent out 125 slides containing an exact copy of the special alarm circular, giving his picture, his description, crime, and reward offered for his apprehension. These and others since then have been sent to Police Departments throughout the United States, with the request that the department heads ask the film houses in their districts to show the same on their screens.

In New York City the inspectors were asked to request the same thing of the film houses in their districts. It was the first use made of modern photography along these lines by any police department in the world and shows that the New York Police Department in keeping pace with the times does not hesitate to make use of every practical facility outside of its's own well equipped organization.

The Department believes that there is no better medium than the screen to acquaint the public with police endeavor, or to familiarize the public with the faces of dangerous men. Most valuable of all is the moral effect this wide publicity has on the criminal himself. Once the criminal class realizes that the forces of law and order are utilizing to the fullest extent every invention of modern times to hunt him down, its members will not be as apt to violate the law with such abandon and frequency as in the past.

The Department knows motion pictures are invaluable aids in finding missing persons. It has been demonstrated. The management of motion picture houses have been generous to a degree in complying with the wishes of the authorities in giving these pictures all possible prominence on the screens, and in the assistance they render they perform one of the first duties of good citizenship.

The New York Police Department believes that the screen is an invaluable asset to the forces of law and order and that its possibilities in this direction have only just begun to be developed.

ROGERS WITH NOLA ON ASSOCIATED PROGRAM.

Andrew Rogers, one of the oldest dramatic men in the game today, has been converted with the rest of the reformers to the silent drama. His former connections for the last two seasons have been as leading man in "Old Kentucky." He has also played with the most eminent actors, such as Frederick Warde in repertoire. He played Mark Antony to Mr. Frederick Warde's Brutus in Shakespeare's "Julius Caesar." He also appeared for a short time with the Solax Company. His next appearance on the screen will be opposite Miss Beatrice Joy Zeidler in a Big A release, "The Turning Point," on the Associated Program.

DE GRASSE COMPANY IN FRISCO.

Joseph De Grasse and his company of feature players this week left the Universal City studios for a trip of several days to San Francisco, where they are to make exterior scenes in the production of a five-reel feature entitled, "Love Thine Enemy." The story comes from the pen of Ida May Park and in its production Louise Carbasse, Grace Thompson, J. Belasco, Hayward Mack, Colin Chase, Harry Hamm, Lon Chaney, Walter Belasco, Marcia Moore and Dixie Carr play the principal roles.

William C. Dowlan has begun the production of a three-reel Universal drama by Leonora Ainsworth entitled, "Troubled Waters." Gloria Fonda and Dowlan play the leading roles.

EDWIN CAREWE TO DIRECT JUNE MATHIS.

When he has finished the production of "The Outcast," by Thomas Barry, featuring George LeGuerre, for Rolfe Photoplays, Inc., on which he is now working, Edwin Carewe, the director, will take up "The Sheriff of God's Land," now being written for the screen by Miss June Mathis.

Miss Mathis has been an actress since childhood, having played under the management of the Shuberts, and lead for two years in "Brewster's Millions," four years with Julian Eltinge in "The Fascinating Widow," and under the management of James K. Hackett.

RAVER ENGAGES OTTALA NESMITH.

Harry R. Raver, president of the Raver Film Corporation, announces the engagement of Ottala Nesmith to supplement the cast of "The Other Girl." This talented celebrity will interpret an important role of the story. She comes direct from the Famous Players Film Company. Last season she was leading woman for David Belasco in his production of "The Vanishing Bride," and starred in "Just Outside the Door." In the Raver-Thomas production she will support James J. Corbett and Paul Gilmore. Her dramatic reputation gives convincing proof of the superior excellence of the Raver cast.

WILLIAM MORGAN HANNON, SCENARIO EDITOR.

William Morgan Hannon, who stepped from literary fields and law practice into the photo-dramatic game, recently won national prominence by writing a book on the artistic side of the photodrama that has been hailed by the press and moving picture people as a pioneer work of its kind. "The Photodrama—Its Place Among the Fine Arts," has been well received by universities, art schools, and public libraries all over the United States. He will edit scenarios for the Associated Program.

Stage and Screen Acting

Technical Difference in the Two Methods Discussed by Edwin Arden.

"'HOW easy to act for motion pictures!' This expression has been uttered so many times in my presence by laymen who have never been initiated into acting or who have never been connected with the dramatic profession in any way," said Edwin Arden, "that were I inclined to believe what I hear I would be forced to consider acting for the screen the most easily attained accomplishment, to be mastered by any novice.

"'All it requires is naturalness,' they add. 'Anybody can be natural. In fact, inexperienced people might prove better picture players than experienced artists, because they would meet the exigencies naturally, while actors are inclined to overact. The stage requires the trained voice, the trained body. The screen requires neither.'

Edwin Arden.

"Without realizing it, perhaps, the uninitiated who have uttered the above remarks have hit upon what proves to be the greatest art of motion picture acting, or of any sort of dramatic interpretation.

"That is, the naturalness which changes 'acting the role' into 'being the role.'

"It is because this very naturalness, in a greater degree, is required of the screen than the stage that makes motion picture acting difficult.

"The public has come to think of the pictures as more at one with life, perhaps, because the pictures use the world as their background. Instead of the confines of a narrow stage and the artificialities of stagecraft, there is the real blue sky canopied overhead, the real wind rustling through the corn tops or whipping the waves of the ocean into foam.

"The very cheapness and informality with which they may attend a motion picture theater has tended to make the pictures one with everyday life, while the stage has come to be looked upon as more or less of a luxury, an 'occasion' which could be indulged in less frequently, and must then be greatly prepared for by dressing the part.

"When they go to the theater, the majority of people want to feel that they have 'been some place.'

"They slip in and out of the motion picture theaters as if they were calling upon a neighbor.

"They want the motion picture actor to be natural. If he is not natural, if he is over-violent, and over-active, if his facial and muscular expression is overdrawn, the screen makes of him a grotesque caricature, because the camera eye catches not the modifying effects of color, or make-up, or of voice which, blended, would modify the same if perpetrated on the speaking stage before the human eye.

"We come, therefore, to the greatest difference between acting for the speaking stage and the silent stage—the only difference, perhaps. It is that of tempo and degree. The camera, that grim cyclops which knows no favoritism, nor palliates offences, requires a finer acting than the speaking stage. Thought, emotion, impulse—the fleeting whims and fancies of the mind must be expressed by motion and subtlety of action. The public demands a subtler acting—an ever-increasing subtlety of acting. Violence of movement which results in jerky, dispointed reproduction on the screen is not always inartistic. It is offensive.

"Therefore, the screen actor has always to keep in mind the fact that he must act more slowly and less vigorously than if he were on the stage with his voice; the diffusion of lights, the sound of music, the ensemble work aid each other in lessoning or enhancing the effects of his bodily and facial movements.

"If he refuses the obedience which the camera demands of her followers, he must suffer. In all the succeeding years that the finished picture is shown his mistake will be ruthlessly flaunted to the eyes of those who come to see. It reminds one of the line from Marc Anthony's speech, 'The evil men do live after them,' for live their mistakes shall as long as the film lasts.

"That very fact makes the motion picture one of the most effective training schools for actors. As they watch themselves in the lights and shadows of the screen, they see themselves as others see them, and as they have never seen themselves before; if they are intelligent, they profit by it. The mistake of an actor on the speaking stage may occur one night, and be remedied the next and ever afterwards. But no critic, however truthful, can represent his failing to him in as true a light as the camera can."

Ethel M. Corcoran

ETHEL MARGARET CORCORAN, one of the younger members of the Vitagraph Stock Company, longed to become an actress from her earliest recollection. When she approached her parents for permission to go on the stage they objected most strenuously and as a compromise decided to let her become a moving picture actress, and now, because of the compromise, she is in a fair way to become one of the stars in the ranks of motion picture artists.

Miss Corcoran was born in New York City on October 28th, 1895, and received her education at All Saints' Academy and Mt. St. Vincent High School.

When Miss Corcoran received permission to seek fame through posing in front of the camera, it was but natural she should make application to the Vitagraph Company, as their Flatbush studios were situated near her home, and to those who knew Miss Corcoran personally it was no surprise the ease with which she made the Vitagraph Stock. Her tryout was a triumph for the aspirant for motion picture honors, and Wilfrid North, who directed the first picture in which she posed, "Disciplining Daisy," was enthusiastic in praise of her work. Miss Corcoran's advancement has been steady rather than rapid, as she insists on becoming familiar with every detail of her work before taking the next step upward. The pictures in which she has already played prominent parts, include: "The Locked House," "Hearts and Diamonds," "C. O. D.," "War," "The Old Maid's Baby," "Father's Flirtation," and others. Miss Corcoran's record so far is one to be proud of, as she had absolutely no actual stage experience before joining the Vitagraph Company.

Ethel M. Corcoran.

KALEM GETS A WAR ORDER.

"Send twenty score Maxim's" read a cablegram received by the Kalem Company from B. Nichols, its English representative, last week, after a British war censor had experienced palpitation of the heart before allowing it to pass, and the local Customs officials had sensed another ammunition purchase. But it was much ado about nothing, for the cable was just an order for twenty copies of the musical score for "Maxim's at Midnight." Though released some months ago, the four-reel feature is still going strong, and additional orders for the specially arranged score continue to come in both from this country and England.

AYRES PRODUCING "JOHN O' THE MOUNTAINS."

Sydney Ayres and his company of Universalities are still in the Bear Lake regions, where they have been for the past two weeks making exterior scenes in the production of F. McGrew Willis' three reel drama of the Canadian Northwest, "John o' the Mountains." Sydney Ayres plays the title role with Louella Maxam, T. V. Henderson and Dixie Carr supporting. Doris Pawn enters the picture during the second period, playing opposite Mr. Ayres.

WESTERN PLAZA THEATER, CINCINNATI, OHIO.

A Handsome and Up-to-Date Suburban Photoplay House—Advertises Its Weekly Program on Billboards—Structure Represents an Expenditure of $50,000.

ON JULY 31 the Western Hills Amusement Company of Cincinnati, Ohio, threw open for business the doors of a new moving picture theater which is very nearly the handsomest in Cincinnati; and this is the more significant in view of the fact that the house is one of the numerous and rapidly increasing class located at a considerable distance from the heart of the city, in a residence suburb. Price Hill, whose location suggested the name of the company and of the theater, is the suburb in question, and the new house, which is known as the Western Plaza, is easily the most luxurious and complete house in that part of the city.

The company was organized by business men in that part of the city, with Dennis F. Cash as president and John Weinig as secretary, and formed plans for the construction of a

Western Plaza Theater, Cincinnati, Ohio.

house which could show first-class feature productions at popular prices, with a seating capacity to justify the investment, and with sufficient inducements in the way of comfort and beauty to make sure of continued patronage when coupled with the kind of attractions referred to. The several smaller houses then doing business in Price Hill, while maintaining relatively high standards, could not in the nature of things meet this need, and this meant a real opportunity, in the opinion of those who formed the new company.

The company was exceptionally fortunate in being able to obtain an extremely favorable and roomy location, as the size of the house, 85 by 110 feet, clearly indicates. This made it possible to secure the desired large seating capacity, the exact figure being 740, and still to leave room for an adequate lobby, this part of the house measuring 24 feet wide, with a depth of 20 feet. The extreme width of the front was taken advantage of by constructing a small storeroom on each side of the entrance, and rentals from these of course help considerably in making a profit on the investment of $50,000. Architects Zettel & Rapp, a leading firm in Cincinnati, designed the house, and as they had virtually carte blanche in the matter of making it all that could be desired from the standpoints of comfort and convenience, within reasonable limits of cost, they produced a first-class theater in every respect. The decoration is especially attractive, the general color scheme of the interior being gray and ivory, worked out in ornamental terra cotta, with a series of panels painted with festoons of flowers in natural colors.

The house is absolutely fireproof. It is built throughout of non-combustible materials, and, furthermore, is so arranged as to make it practically impossible for a fire to get started, or, getting started, to make any progress. The floor is of concrete, sloping from the rear toward the stage in order to afford a good view of the screen from every part of the house, and the framework is also of that material. The walls are of brick, the front being of a handsome white enameled brick with white tile and terra cotta decorations. Wireglass windows are used throughout, while all of the doors and windows are metal-framed. In short, as stated, there is no place for a fire to start. A modern ventilating system, which furnishes an ample supply of fresh air and removes the stale air, guarantees complete comfort in this respect the year round; while a low-pressure steam-heating system will make the house popular during the cold months.

The operating room is entirely of metal, with a ventilating fan in the roof. A pair of Power's 6A projection machines are used, with a Wagner generator to convert the alternating current furnished to direct for the use of the machines. At present the machines are operated by hand, but it is probable that motors will be installed later, as the construction of the house is such that no objection from the underwriters or the fire department would be possible. The stage is 32 feet wide and 17 feet high, framing a screen 14 by 16 feet, which sits back six feet from the front of the stage. With the ample space given to the orchestra pit and in front of the first row of seats, there is a distance from these seats to the screen of about thirty feet, which makes them much better and more usable than front seats are in many houses. An attractive touch is given to the stage by the use of handsome red velour draperies instead of the conventional curtain and scenery, with its paper-doll effect, which so often spoils the realism which is the most valuable asset of moving pictures as contrasted with the stage.

Good lighting within and without is the rule, the management realizing fully the value of bright lights in connection with an amusement enterprise. Three handsome iron standards furnish the exterior lighting, one at the corner and two immediately in front of the theater. The interior lighting is of the indirect type, six chandeliers, each furnished with four 100-watt nitrogen lamps, being suspended from the ceiling, while six brackets at the sides, each equipped with a single lamp of the same size as the others, give additional light. When all are on between pictures the interior has a soft light which is quite equal to daylight and is entirely without the disagreeable glare which characterizes direct lighting. Following the feature-a-night policy, which is a necessity with this as with other suburban houses, drawing upon a comparatively limited clientele, the Western Plaza has used successfully the better productions of practically all of the leading companies, including the V-L-S-E, the World, the Metro, the Fox, and others. Evening performances only are given, except on Sunday, when a matinee is staged. The admission charge is maintained uniformly at ten cents. Music is furnished by an orchestrion-organ which was manufactured by the Symphony Player Company.

Interior of the Western Plaza Theater, Cincinnati, Ohio.

A neatly uniformed staff of doormen and ushers takes care of patrons and completes the air of "class" and dignity which has been attained in every detail. The Western Plaza is altogether a distinctly creditable addition to the large number of first-class houses in Cincinnati, and its continued success seems well assured. A means of advertising the attractions of the theater which has proved very efficient is the use of large billboards on each of the car lines which serve that part of the city. Each is large enough to hold seven three-sheet posters, and the entire week's program is thus spread before residents of the suburb as they pass by on the cars to and from the city.

UFFORD WILL SOON OPEN THEATER.

Ray R. Ufford's moving picture theater now being built in Wa-Keeney, Kan., will be opened on December 10 next. The dimensions of the structure are 25 by 100 feet, and it will accommodate 300 persons. The "New Garden" will be the name of the new photoplay house.

NEW THEATER FOR ANNAPOLIS.

Philip Miller, Annapolis, Ind., opened in that city on November 8 his new photoplay house. The structure has a seating capacity of 600. The screen is 16 by 18 feet in size and is placed 105 feet from the operating room. Two Power's 6A machines are used. The house is artistically finished, and is furnished with all up-to-date equipment.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

CATALOGUE OF EDUCATIONAL MOVING PICTURES

Released Between July 1 and September 30.

Compiled by Margaret I. MacDonald.

THIS list does not include the news periodicals issued from week to week, such as the Hearst-Selig News Pictorial, the Animated Weekly, the Mutual Weekly, the Pathe News and Tribune Animated Weekly.

AGRICULTURE.

Banana and Pineappie Growing—Paramount Travel Series—July, 1915.

ANIMATED CARTOONS.

In the Swim (Wallace A. Carlson's "Dreamy Dud" Cartoons)—Essanay—June 16, 1915.
Dreamy Dud in King Koo Koo's Kingdom—Essanay—July 7, 1915.
Dreamy Dud, He Goes Bear Hunting—Essanay—July 28, 1915.
Dreamy Dud Sees Charlie Chaplin—Essanay—Aug. 18, 1915.
Dreamy Dud, Cowboy—Essanay—Sept. 15, 1915.
Dreamy Dud, He Visits His Uncle's Farm—Essanay—Aug. 4, 1915.
Police Dog Gets Piffles in Bad (Bray Cartoon)—Pathe Exchange, Inc.—July 19, 1915.
Colonel Heeza Liar, Dog Fancier (Bray Cartoons)—Pathe Exchange, Inc.—July, 1915.
Colonel Heeza Liar Fools the Enemy (Bray Cartoons)—Pathe Exchange, Inc.—Aug., 1915.
Colonel Heeza Liar, War Dog (Bray Cartoons)—Pathe Exchange, Inc.—Aug. 16, 1915.
Colonel Heeza Liar at the Bat (Bray Cartoons)—Pathe Exchange, Inc.—Aug. 30, 1915.
Clever Animated Cartoons—Paramount-Pictures Corp—July, 1915.
Studies in Clay (Vincent Whitman Cartoons)—Lubin—July 13, 1915.
An African Hunt—Lubin—July 27, 1915.
To Frisco Via the Cartoon Route (Hy Mayer Cartoons)—Imp—Aug. 10, 1915.
Cartoons in a Laundry (Raoul Barre Cartoons)—Edison—Juiy 14, 1915.
Cartoons in a Seminary—Edison—Sept. 22, 1915.
Cartoons on the Beach—Edison—Sept. 8, 1915.
Cartoons on Tour—Edison—Aug. 18, 1915.
Keeping Up With the Joneses, No. 1 (Harry Palmer Cartoons)—Gaumont—Sept. 18, 1915.
Keeping Up With the Joneses, No. 2 (Harry Palmer Cartoons)—Gaumont—Sept. 18, 1915.

BIOGRAPHICAL.

Sarah Bernhardt at Home—Photoplay Releasing Co.—July, 1915.

ENGINEERING AND MINING.

Panama Canal of Today, The—Paramount Travel Series—July, 1915.
Life in a South African Gold Mine—Kleine—Sept. 14, 1915.
Marble Industry at Carrara, Italy, The—Kleine—Sept. 14, 1915.

GYMNASTICS AND DANCING.

"Jap Phenoms," in Acrobatic Feat, The—Powers—July 29, 1915.
Dances of the Malays—Pathe Exchange, Inc.—June 28, 1915.

HISTORY.

Birth of a Nation, The (omitted from previous list)—Epic Film Producing Co.—Mar. 1915 (12,000 Ft.)
Pro Patria—(from Sardou's "Patrie")—Pathe Exchange, Inc.—Aug., 1915 (6 parts).
Dawn of Freedom, The—(Swiss-Austrian)—Pathe Exchange, Inc.—Aug., 1915 (4 parts).

INDUSTRIES AND MANUFACTURES.

Native Venders, Calcutta, India—Pathe Exchange, Inc.—Aug. 9, 1915.
Navajo Indian Life in New Mexico—Essanay—Aug. 4, 1915.
Marbie Industry at Carrara, Italy—Pathe Exchange, Inc.—Sept. 14, 1915.
Strange Occupations, French Soudan—Pathe Exchange, Inc.—Sept. 25, 1915.

LITERATURE.

LITERATURE—JULY 1st TO SEPT. 30th, 1915.

ADE (George).

Just Out of College—(with Eugene O'Brian)—Frohman Amusement Co.—Aug., 1915 (5 parts).
Marse Covington—(with Edward Conneliy & Louise Huff)—Metro-Roife—July 12, 1915 (5 parts).

ARMSTRONG (PAUL).

Via Wireless—(with Bruce McRae & Gail Kane)—Pathe Exchange, Inc.—(Gold Rooster Play)—Sept. 17, 1915 (5 parts).

BALZAC (Honore De).

Country Parson, The—(with Louise Vale & Franklin Ritchie)—Biograph—Sept. 29, 1915 (3 parts).

BERNARD (Sam).

Poor Schmaltz—(with Sam Bernard)—Paramount-Famous Players—Aug. 23, 1915 (4 parts).

BOUCICAULT (Dion).

After Dark—(with Alec B. Francis)—World Film-Brady—Juiy 12, 1915 (5 parts).

BRADDON (Mary Elizabeth).

East Lynne—(with Louise Vale and Franklin Ritchie)—Biograph—Aug. 18, 1915 (3 parts).

BRONTE (Charlotte).

Jane Eyre—(with Louise Vale & Franklin Ritchie)—Biograph—Aug. 4, 1915 (3 parts).

BUCHANAN (Thomas).

The Cub—(with Douglas Fairbanks)—World Film-Brady—July 19, 1915.

BULWER-LYTTON.

Eugene Aram—(with Marc MacDermott)—Edison—July 9, 1915 (4 parts).

BURNHAM (Clara Louise).

Jewel—(with Ella Hall)—Broadway Universal Feature—Aug. 30, 1915 (5 parts).

BURNETT (Mrs. Frances Hodgson).

Esmeralda—(with Mary Pickford)—Paramount-Famous Players—Sept. 6, 1915 (4 parts).

CHAMBERS (C. Haddon).

Fatal Card, The—(with John Mason & Hazel Dawn)—Paramount-Famous Players—Sept. 30, 1915 (5 parts).

CORELLI (Marie).

Wormwood—(with Ethel Kauffman, John Sainpolis & Chas. Arthur)—Fox Film—July, 1915 (5 parts).

DAVIS (Owen).

Woman Next Door, The—(with Irene Fenwick)—Kleine-Edison—Sept. 1, 1915 (5 parts).

DAVIS (Charles Belmont).

Octopus, The—(with Thomas Santschi, Lillian Haywood & Leo Pierson)—Selig—July 15, 1915 (3 parts).

DAVIS (Richard Harding).

Galloper, The—(with Clifton Crawford)—Pathe Exchange, Inc.—(Gold Rooster Play)—Sept. 10, 1915 (5 parts).
Playing Dead—(with Sidney Drew)—Vitagraph—(V-L-S-E)—Sept. 20, 1915 (5 parts).
Ranson's Folly—(with Edward Earle, Mabel Truneile & Marc MacDermott)—Edison-Gen. Film—Sept. 17, 1915 (4 parts).

DE CROSSET (F.)

Marriage of Kitty, The—(with Fannie Ward)—(written in conjunction with Fred De Gresac)—Paramount-Lasky—Aug. 16, 1915 (5 parts).

DELANO (Edith Barnard).

Heart of Jennifer—(with Hazel Dawn)—Paramount-Famous Players—Aug. 23, 1915 (5 parts).
Rags—(with Mary Pickford)—Paramount-Famous Players—Aug. 2, 1915 (5 parts).
White Pearl—(with Marie Doro)—Paramount-Famous Players—Oct. 11, 1915 (5 parts).

DENISON (Webster).

Rev. Salamander, The—Essanay—July 12, 1915.

DU MAURIER.

Trilby—(with Wilton Lackaye & Clara Kimball Young)—Equitable M. P. Corp.—Sept. 20, 1915 (5 parts).

ERASTOV (George).

Sold—(with Pauline Frederick)—Paramount-Famous Players—Aug. 5, 1915 (5 parts).

FITCH (Clyde).

Climbers, The—(with Gladys Hanson, Geo. Soule Spencer & Walter Hitchcock)—Lubin—(V-L-S-E)—Aug. 2, 1915 (5 parts).

FLEMMING (Carroll).

Master Hand, The—(with Nat C. Goodwin)—World Film-Premo—Aug. 23, 1915 (5 parts).

FURNISS (Edith Ellis).

Seven Sisters—(with Marguerite Clark)—Paramount-Famous Players—July 26, 1915 (5 parts).

FUTRELLE (May).

Secretary of Frivoious Affairs, The—(with Haroid Lockwood & May Allison)—Mutual Masterpicture—(American)—Juiy 8, 1915, 4 parts).

GABORIAU (Emile).

Monsieur Lecoq—(with William Morris & Fiorence La Badie)—Mutual Masterpicture—(Thanhouser)—Aug. 26, 1915 (4 parts).

GOODHUE (W. M.)

Heilo Bill!—("The Fixer")—(with Bickel & Watson)—Kleine-Edison—Sept. 15, 1915 (5 parts).

GOODMAN (Daniel Carson).

Silent Accuser, The—(with Richard Wangemann, Mary Charleson & Francis Joyner)—Lubin—Sept. 20, 1915.

HABBERTON (John).

Helen's Babies—(with Harry Benham & Loraine Huling)—Thanhouser—Sept. 14, 1915 (2 parts).
Blindness of Virtue, The—(with Edna Mayo & Bryant Washburn—Essanay—(V-L-S-E)—July 19, 1915 (6 parts).

HAY (John).

Blood Seediing, The—(with Thos. Santschi, Marion Warner, Leo Pierson, etc.)—Selig—Sept. 23, 1915 (3 parts).

HOPWOOD (Avery).

Judy Forgot—(with Marie Cahili)—Broadway Universal Feature—Sept. 9, 1915 (5 parts).

HORAN (Charles).

When a Woman Loves—(with Emmy Wehlen)—Metro-Rolfe—Aug. 25, 1915 (5 parts).

HOWARD (George Bronson).

An Enemy to Society—(with Hamilton Revelle, Lois Meridith & Henry Bergman)—Metro-Columbia—Sept. 25, 1915 (5 parts).

HOYT (Chas. A.).

Bunch of Keys, A—(with Wm. Buress, Jno. Slavin & June Keith)—Essanay—(V-L-S-E)—Aug. 16, 1915 (5 parts).
Texas Steer, A—(with Tyrone Power)—Selig—July 26, 1915 (5 parts).

HUGHES (Rupert).

All for a Girl—(with Renee Kelly)—Mirograph Corp.—July, 1915 (5 parts).

HURLBUT (William L.).

Body and Soul—(with Florence Rockwell)—Frohman Amusement Co.—Sept., 1915 (5 parts).
Fighting Hope, The—(with Laura Hope Crews)—Paramount-Lasky-Belasco—July 19, 1915 (5 parts).

IBSEN (Henrick).

Peer Gynt—(with Cyril Maude)—Paramount-Morosco—Sept. 16, 1915 (5 parts).

KENYON (Charles).

Kindling—(with Charlotte Walker)—Paramount-Lasky—July -, 1915 (5 parts).

KINGSLEY (Charles).

Sands of Dee, The—Biograph-Reissue—July 2, 1915.
Ivory Snuff Box, The—(with Holbrook Blinn)—World Film-Brady—Sept. 13, 1915.

KYNE (Peter).

Renunciation—("Judge Not; or the Woman of Mona Diggins")—(with Julia Dean)—Broadway Universal Feature—Sept. 27, 1915 (6 parts).

LARDNER (Ring W.).

Letters from Bugs to Gus—World Film (series commenced)—July 12, 1915.

LESSING (Bruno).

Hunchback's Romance, The—(with Rebecca Gernstein)—Imp—July 30, 1915 (2 parts).
When the Call Came—Imp—Sept. 24, 1915 (2 parts).

LOCKE (Edward).

Case of Becky, The—(with Blanche Sweet)—Paramount-Lasky—Sept. 13, 1915 (5 parts).

LOCKE (William J.).

Simon the Jester—(with Edwin Arden)—Pathe Exchange, Inc. (Gold Rooster Play)—Sept. 24, 1915 (5 parts).

MacGRATH (Harold).

Puppet Crown, The—(with Ina Claire & Carlyle Blackwell)—Paramount-Lasky—July 29, 1915 (5 parts).
Voice in the Fog, The—(with Donald Brian)—Paramount-Lasky—Sept. 27, 1915.

MAUGHAM (Wm. Somerset).

Explorer, The—(with Lou-Tellegen)—Paramount-Lasky—Sept. 20, 1915.

MICHAELS (Sophius).

Revolutionary Wedding, A—(with Betty Nansen)—("The Heart of Lady Alaine"—Great Northern—July, 1915 (4 parts).

MIRABEAU (Octave).

Business is business—(with Nat C. Goodwin)—Broadway Universal Feature—Sept. 13, 1915 (6 parts).

MOFFETT (Edmund).

Battle, The—(with Frank Sheridan)—("The Money Master")—Kleine-Edison—Sept. 8, 1915 (5 parts).

MURRAY (Douglas).

Impostor, The—(with Jose Collins)—World Film—Brady—Sept. 6, 1915 (5 parts).

NICHOLSON (Meridith).

Girl with the Red Feather, The—(with Bessie Eyton, E. J. Peil & E. Wallock)—Selig—Aug. 23, 1915 (3 parts).
House of a Thousand Candles, The—(with Harry Mestayer)—Selig—V-L-S-E—Aug. 23, 1915 (6 parts).

NORTON (Roy).

Mister Paganini—(with Jack Drumier)—Biograph—Aug. 24, 1915 (2 parts).

OHNET (George).

Soul of Pierre, The—(with Franklin Ritchie, Louise Vale & Chas. Mailes)—Biograph—Sept. 15, 1915 (3 parts).

OSBORNE (Lloyd).

Infatuation—Mutual Masterpicture—(Marguerite Fischer & Harry Pollard)—American—Sept. 2, 1915 (4 parts).

OSBORNE (Wm. Hamilton).

Neal of the Navy—(with Lillian Loraine & William Courtleigh, Jr.)—Pathe Exchange, Inc.—(serial commenced)—July, 1915.

OYEN (Henry).

Man Trail, The—Essanay—(with Richard C. Travers & June Keith)—V-L-S-E—Sept. 13, 1915 (6 parts).

OUIDA.

Two Little Wooden Shoes—("The Little Dutch Girl")—(with Vivian Martin)—World Film—Aug. 16, 1915 (5 parts).
Under Two Flags—(with Louise Vale & Franklin Ritchie)—Biograph—July 21, 1915 (3 parts).

PACKARD (Frank L.).

Greater Love Hath No Man—(with Emmet Corrigan)—Metro—Popular Plays & Players—July 5, 1915 (5 parts).

PARKER (Sir Gilbert).

Right of Way, The—(with William Faversham)—Metro-Rolfe—July 19, 1915.

PARKER (Lottie Blair).

Under Southern Skies—(with Mary Fuller)—Broadway Universal Feature—Sept. 20, 1915 (5 parts).

PATTERSON (Joseph Medill).

Little Brother of the Rich, A—(with Hobart Bosworth)—Broadway Universal Feature—Sept. 6, 1915 (5 parts).

PEZET (Washington).

Marrying Money—(written in conjunction with Bertram Marburgh)—(with Clara Kimball Young)—World Film—Schubert—July 26, 1915.

POE (Edgar Allan).

Conqueror Worm, The—("The Tides of Time")—with Mary Nash)—Knickerhocker Star Features—Aug. 4, 1915 (3 parts).

POLLOCK (Channing).

Secret Orchard, The—(Based on the novel of Agnes and Eggerton Castle)—(with Blanche Sweet)—Paramount-Lasky—Aug. 9, 1915 (5 parts).

RACEWARD (Thomas).

Sunday—World Film—(with Reine Davies)—Lederer—Aug. 2, 1915 (5 parts).

RANKIN (McKee).

Runaway Wife, The—(with Stewart Baird & Justina Wayne)—Kalem—Aug. 9, 1915 (4 parts).

READ (Opie).

Yankee from the West, A—(with Wallace Reid & Signe Auen)—Mutual Masterpicture—Majestic—Aug. 10, 1915 (4 parts).

RIDER (Mary).

Way Back, The—(with Mirian Nesbitt)—Edison—Sept. 3, 1915 (4 parts).

RINEHART (Mary Roberts).

Affinitics—(with Richard C. Travers)—Essanay—Sept. 25, 1915 (2 parts).
Cave on Thunder Cloud, The—(with Camille D'Arcy, Edmund F. Cobb, etc.)—Essanay—Aug. 14, 1915 (2 parts).
Circular Staircase, The—(with Eugene Besserer)—Selig—V. L. S. E.—Sept. 20, 1915 (5 parts).
Mind over Motor—(One of the "Tish" stories)—(with Eugene Acker & June Keith)—Essanay—Sept. 11, 1915.

SARDOU.

Patrie—("Pro Patria")—(with Henri Kraus)—Pathe Exchange, Inc.—July 31, 1915 (6 parts).

SHAKESPEARE (William).

Hamlet—Knickerhocker Star Features—(with J. Forbes Robertson)—July 7, 1915 (3 parts).

SHEDD (Geo. C.).

Incorrigible Dukane, The—(with John Barrymore)—Paramount—Famous Players—Sept. 2, 1915 (5 parts).

SHELDON (H. S.).

Circular Path, The—(with Henry B. Walthall)—Essanay—Sept. 20, 1915 (3 parts).

SMITH (F. Hopkinson).

Colonel Carter of Cartersville—(with Burr McIntosh)—World Film—McIntosh—July 5, 1915 (5 parts).

SOUTAR (Andrew).

Bag of Gold, A—(with Sidney Ainsworth, Beverly Bayne & Jack Meredith)—Essanay—July 19, 1915.

STREET (Julian).

Victorine—Majestic—(with Dorothy Gish)—Aug. 2, 1915 (2 parts).

TAYLOR (H. C. Chatfield).

Woman Hater, The—(with Henry B. Walthall)—Essanay—Aug. 21, 1915 (3 parts).

TENNYSON (Alfred).

Dora—(with Isabel Rea)—(from Chas. Reade's dramatization)—Biograph—Sept. 1, 1915 (3 parts).

THACKERAY.

Vanity Fair—(with Mrs. Fiske)—Kleine-Edison—Sept. 8, 1915 (5 parts).

THOMAS (Augustus).

Earl of Pawtucket, The—(with Lawrence D'Orsay)—Broadway Universal Feature—July 26, 1915 (5 parts).

TRAIN (Arthur).

Mortmain—(with Robert Edeson)—Vitagraph—V. L. S. E.—Sept. 6, 1915 (5 parts).

TROWBRIDGE (J. T.).

Roger and I—("The Vagahonds")—(with Morris Foster)—Thanhouser—Aug. 29, 1915.

TURNBULL (Hector).

Out of Darkness—(with Charlotte Walker)—Paramount-Lasky—Sept. 9, 1915.

TURNBULL (Margaret).

Clue, The—(with Blanche Sweet)—Paramount-Lasky—July 8, 1915 (5 parts).

TURCZINSKI (Walter).

Dawn of Freedom, The—Pathe Exchange, Inc.—Victory—Aug. 14, 1915 (4 parts).

VANE (Sutton).

Cotton King, The—(with George Nash)—World Film—Brady—Aug. 30, 1915 (5 parts).

VAN VORST (Marie).

Girl from His Town, The—(Margarita Fischer)—Mutual Masterpicture—American—Aug. 5, 1915.

MILITARY.

Battle Cry of Peace—Vitagraph—Blue Ribbon Feature—Aug., 1915 (9 reels).
Staats Zeitung War Pictures—Staats Zeitung, New York—July, 1915.
Guarding Old Glory—F. O. Neilson—July, 1915.
Swedish Army, The—Vitagraph—Aug. 20, 1915.
German War Pictures—Eiko Film Co.—July, 1915.
Battle of Przemysl—American Correspondent Film Co.—July, 1915.
When the fleet sailed—Thanhouser—Aug. 3, 1915 (2 parts) (semi-ed).
With the Fighting Forces of Europe—N. C. M. P., Inc.—July, 1915.

PSYCHOLOGY.

Temper—(with Henry B. Walthal)—Essanay—July 13, 1915 (3 parts).

RELIGION.

Benares the Religious (Picturesque India)—Pathe Exchange—July 12, 1915.

SCIENCE.

Eggs and Some Tests—Pathe Exchange, Inc.—July 26, 1915.

SCENIC.

Through the Sierra Nevadas—(picturesque Spain)—Pathe Exchange, Inc.—Aug. 23, 1915.
Perils of the Baltic—Vitagraph—Aug. 25, 1915.
Scenes in the Canadian Rockies—Essanay—Sept. 29, 1915.
Picturesque Java—Pathe—Globe—Sept. 6, 1915.
Dahomey, West Africa, Inc.—Pathe—Globe—Sept. 6, 1915.
Waterways of Bruges, Belgium, The—Pathe Exchange, Inc.—Sept. 13, 1915.
See America First No. 1—(Ausable Chasm, N. Y.)—Gaumont—Mutual—Sept. 7, 1915.
See America First No. 2—(Niagara and environments—and scenes around Asheville, N. C.)—Gaumont—Mutual—Sept. 14, 1915.
See America First—(H. T. Cowling's Pictures of the National Parks of the U. S. taken for the "See America First" campaign of the Department of the Interior—not being circulated generally).
Bois de Boulogne, The—Pathe Exchange, Inc.—Aug. 23, 1915.
Seeing the Funny Side of the World with Homer Croy—(scenes in Honolulu)—Joker—Aug. 21, 1915.
American Game Trails—(F. M. Buckland & J. F. Cleary)—Educational Films Corp. of America—Aug. 1915 (4 parts).
Native Venders, Calcutta, India—Pathe-Globe—Aug. 9, 1915.
Old "Isle de France," In—Pathe-Photocolor—Aug. 9, 1915.
Benares the Religious—(Picturesque India)—Pathe Exchange, Inc.—July 12, 1915.
Rural Andalusia—(Picturesque Spain)—Pathe Exchange, Inc.—July 12, 1915.
Seeing New York—Educational Film Company—1915.
Navajo Indian Life in New Mexico—Essanay—Aug. 4, 1915.
Grand Canyon, The—Essanay—July 7, 1915.
Arizona, Picturesque views in—Essanay—June 30, 1915.
Travel scenes in the Southwest—Essanay—1915.
French Guinea, West Africa—Pathe Exchange, Inc.—Sept., 1915.
Picturesque Java—Pathe Exchange, Inc.—Sept. 6, 1915.
Snow capped Andes, The—Paramount Travel series—July, 1915.
Capitol of S. A. at Washington—Paramount Travel Series—July 1, 1915.
Motoring, Cuba and Jamaica— " " " " " "
Roaring River Falls— " " " " " "
Trip to the Pyramids, A— " " " " " "
Paris and its Parks—Pathe Exchange, Inc.—July, 1915.
Moorish Granada—(Picturesque Spain)—Pathe-Globe—July 19, 1915.
Pekalongan, In—(Picturesque Java)—Pathe-Globe—Aug. 2, 1915.
On the banks of the Creuse—Pathe-Photocolor—July 19, 1915.

SOCIOLOGY.

Battle of Ballots—Good Luck Film Co.—(prohibition film)—(M. A. Neff)—Sept., 1915 (6 parts).
On the Wrong Track—("Safety First" film)—Edison—Aug. 21, 1915. (Produced in co-operation with the Public Service Railway Co. of New Jersey.)
Straight and Narrow Path, The—(wage question)—Kalem—July 14, 1915.
Man With the Iron Heart, The—(labor question)—Selig—Sept. 2, 1915 (3 parts).
Not a Lamb shall Stray—(showing care of infants in Hebrew Infant Asylum of New York City)—Victor—Sept. 22, 1915.

SPORTS AND HUNTING.

Water Sports at the Equator—Paramount Travel Series—July, 1915.
Capturing the Lordly Tarpon— " " " " "
Diving Boys, West Indies— " " " " "
Fishing with Cormorants—Pathe-Globe—Sept. 13, 1915.
Rev. Salamander—(Baseball Story)—Essanay—July 12, 1915.

TOPICAL.

Eastland Horror, The—(Chicago Boat Disaster)—Mutual—July, 1915.
Santiago's Famous Fire Department—Paramount Travel series—(about 350 feet)—July, 1915.
Aeroplane Flight, Florida—Paramount Travel Series—July, 1915.
Gambling Inside and Out—J. P. Quinn—1915.
Best People on Earth, The—(photoplay made for the Benevolent Protective order of Elks, showing features of parade in Los Angeles, Cal.)—Powers—Aug. 26, 1915.

WATERWAYS.

Panama Canal of Today, The—Paramount Travel Series—July, 1915.

ZOOLOGY.

Captain Kent's Seals—(Trained Seals in Vaudeville act)—Powers—July 15, 1915.
Strange Mammals at Home—(Ditmars)—Powers—July 29, 1915.
Elephant Circus, The—(Vaudeville act—trained elephants)—Powers—Aug. 12, 1915.
Little People in Furs—(Ditmars)—Powers—Aug. 12, 1915.
Kangaroe, The—Pathe-Globe—Aug. 2, 1915.
Intimate study of Birds No. 2—Pathe Exchange, Inc.—June 26, 1915.
" " " No. 3— " " " —July 24, 1915.
" " " No. 4— " " " —Aug. 14, 1915.
" " " No. 5— " " " —Aug. 21, 1915.
" " " No. 6— " " " —Aug. 30, 1915.
" " " No. 7— " " " —Sept. 13, 1915.
" " " No. 8— " " " —Sept. 27, 1915.
Mongoose, The—Pathe Exchange, Inc.—July 19, 1915.
Tropical Birds and Animals—Paramount Travel Series—July, 1915.
1300 lb. Sea Cow, A—Paramount Travel Series—July, 1915.
Friends of the Animal Wizard—(Ditmars)—Powers—July 10, 1915.
Marvels of the Insect World—Powers—July 1, 1915.
Small Denizens of the Sea Shore—Pathe Exchange, Inc.—July 5, 1915.
Spider-Monkey, The—Pathe Exchange, Inc.—July 26, 1915.
Elephant Circus, The—Powers—Aug. 12, 1915.
Marcenay Fish Ponds, The—Pathe—Aug. 30, 1915.
American Game Trails—(Buckland—Cleary)—Educational Films Corporation of America—Aug., 1915 (4000 ft.).
Frog and Toad Celebrities—Powers—Sept. 9, 1915.
Life of the Frog, The—(Ditmars)—Powers—Sept. 23, 1915.

FILMS FOR CULTURE.

The most recent organization interested in educational pictures is that of the Universal Culture Lyceum with headquarters in New York.

This society, organized under charter of the State of New York, has for its purpose the most advanced kinematographic instruction possible.

It is intended to establish branches throughout the United States, to utilize theatres, halls and other available places where every class of educational pictures may be shown without profit resulting to it. They state that the films presented are to be of a high character, intended to secure the development of the highest moral and spiritual instincts of the public. The incorporators are well known men in New York and Cleveland. Organizations of this kind are not surprising, indeed they are only the natural outgrowth of the spreading uses of the picture, especially as in these days, culture and efficiency are the watchwords of progress.

SURGICAL INSTRUCTION.

Conventions of medical societies now are never without the illustrated lecture. While this fact has been previously noticed, its reappearance is emphasized from the fact that therefrom goes out the fact, that now, the moving picture is making even more rapid strides, in the education of medical and surgical students. At a recent Southern Medical Association an eminent physician (a specialist in children's diseases) used the moving picture to illustrate new methods of administering nitro-oxygen anaesthesia, with the patient in a sitting posture, a new and easier position than reclining for certain operations. A series of pictures showing the operation for the removal of tonsils was also shown, and, as a result of these exhibitions, more successful and beneficial results have been obtained.

In Kansas, the health authorities are going to use the moving picture to instruct people generally to fight off certain diseases peculiar to each season of the year. The secretary of the State board of health says that "pictures showing the source of typhoid fever, tuberculosis, smallpox, measles and diphtheria will be exhibited in every county."

Proper personal hygiene and preventive methods also will be portrayed. In many instances in the endeavor to hold attention to the pictures, they have been made with a story running through them.

TRAVELING WITH PICTURES.

Wherever a railroad car can go the moving picture may now go with it. The train scheduled for a long journey may have its picture theatre even as the ocean liner, relieving the traveler of hours of tedious weariness. The most remote country district also may now be visited by the "theatre-car" and the pictures made as nearly omnipresent as they are well nigh omnipotent in educative value.

A patent has recently been granted to a Russian inventor residing in Michigan, whereby the railway car becomes a picture theatre. In the design of the car by Anton Truchan, the floor is set at an angle so that those in the rear may see as well as those in the front. The windows of the car present an odd appearance from the outside as they are round like large port-holes, and are set at an angle, running parallel to the angle of the floor.

The operator's booth is a compartment placed just inside the door of the rear vestibule, and is set above the floor so that the projecting rays may clear the heads of the audience. While a future pleasure to the traveling public, the primary purpose of the car is an educational one, intended for urban districts where every kind of juvenile and adult educational subjects suitable to the locality may be given; the future usefulness of this car cannot be exaggerated.

NEW WAR PICTURES.

This month saw the beginning of the exhibition of the most genuine and thorough war pictures yet shown. In New York City two sets are promised, one by a war correspondent—a Mr. Powell who seems rightfully to claim to have an illustrated series of pictures taken under British authority and supervision in Flanders.

The second series "Fighting in France" is under the auspices of the New York World. The authority of General Joffre is given as permitting the pictures to be taken in the heart of the French sectors. Without doubt these will be tremendously attractive, full of vital interest, thrilling as depicting the story of the world's greatest conflict, and in a most varied degree educational.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Let the Rooster Crow.

WHOOPS! We have commented on the campaign of the Majestic theater, Grand Junction, Colorado, against the Sunday closing law, and have other exhibitors to follow their example in using their house organs to combat this and similar questions, whether the need is real or still in the future.

Now the Movie Fan comes out with an election extra in which the vote is announced as 1,102 as against 669, the majority favoring the retention of the Sunday photoplay. Not a single precinct was carried by the adherents of the closing movement.

The Movie Fan did not violently attack the bill. It spoke strongly against it, but it offered argument and testimony instead of abuse with a resultant vote of nearly two to one. It was not, of course, the Movie Fan alone that brought about this result. Credit, too, must be given the inherent intelligence of the voter, but unquestionably the house organ did a good work in educating the doubtful and those who were not blinded by fanaticism. More than once the local censorship question has been met and defeated in the same way, but the time to prepare is *now* and not when the fight begins. In most conflagrations there is a moment when a cup of water will extinguish a blaze that later an entire fire department may not be able to drown out. Slosh the cupful now.

Meanwhile our heartiest congratulations to the Majestic management.

Coinage.

Because of their general admission price, the People's Theater Co., Potlatch, Idaho, has invented a new coin, the fifteen cent piece. It is very simple and not in opposition to the Federal law. You take a dime and a nickel and a drop of glue. Roger R. Reynolds writes that he has purchased our book, Helpful Hints, and finds it the best thing of its kind he has ever read. He may mean Picture Theater Advertising. We have written no book titled Helpful Hints. From some of the stuff in the vest pocket he sends, we gather that he must mean P. T. A. He writes further:

> Some time ago I wrote you asking for a sample of a vest-pocket program and you replied that you had none so I got busy and have been three months getting the inclosed into shape. I want your criticism of it and would appreciate any advice you have to give as to how I can improve it. I have gotten a little away from the vest-pocket size, but this was necessary as I needed the space.

Will someone please send Mr. Reynolds one of those Vanity-Case-Vest-Pockets. His V. P. is 3¼ by 7 inches, and it takes a darned big man to get away with a vest to match that size. He might go further and make it a regular program or condense for a real vest pocket. As it stands it is a compromise. Since it works for a whole month, the better plan would be to make it a program and, if desired, supplement with a real V. P. He runs his subjects for two and three days and so the four pages will care for the month and some house chat as well. He uses small type, but a readable face, and when you get body type it really pays to use eight point instead of twelve or fourteen, even if it does cost more to set. Eight point makes this look regular, and we can suggest no decided improvement other than making it an eight, with two pages of outside advertising and some more house talk. Still we might urge instead of saying "Sat., Oct. 2," he say "Sat. to Mon., Oct. 2-3-4."

In some circular work he does well, but he overlooks one point. In one throwaway he says:

Early to bed
And early to rise
And you won't
Meet any nice people
And you'll miss
And the title of the story.

If you use some familiar saying, do something to really justify its use; something that will more closely unite attractor with the text, for instance:

Early to bed and early to rise
And you'll miss some shows that will open your eyes
For instance
The
Sagebrush Gal Oct. 30

and so on for the rest of the space.

Send a V. P. to Mr. Reynolds.

Long Distance.

P. R. Matson, of the Crystal, Flandreau, S. D., seems to hold the long distance record. His programs are for six weeks at a time, four days a week, which is the capacity of the town for absorption. Mr. Matson uses a Hennegan cover with two and three lines to the day, and gets it all very comfortably into the space with room on the back page for house talk.

All Right.

E. C. O'Keefe, of the Majestic, Billings, Mont., writes:

> Loosen up and tell us what you think of these. If you don't like 'em say so, Gol durn you.

We'll be amenable to reason. We like 'em. We said so first issue. We see no reason to change opinion. In either pages Mr. O'Keefe gets in all his bill and some sound house chat. *Only,* he doesn't date his days.

Vale!

Frank D. Stanton, builder of the Autogobile, and inventor of many unique ideas, formerly of the Orpheum, Gardner, Mass., and more recently of Amherst, is dead. Mr. Stanton was a real manager and was always willing to help others with his suggestions. We shall sincerely miss him.

Like a Circus.

Unless someone can beat the record, it would appear that William Woodin is the first manager of a photoplay theater to run railroad excursions to his show. The Heart of Jennifer was made in the vicinity of Towanda, Pa., so when Mr. Woodin got the film for his Keystone Opera House he arranged with the railroad to get up an excursion train and this was done. The admission to the house was fifteen cents. The excursion rates ranged from seventy-five cents to double that sum. The date was Oct. 18. Can any one beat this record? We do not think so. And remember that the railroad did the advertising. Pretty soft?

Get Away from There!

F. H. Young, of the Iris, Salisbury, N. C., contemplates raising his program to eight pages and wants some samples. Will Mr. Wiby and others please oblige? Mr. Young sends in some of his old four pagers "to be roasted." Mr. Young has not the right idea of this department. If things are not done well we say so, but there is a difference between constructive criticism and what is popularly known as "roasting." Mr. Young got out a pretty good four pager, but there is no use dissecting dead horse. We'll be glad to comment on the new issue, but we won't "roast" it.

Please send in your eight pagers to Mr. Young, pronto.

Title Talks.

Ben Title, one of the veteran exhibitors, writes:

> It gives me great pleasure to comment upon your MOVING PICTURE WORLD issued each week, as being a most valuable asset to every exhibitor, judging from my own standpoint of view after being a user of same for the past eight years. It proved its value with me by aiding to get my weekly programs in good shape, as it gives me all the information necessary in the way of short synopsis thereby giving to my patrons in brief the story of a feature picture which they wish to see.
>
> I am also glad to mention the fact as to its value in all its departments, which I trust every Exhibitor has found it to be the same as I do.

Mr. Title's house, the T-N-F, is located in Brooklyn. He uses a very simple program, a four-page issue on white news, printed in black. He runs mostly features and tells only enough of the story to whet the interest without revealing the outcome. Instead of giving all of the details of The Circular Staircase, for instance, he says:

> A PLAY ABOUNDING IN MYSTERY AND THRILLS.
>
> Who murdered the man at the foot of the staircase? Who was the mysterious visitor to the secret room? Who was it that fell to his death? These questions and others are satisfactorily answered when the plot of this play is unfolded.

This is much better. You can go to see a performance without knowing beforehand just how it comes out, and the full synopsis program is as irritating as the man who sits in the theater and tells you in advance what is coming next. Mr. Title not only reads this paper, but he learns things.

Mr. Title varies the usual line by urging that you "Save your programs. You may want to spend an evening with us."

Neat.

M. E. Gjedstead, an Australian exhibitor, recently opened the Sellwood, a locality house in Portland, Oregon. Instead of the usual stock he uses a deep brown card printed in black, a good combination where, as in this case, the black is deep enough. A strong blue would have been better still, preferably a glossy ink.

Bright and Readable.

One thing the English exhibitor who has a house organ is compelled to go against is the "penny weekly," a snappy nonsense sheet publication, the equivalent of which is not known over here. If he wants to have his paper read he must make it readable, not merely informative. E. Richard Eadie, resident manager of Shipcote Hall, Gateshead, sends in three of his house publications, of which he has 8,000 printed weekly, half being distributed by carriers and the remainder in the hall, which has a capacity of 1,500, so this does not take long. One page is reserved for the program advertisement and this is page three, in accordance with the best form. The rest is largely made up of snappy paragraphs about films and film players who will be seen at the house, and a few germane jokes. He does not talk current program, for he knows that he must coax his patrons with reading matter; a point wherein many sheets over here fail. Peculiarly suggestive of the times is the story of the cinema pianist who was fired for playing "We don't want to lose you, but we think you ought to go," when a topical showing a military funeral was on the screen.

The publication merely supplements the newspaper and other advertising, but we think that it is the most valuable of the three forms because it is well done.

Small But Neat.

One of the friends of this department who gets about a great deal, sends in a couple of programs from the Grand, Fairmount, West Virginia, and explains that the manager would have sent them on himself, only he thought we had enough without. We get a lot of contributions, but we always appreciate a chance to see the work of others, because that is how we keep others posted as well as ourselves.

The Grand program is a small four pager, the inside pages given over to the program. The back page is the underline and the form of this is changed to give variety. Each section of the weekly program is started with a dated day and each is wound up with a six-point line giving the times of performance. This schedule is not varied, but it is given for each day so that if a particular show interests you, you do not have to look all over the program for the time of showing, but the time table is the next natural line. We have seen this done where shows varied in length according to the feature, but not before where the hours remained unchanged, and yet it is an excellent scheme.

And the program announcements are intelligent. When such widely contrasting stories as Bootles Baby and The Man on the Case form one bill, the management remarks that "These two stories include every element of dramatic composition," which adds interest to the announcement and suggests the variety possible in photoplay programs.

In Alaska.

The Dream theater, Juneau, Alaska, sends in two very nice pieces of advertising, not at all what might be expected from a new country, but Alaska is not the rough mining camp it is supposed to be, and the house goes after business in big-city fashion.

One card seems to have been originally intended for a gift card, and not for advertising stock at all. It carries the emblems of the four suits in cards in the corners in proper color and an appropriate motto. Below is the name of the house; nothing more and not in a type large enough to operate against the tacking up the card in the home. The reverse is printed up with an announcement of the theater rather than a film, since the card is supposed to last beyond the week of distribution. The other card uses the familiar "The time—the place and the girl," these lines being in red with black type to give the date, the house and the announcement of Miss Pickford.

Both cards are above the average and we hope that W. H. Thompson, who manages the house, will put us on the permanent mailing list.

Umbrellas.

Film Facts, the Metro's Boston organ, tells of a scheme of a Maine exhibitor in a recent issue in which it says:

> The Casco Theater, Portland, Me., springs another new one that might frighten the average exhibitor. Here an announcement is thrown upon the screen that in case of rain the management will loan each of its patrons an umbrella which will be called for the next day. When it actually starts to rain, another slide is thrown upon the screen, reading: "It is raining outside. Write your name and address on a slip of paper, and the management will loan you an umbrella as you leave the theater." The management reports that, contrary to expectation, very few umbrellas are lost, and as it fortunately secured a big lot of these for a remarkably low price, the investment is small, after all. Certainly, it must create a great deal of good feeling for the management, and I pass it along to the exhibitors for what it is worth.

That is good as far as it goes, but there are several umbrella schemes described in Picture Theater Advertising, at least one of which is a better business getter. Now that the winter is nearly here it will pay to keep an eye on umbrellas as a means of building business. They may be had in lots of one hundred or more for as little as $25 a hundred. If you do not know where, a return envelope to this department will bring you the information.

Starting In.

John A. Snider, of the Grand and Royal, Bessemer, Ala., sends in number six of a house program he is running apparently to carry the story of "Neal of the Navy," with a weekly program in front of it. The issue is a trifle crude in looks yet, for when Mr. Snider doesn't write enough stuff to fill he just leaves a hole or runs one column to the page instead of two, and this makes it look unfinished. It is straight machine composition, a page to a day. It would be a good plan to "double up" the stuff under the date, cut off the bottom with double rule and there run either display advertising or house or film chat to fill all of the pages. This will add a little to the cost of composition, but it will be worth the extra money to get in touch with your patrons. Doubling up, it might be explained, is to take a column story and run it in the top halves of two columns, leaving the lower space blank for other matter instead of running it all in one column and using other matter or white space under the other half of the head. The program is a good starter, but it can be made to work much harder if house talk is added. This chance to get into intimate touch with your patrons is worth the extra cost of composition and more.

Celebrating.

The Regent theater, Pittsburgh, celebrated its anniversary by raising its prices from ten to twenty cents and building up the program and house service generally, which is an excellent way of assuring their celebration of the next anniversary. For the week the house organ was raised to sixteen pages and a part of this was taken up with a frank and convincing explanation of the reasons for the increased admission fee, an explanation that should convince anyone in search of the best.

They print their issue in green, which is a mean ink to work, as a rule. We think that a change to brown or blue would give them better cut impression with the same amount of care. Most greens and reds, save in the most expensive grades, do not work as well as browns and blues.

Next time they have an announcement they particularly desire to have read, and read carefully, they should emphasize with italic or full face lower case and not all upper case. The eye will not take in a dozen lines of solid upper case. There is nothing to use for landmarks, no tails to the letters to break the even monotony of the line. Here they have 25 lines of all caps not even leaded.

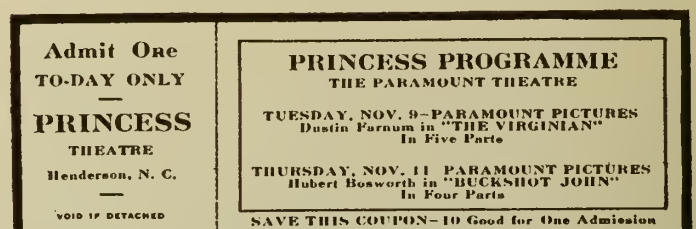
In a general way the program is an excellent one.

Coupon Tickets.

S. S. Stevenson, of the Princess, Henderson, N. C., sends in some coupon ticket-programs with this explanation:

> I read the "Advertising for Exhibitors" first, then the other things as they come. While I have contributed very little to this department, I get very valuable ideas from it and use a great many in getting up my advertisements.
>
> I am enclosing samples of coupon tickets that I am now using to great advantage. While I have never seen this special scheme in your department, it may have been worked by other exhibitors. You will note that the coupon gives our feature program for the following week, and as there is a value attached to each one of these, they are never thrown away and this keeps the program before them constantly. These are issued each week, using different color ink or different color board, the pink board always being used for children's 5c tickets.

This is an exceptionally clever scheme, and for the benefit of those who wish to follow the idea, we reproduce the ticket itself. In the original it is 4¾ by 1½ inches, white stock, but a different colored ink for each issue and as a further safeguard there is a date stamp on the back. We think it would be even better to use a large figure and require ten consecutive numbers for a free admission. As Mr. Stevenson points out, the card is kept and therefore the program is always accessible. The child's ticket is on pink instead of white stock. Probably there is likely to be no argument, but it would be well if these were printed on the back with a legend to the effect that the ticket is good only for a five cent admission.



Most managers will be willing to give eleven admissions for the price of ten in order to have their programs kept and studied. They should be, if they are not.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 200 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Slush.

RANDALL PARRISH, if he is correctly quoted on page 1003 of the current volume of this paper, must be a singular sort of poseur. He deprecates the showing of a film feature of his in his home town because, to his mind, "it is of very insignificant importance when compared to my other work," and "no more than an incident in my daily work." He is quite at a loss to understand the furore that has arisen and he is "more ashamed than gratified" at the congratulations of his friends. He declares that this shower of congratulations leaves him speechless, but unfortunately it does not, for he prattles along for a couple of hundred words, including the statement that the only difficulty he has is in writing badly enough to suit the producers.

Mr. Parrish reveals a singularly curious state of mind. He evolved a photoplay that seems to have overshadowed his other literary work, possibly because the presentation in picture gives to the story a flesh and blood quality his fiction lacks. Instead of being pleased, he is somewhat peeved—in public—and takes the pose that his gigantic brain can dash off these successes in the "lowest grade of literary endeavor."

It is not likely that he will suffer mental anguish from many of these chance hits, for no writer who approaches his work in this spirit can possibly hope to be more than an accident. Such men as the leading French and English dramatists do not hesitate to take a pride in their work, and by work we mean not the arrangement of their stage successes, but their direct writing for screen production. Here in America many well-known writers have produced photoplays of merit and have seemed to take a pride in doing good work. They have not sought to write badly enough to suit the producers; they have tried to give the best that is in them and have sought to raise the standard of the work, not to further lower it. It is true that some of them regard the work lightly, such as Ellis Parker Butler, who recently contributed a magazine story in which he derived supposed humor from his experiences with a film man, but Mr. Butler seems to regard the work lightly, else he never would have rewritten "Pigs Is Pigs" into "Hats Is Hats." He would have sought a new thought instead of using second-hand materials.

Authors who take their work lightly are either incompetent to write good plays or they seek, by their pose, to hide their well-paid disgrace. For that matter, we can remember the time when well-known players used to slink into the studios and keep the fact a secret for the sake of their professional standing with the theatrical producers, but now even the real stars of the stage welcome the chance to work in the new medium, and it is not long to the time when the writing of photoplays will be regarded as an art; not the writing of such sort of plays as Mr. Parrish and others have written, but plays of real merit based upon literary qualification and not upon melodramatic sensation.

Technique of Playwriting.

Although the technique of the photoplay and the technique of the stage are two very different matters, the earnest student of the photoplay generally adds some volume on playwriting to his library when he has made sufficient advancement. Technique of Playwriting, by Charlton Andrews, is the latest addition to The Writer's Library series of the Home Correspondence School.

The book, which has an introduction by J. Berg Esenwein, is a plain and practical dissection of the art of playwriting in which the author states clearly and understandably the fundamental principles of dramatic art, much of which is equally applicable to photoplay. It is a book simply written, with ample illustrations drawn from current and standard dramatic literature, clearly understood by those who have not seen the plays of which mention is made. It is not only a text book, but a teaching book, as well, and therefore to be recommended. (The Technique of Playwriting, by Charlton Andrews, Home Correspondence School, Springfield, Mass. 295 pp. By mail, $1.62.)

A Photodrama-tist.

On top of two Photodramas comes The Photo-dramatist, by Willard Bradley, who offers under this title an essay on photoplays, a pseudo romance aimed to expound the lesson that only the unusual sells, three paragraphs of advice from D. W. Griffith, and the sample script of one of his two reel stories. He disavows any intention to teach the art of writing and makes no attempt to do so. It is rather a brief little volume, but interesting and of service, if only it gets to the would-be writer the message that only the unusual will sell.

Quite So.

William Lord Wright, in reply to someone who wanted to know what chance the amateur writer has at present, points out that the amateur of today can become the professional of tomorrow. This is a point that too many overlook. Don't kick because your present weak scripts will not sell. Dig in again and figure out how nice it will be to be able to write scripts that will sell when scripts will be bringing double what they do now.

The stars of today were the rank amateurs of 1910 to 1912. We know, because we knew them and their achievements then and we know what they are doing and what they are getting now. Some of these will drop out by 1918 and people will be needed to take their places. As it is there are not enough to go round and we were unable the other day to place a rush order for a really good two reel drama.

You are making no money to speak of now, perhaps, but you are going to collect for 1915 a couple of years from now and you'll collect with compound interest if you buckle right down to work now and perfect yourself against collection time.

Equitable Wants.

This from Russell E. Smith, who edits for Equitable along with Marc Edmund Jones:

> We are in the market for the highest class stories suitable for production as five-reel features either in synopsis form or completed scripts. We want only stories that are big, really big in theme and purpose in drama and situation, rather than big in masses of men and exploding steamships and such usual dramatic plots, which usually pass for big stories; the bigness of the price we will pay will be commensurate with the bigness of the story, and our lowest price will be $100.00 per reel, but we want stories that are worth a great deal more than that. We want them from authors of great reputation, from novelists and playwrights, as well as from strictly photoplaywrights. We are frank in saying that we believe playwrights and novelists who write stories especially adapted for the screen, will give us more of the material we want than the strictly photoplaywright. This is in no way derogatory to the photoplaywright in particular, but it is obvious that the trained writer of books, plays and stories, as a plot builder, is bound to have something worth doing in more cases than the photoplaywright.
>
> It has long been said that the photoplaywright has never had a chance to do really big work, that the manufacturers did not want the big themes, etc., we do, and if the photoplaywright of today is as good as we hope he or she is, we would like to see them send us something that they think is too good for the average film company to produce.
>
> The script should be addressed to the undersigned personally to 140 West 46th street, and will be given immediate action.

Usefulness.

Writing for advice, a correspondent says that she sent two stories to a certain company. They were returned. Later she sold this, one to a licensed and the other to an independent concern. She adds:

> Since both of these sold, I presume that the Blank company is not in the market for outside scripts, or they would have taken these.

That does not necessarily follow. The companies she names have very widely differing standards of production. One goes in for the melodramatic, one for straight drama and one for novelties. The company wishing melodrama did not purchase the stories because they did not want them; not because they possessed no merit. The rejection by that company was in no sense an indication of a lack of merit nor did it proclaim that they were not buying because they are regularly in the market.

A company buys what it wants to make. It does not merely purchase good stories suited to the style of production for which they are best equipped. Kalem regularly releases railroad stories because it specializes in the Helen series. It does not follow that any other company will buy railroad stories merely because Kalem does. Kalem has regular arrangements for the use of a road. Other companies would have to make a special arrangement. The rejection of a railroad story would not argue a lack of merit in the script, but a lack of facilities on the part of the company to which the script was submitted. On the other hand Kalem would not take animal plays that Selig or the Universal might, and there you are again. Know your market thoroughly. It is half of the selling campaign to know just where to send with the best chance of selling.

Unwise.

Claude L. Barker in a recent letter calls attention to a phase of study that is never wise, the exchanging of criticism with other students not personally known to the author. At the solicitation of a New York writer Mr. Barker entered into such an exchange and now the young man at the New York end has removed from his old address and Mr. Barker is minus one script.

Do not trust your scripts to persons entirely unknown to you. It is seldom that you will profit by criticism and almost positive that in some way you will have reason to regret the transaction. In the present case it does not appear that the man who solicited the exchange of ideas is competent to help in the least. He seems to be one of those who are forever seeking to replace study by some short cut.

Miracles.

Positively the days of miracles are over, and yet the student of photoplay writing still seems to think that the miraculous must happen. It does not. You cannot write plays that will sell until you have learned to write plays that are worthy of acceptance, and to expect sales before then is to demand the miraculous.

One student writes that he wrote six plays a couple of years ago and then quit in discouragement. A year later he tried again and wrote seven. Now he has a copy of Technique of the Photoplay, has written twenty-one more and is beginning to receive encouragement from the editors. He thinks that if he could see a release slip now and then he would be much encouraged.

Another man writes that he has been working for more than a year and has no sales to his credit. He toils over three-reel scripts for about a month each and then sends them out and they come back. He thinks that perhaps a book on Technique will help him and asks for titles and addresses. Also he asks if it is possible for an energetic and patient person to get real help and encouragement.

The real help and encouragement comes from noting your progress; from seeing that you are doing better work and from the knowledge that when you have done your task you will be a fully-qualified writer.

One man writes three-reel stories, and does about twelve a year. He does not do one-reel stories first and learn how to write. He has heard that three-reel stories sell best, and the selling end is his sole guide. He does not realize that he must first have something to sell. It is not merely stories that he should offer for sale. He must offer stories that are backed by a well-grounded knowledge of his business. George Randolph Chester gets more for his work then John Henry Jones, because he offers better ideas in better technical form. Technique alone does not sell, nor does idea alone, but idea plus technique sells at sight, if it is the right sort of an idea for the studio to which it is sent.

The second of the correspondents quoted is working along entirely incorrect lines. When he went to school he learned to spell a-n-t and c-a-t before he tackled many-syllabled words, but he plunges in on three-reel stories without a guide of any sort, wastes a whole month on a single story because three reelers are intricate, and then ships right out in the hope of making a sale, instead of waiting to see if he has done good work by comparing it with the next.

Ball players are regarded good if they can bat an average of .300, but a higher percentage is expected of writers. They must bat in the neighborhood of .600 to play in the big league, and the man who merely makes a fluke home run and cannot take a repeat is not worth bothering about.

It should be the aim of the beginner to first get a groundwork of experience before seeking to make sales. It may be possible, now and then, to sell a story, but this does positive hurt, unless you can continue to offer stories of the same average quality. It does no good whatever to make the sale of a single script that rouses expectation and hope and follow this with twenty rankly amateurish stories. Long before the twentieth has been sent in the author is marked down as an accident, and no great consideration is given his further work.

If you write ten stories and sell the eleventh, you are hacked up only by those ten. If you write a hundred, you have more than ten times the practical knowledge back of your work and are better qualified to push your success. In writing a hundred stories you have made many errors in judgment which, if you recognize them, will enable you to avoid the same mistakes in your later work. Of course, if you cannot profit by mistakes, if you cannot see wherein you have been wrong in the light of greater knowledge, then it does not matter how many scripts you may write, but if you can write *and study what you write,* it will be better for you by far to make your first sale on your two hundredth script than on your second story, for you will then be able to come right back at the editor with more stories of the same grade.

If only the beginners could be made to realize this, the studio mails and the post office revenues would be smaller, but the average of acceptances would be much higher and *all* of the scripts would command more respectful attention. As the conditions are today the studio reader approaches the mail in the belief that there will be nothing worth while. He reads in that belief and generally is convinced he is right. Most always he is, but now and then a good idea will get past him, merely because he has been tired by the mass of junk that has gone before.

To command attention in the general mail, a script must be of unusual excellence, not merely a little better than the rest. Look at a regiment on parade. In the ranks each man is dressed precisely like his fellows and no one man stands out above the rest, but a soldier wearing a red cap or a brass helmet in a line of a thousand men all wearing blue caps precisely alike will stand out above the rest. Put red caps on your scripts if you expect to sell them, and do not send them out until they are dressed up to that point.

Cleaning Typewriters.

It really isn't the province of this department to tell how to clean machines, but a typewriter is the most important part of the author's equipment, and we feel for the man who writes:

> How can I clean my typewriter without sending it away? I live too far from the city to send it in, and, anyhow, I could not spare it for that long. It is all dirty and just brushing doesn't seem to do the work—nor does oiling.

We gather that the machine is gummed up with a mixture of dust and dried oil that will not respond to ordinary cleaning. In the repair shops they have tanks filled with gasoline into which the machines are immersed to free them from the accumulation. If you can plan to immerse your machine in a pan of gasoline, well and good. If you have no vessel large enough, get a gallon of gasoline and a small syringe of the plunger type. Take the machine as far from the house as possible, after removing the carriage with its rubber rollers, and spray all working parts with the gas. Treat the carriage with gas applied by means of a brush, being careful to let none of the fluid get on the rollers. Then let the gasoline evaporate and thoroughly, but *lightly,* oil all bearing parts.

Most of the trouble is due to putting on a lot of oil once every month or six weeks instead of a very little every few days. The excess oil collects the dirt and presently forms a crust that must be soaked off.

In a pinch kerosene will serve, but this must be wiped off.

Wow!

Here is a new argument for the acceptance of a script. A young lady of Kansas wants to have her script taken that she may be able to afford a school course and so make a greater nuisance of herself than ever. Anyhow, she writes one of the larger companies thus:

> Enclosed please find photoplay manuscript entitled "The Great Promise." Won't you please read it and give me a *small sum* for it? I don't mean to ask charity, but any amount would do as I am anxious to take up a course to be competent to write those that are worth while. Won't you help me out? Every little helps.

The young woman's ambition is better than her judgment.

Prices.

A correspondent who writes with more force than elegance suggests that we must be one of the Board of Governors of the Annanias Club because we said that prices were much better, and he is not getting above twenty-five dollars a reel for his stories.

If it will give him any joy, we'll take the presidency of the club, but the other day we asked the editor of a feature concern if he had heard that another company had paid $700 for three and a half pages of synopsis and he not only had, but added that his own company had paid a flat thousand for the synopsis of a five-reel story. The fact had not been announced because they did not want to hire a special policeman to stand in front of the editorial department, but it is a fact, none the less. But these fancy payments are being made only for the most exceptional stuff and not for the average.

Two Cut-Ins.

Although it seems to be rather late in the day, a correspondent wants to know if it is permissible to use two cut-in leaders in one scene. His idea is to run a scene something like this:

14—*Parlor*—Jack and Jessie on—Smith enters—looks from one to the other, then says—

Cut-In—"Is it true that you are married?"

Jack looks at Jessie for permission to tell—she makes frantic signals not to, then changes her mind and nods yes—Jacks says—

Cut-In—"Sure! We were married last Thursday."

Smith smiles—kisses Jessie and shakes hands with Jack. All exit.

This is frequently done, and not only is it done, but were it not desired to have the silent consultation between the young couple, it would be permissible to run the leader:

Father—"Is it true that you are married?"

Jack—"Sure! We were married last Thursday."

This is being done with growing frequency, though the double speech in a single leader is generally awkward and a thing to be avoided.

Can't Be Done.

When you sell something you sell it. If you sell it provisionally, have those provisions a part of the bill of sale.

An author writes that he sent a story to a certain company. It was written as a two-reel story but they offered him a one-reel price, which he accepted, supposing that it would be cut down to one reel. He is surprised to find it released in three reels and wants to know if he cannot collect for the other two reels.

He cannot. If he will recall the wording of the release slip or assignment which he signed, he will remember that it did not say anything about a two-reel story. He merely sold all rights to a certain story. Even if it did say on the release that it was a two-reel story, this does not give him any advantage. He sold the story for two reels and by his signature he acknowledges that it was two reels. If a third reel is padded in, he has no recourse whatever, for the assignment was probably worded to permit the company to make any desired changes. The only thing to do is to refuse the next time to sell a two-reel story at the one-reel price. That's all.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 116.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

Assuming the shutter to be just right, would there be any difference in the outside shutter dimensions where an 18 foot picture is being projected 50 feet, and where a 12 foot picture is being projected 100 feet? Assuming the same conditions, what difference would there be, if any, if the shutter be an outside one?

Roll of Honor on Question No. 110.

Question 110 evidently was a corker, as only three replies were anywhere near correct, viz: those of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York, and Wilson Hays, Barton, Maryland.

I think on the whole,however, that whereas these three are entitled to go on the Roll of Honor, it will be more satisfactory if I dictate a reply to question 110 myself.

Reply to Question No. 110.

By F. H. Richardson, New York City.

The Question:

What is a "quarter size," "half size," "full size" lens? What is meant by "stopping down" a lens, and why is it sometimes done? What objection is there to the type of objective which focuses by twisting the lens barrel? Where should the lens focusing screw be placed, and why? How would you test your lenses for distortion of the picture?

The Answer:

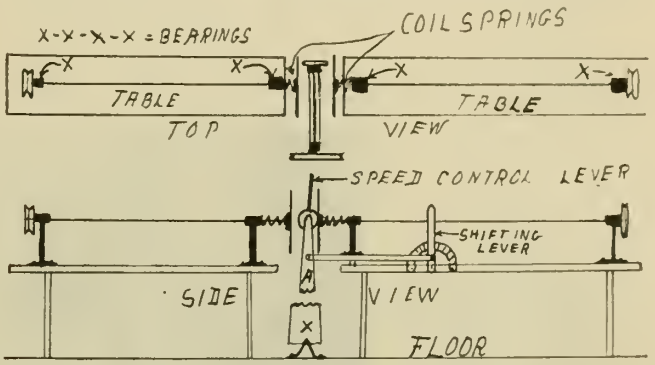
"Quarter size," "half size," "full size" were terms used some years ago with relation to the diameter of lenses, full size being what was known as 4/4, and, as I remember it, about 3½ inches in diameter. The use of these terms, however, is being discontinued. The only one which has been to any extent used with connection to moving picture projection is the half size, which has to some extent been applied by operators to the Gundlach No. 2 lens, though the Gundlach No. 2 has not the diameter of that which was formerly known as the "half size" lens. "Stopping down" a lens means reducing its diameter by inserting a ring made of paper or metal, usually against the front combination. "Stopping down" is resorted to where there is difficulty in getting clear definition when one has a heavy pitch in projection or a side throw, since it has the effect of eliminating the weakest portion of the lens, viz: its outer edges; it is also used to some extent in eliminating travel ghost where a lens of large diameter is used. The objection to using a lens which focuses by twisting the lens barrel is that one rarely gets a lens in which the rotating of the barrel will not change the position of the picture on the screen, and while projection lenses are better made, and better mounted now, it was no uncommon thing in the older days to get a lens which would raise, lower or move the picture sideways as much as one foot in a complete rotation of the barrel. The lens focusing screw should be placed where the operator can readily reach it, and this means at the aperture side of the projector, though its exact location would depend on the kind of machine used. The reason for placing it there is that in order to secure the very best results it is sometimes necessary to change the focus slightly on different scenes of a reel. There is not so much of that now as there used to be, but nevertheless the fault does to some extent still exist, and unless the lens focusing screw is in a very convenient location the operator is not going to bother to sharpen the focus in the various scenes of a reel.

To test an objective lens for distortion one should cut a piece of good, stiff mica (not a thin piece, which might buckle when the tension springs come down on it) and with a perfectly straight rule lay off perfectly straight lines on its surface, using the point of a knife, or other similar sharp tool for the purpose. These lines should be laid both ways, and about one-eighth to one-fourth of an inch apart. Place this mica over the aperture and close the gate, then project the light to the screen, and stretch a string along some of the lines, both horizontal and perpendicular. If they are perfectly straight, as they are on the mica, the lens has no distortion; if the lines are not straight, then the lens has distortion, and is not producing the best possible results.

Return Thanks.

William M. Bigler, Dallastown, Pennsylvania, writes:

After being a constant reader of the department ever since it started, and receiving many helpful ideas therefrom, I think it is about time to return thanks to whom thanks are due. (Am thankful that you feel thankful enough to send thanks. Thank you.—Ed.) I do not consider myself by any manner of means an expert, yet am sure that I have seen lots of projection in some of our eastern cities that would not for one moment be tolerated in our theater. I have both of the Handbooks, and literally could not get along without them. I have recently been working out a motor drive for our two machines, and at last have installed an outfit which is working perfectly. Attached find a rough sketch which I trust you will be able to understand. What I was aiming at was a drive that would handle both machines with one motor and this one fills the bill perfectly. My motor never stops, from the time the show starts until the end, and I am able to shift from one machine to the other almost instantly by means of the shifting lever. The motor frame rests on the edge of a piece of iron ¼ inch thick by 1 inch wide. On each end of the motor frame is a small piece of iron with a V-shaped cut to slide on the ¼ inch iron, thus enabling me to operate the control lever. I am not giving the size of pulleys, etc., because of the different speeds of motors. My own is a small sewing machine motor, made by the Fidelity Company; speed 2,500 to 2,800; pulley diameter 1 inch, belted to a 4 inch one on the driver shaft. The driver is 2½ inches and the disc 6½ inches; the pulley on disc shaft is 1¼ inches, belted to a 3½ inch pulley on a shaft on which I have a ¾ inch cog meshing into the master wheel on the machine. With this arrangement I am able to get any speed from 50 up. If you think this may be helpful to others pass it along. I am satisfied, for I am always glad to get anything new that others have to offer, and quite willing to do what I can in return. In closing I thank you cordially for the many good things you have already given us, and I presume will continue to give us in the future.



Well, in the language of Shakespeare, I dunno. I don't quite understand—that is about that V and the sliding of the motor. Seems to me like your driving pulley swings, and I guess the motor must set on a shelf opposite X, and block A must slide endwise in order to vary the speed. That is as near as I can come to it, but I think it must be correct.

A Patent Decision.

The United States District Court for the Southern District of New York, Judge Hand presiding, has rendered decision in the suit of Jean A. Le Roy, of 133 Third avenue, New York City, against Lewis Hetz, of 302 East 23d st, New York City, sustaining the validity of the Le Roy patent No. 864,314, 1907, covering an independent framing device for kinetoscopes, and ordering an injunction issued to restrain the defendant, Hetz, from the further infringement of this patent, or sale of any device containing it. The case was referred to a Master for the damage to be assessed in the case.

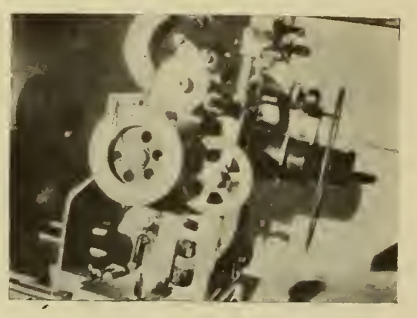
According to our understanding of the matter this patent covers any method of framing the film by moving the film itself, though it does not cover framing devices such as the Power's, Simplex, etc. Mr. Le Roy informs me that he now proposes to bring suit for damages against a number of projector manufacturers who, he claims, are infringing upon his patent.

Clever Scheme.

Harry O. Fogle, Savannah, Georgia, says:

For some time I have experienced a desire to butt into the department, but could cook up no excuse for so doing. However, it is said that perseverance will accomplish wonders, and at last I've found the excuse, which is attached hereto with a pin. (The same consists of three photographs, —Ed.). These photographs may be neither interesting nor new, but, as I said before, they afford the excuse. In photograph No. 1 you will notice an object attached to the condenser hood, in which you can see the spot on the cooling plate and the automatic fire shutter. It is not a mirror, but an amber lens taken from ordinary sunglasses. (I suppose he means colored automobile-goggle lens, or something of that kind—Ed.) By the use of this device I never need look at my spot on the cooling plate. Photograph No. 2 shows, at the point of the arrow a shield attached to the gate which makes it almost impossible to look directly at the spot. If this is new, and you think it is worth while, pass it along to the boys; if it is not new or not worth while pass it to the waste basket.

I am the possessor of a Handbook and read the department. Am much interested in the light ray dope.



Well, so far as I know this particular stunt is new, and certainly, if I understand it right, is good, except that it could only be used on one machine. So far as I can see the lens is attached to the hood, back of which, on the wall, is placed a white card upon which the lens projects a picture of the spot, all of which is excellent, and therefore escapes the waste basket, and it passed along, as requested, to the "boys."

Not in the Condensers.

Fort Scott, Kansas, says:

Would you tell me whether or not I have the right size condensers, and if not, what size should I use with a 99-foot 2-inch throw and a picture 12 feet wide? Aperture plate 11/16 by 15/16. Under these conditions I find it impossible to get a good focus with 7½ condensers. I use the best grade of lenses, but they are 7½ inches. When I focus the center of the picture the edges are out, and when I focus the edges the center is out, and more often it is impossible to focus the center of the picture at all. Hope to see this question replied to in the next issue of the World.

My dear Mr. Wood, how often must I tell you that *it is utterly impossible to reply in the "next issue,"* and sometimes it will be four or five issues. *See note at head of the department.* Your condensers have nothing to do with the trouble you describe. The chances are ten to one that either your aperture plate tracks are worn, or the tension springs or shoes do not set squarely thereon. The answer is: get a new aperture plate, or square up the tension shoes or springs, or do both if needed. It is also possible there is a faint finger mark or oil on the center of your objective lens, the same possibly being on the interior of the lens, but if that is true, then it would be impossible to get a sharp focus in the center of the picture at all. In any event, according to your statement, it is evident that the film is buckling over the aperture, which means worn aperture, or tension springs wrongly set.

Insufficient Lens Aperture.

W. M. Spangler, Mortimer, North Carolina, says:

Am operating a Power's Six; diameter of objective opening 1¾ inches; back focus 2 15/16 inches. What size condensers should I have, and how should they be placed? Am now using a 6¼ next the arc and a 7 inch in front; 12 inches from apex of front condenser to aperture. Condenser is marked 6½, but won't measure anything else but 6¼, and it cost one dollar. The other one came with the machine. My objective has no name on it, so I do not know what make it is, or whether it is any good or not. Bought them from E. E. Fulton, Chicago.

It is never advisable to buy objectives which do not carry the name of their maker, and it is advisable to buy objective lenses of a recognized and thoroughly reliable dealer in optical goods. This advice will, of course, be objected to strenuously by many exchanges and dealers, but the fact remains that the average exchange is not in position to know whether an objective lens is high class or low class, or whether it is or is not suited to the work it is expected to perform. I cannot, of course, pass judgment on the quality of your objective. It may be a very fine article, but the very fact that it does not bear the imprint of its maker argues against its probable quality. But be that as it may, its aperture is entirely too small, always assuming that by "back focus" you mean the measurement from the surface of the rear combination to the face of the aperture plate tracks when the picture is in focus on the screen. *I would advise you to insist on a lens of larger aperture diameter,* say not less than 1½ inches, and preferably 1¾. Having secured this sort of lens the table will do the rest. You can use your present lens with two 7½ condensers and pull the lamphouse back as far as you can get it, but there will be a large loss of light, which there is no way of avoiding except by securing the larger diameter lens.

An Appreciation.

W. B. Babcock, Salem, Ore., says:

I feel that I must tell you how much I appreciate the good work the department is doing for the moving picture industry. It certainly hits the right spot every time anything is brought up for discussion. In my judgment every theater manager should make it a point to supply his operator with a copy of the WORLD every week, and not only supply him with it, but *see that he reads it.* If this were done there would be more real operators and less "bum" projection. The film inspection controversy is certainly going to do a lot of good, too. I am not an operator, but have become interested in the department from the point of view of the spectator who is compelled to endure the mistakes of a "half-baked" operator. I think that, although a layman, the department has increased my knowledge every week. And now I hope you will let me ask a few questions. First: Should a patch, when properly made, make any appreciable noise when going through the machine? When a certain theater in this town shows a Mutual program, and particularly a "Flying A" picture, every time a scene changes there is a sharp click—otherwise the projection is good, and the machine seems to be running fine. Also will you please describe a travel ghost, and why does a machine when running (a Simplex, I think) emit a ringing sound? When there is no music it can be heard all over the house—clink—clink—clink all the time. All the theaters in this town have some kind of patent screen, and projection seems to be pretty good, with one exception, and that is the fault of an old machine. In closing I will say that I hope the Moving Picture World staff realizes that the projection department is "half" the magazine.

There Messrs. Sargent, Bush, et al. I hope that last statement will hold you for a minute. Of course I thoroughly understand that the department is at *least* half the paper, but the rest of the force are jealous, hang 'em, and won't admit it. (Business of swelling up.) As to your questions: No, a properly made patch should not make any appreciable noise in passing through the machine. Very likely the "Flying A" patches may be a little stiff, and the operator in that particular house has his sprocket idlers set down a little more closely than they ought to be, though if they were too loose that too might have the same effect. A travel ghost is white streaks, or flashes of light up or down from white objects in the picture. It shows up particularly bad on white letters on a black background. As to the ringing sound, why what you hear is the intermittent movement of the machine, or possibly the lower film loop, though if it really is a ringing sound it is more likely the intermittent. If the noise is loud, the chances are that the intermittent is more or less worn or out of adjustment or both.

A Denial.

E. J. Manche, one of the owners of the Palace theater, Tacoma, Washington, is the author of the following letter. I do not quite see what there is in the Oct. 30 letter that should call for such a sharp rejoinder, but Friend Manche certainly is entitled to "his day in court," therefore his letter is published just as it was written.

If you will kindly permit me the use of your very valued space, I would like to say a few things (Few things is good.—Ed.) in answer to "I am the chief 'Scrubupus'," (That is not the proper title. The title was "Probably Quite True."—Ed.) whose letter was published in your issue of Oct. 30. This same "Scrubupus" has a very modern operating room, so called on account of its equipment, but if judged by its appearance any one with half an eye would call it a junk shop on account of the filth accumulated. He traces 60 per cent. of the fault to managers who will not buy parts, and says a certain manager has not bought any for three years. (Pardon me, Brother Manche, he did not say that. He said the *intermittent sprocket* had been in use for three years.—Ed.), although the poor (?) operator had tears in his eyes when asking for them. Now, as a matter of fact, there is but one manager in Tacoma who has been here for that length of time, and that one has an entirely new set of apparatus. It is needless to discuss the merits of the different houses, but I know any number of operators here who get better pictures, better results, with much older equipment, and still do not find it necessary to use 60 amperes to find the screen. In fact many use only 30 to 40 amperes, and don't blame their shortcomings on the carbons or the relief man. Furthermore there is not a house here which

runs fourteen hours per day. (Who said there was?—Ed.) This same "Scrubupus" once held a position here for three days, and instead of keeping his eye on the screen where it belonged, and for which he was being paid, he either had his body stripped down to B. V. D.'s hanging out of the window, looking at the ladies as they passed, or sat in a rocker reading magazines or the dailies. Furthermore, I have gone among the operators and have yet to find one who ever paid the said "Scrubupus" the slightest compliment on his projection. You have somewhere in your files a photograph of this operating room, but the room was cleaned up at that one and only time for the special purpose. If permitted, I might suggest that you investigate a little into the truthfulness of the statements of this valuable correspondent. Thanking you in advance for giving this as much publicity as the misstatements before mentioned, I beg to remain.

The letter of which Neighbor Manche complains seemed to me to be written in very moderate language. It appeared to set forth facts. It is almost impossible to check up the truthfulness of letters, and if I were compelled in all cases to do this it would very much hamper the work of the department in a great many different ways. I cannot see any reason why "Scrubupus" should write things of that kind unless they were true. Also the letter was neatly typewritten, well punctuated, correctly spelled, and in short was a letter from a man who was evidently intelligent and well educated. He did not say that any Tacoma manager had refused to buy any repairs, but that one operator was compelled to use an intermittent sprocket which had been in use for three years.

This department takes the position that managers, as well as operators, are prone to become careless; also to try to save a little money at the expense of the result on the screen, and while a letter such as that of Oct. 30 may cause a flare up and some hard feeling, it still is more than likely to accomplish considerable good. The Tacoma man won't pay any particular attention to a bump that comes from *Tacoma*, but if it comes from Boston, or New York, or St. Louis, or Chicago, he is likely to sit up and take notice. I know if I were running a show in New York City, and from Tacoma, Wash., came a criticism, it would make me look around and see if something was not wrong. This department only seeks the best good of all concerned. It believes firmly that by insisting upon better wages, better operating room conditions, and those things which go to make for improved results on the screen, it is really doing the theater manager more good than any one else. I don't personally know what the operating room conditions in Tacoma are now, but when I was there two years ago, I must say that in several operating rooms both the equipment and the room itself stood in need of considerable improvement. That, however, is true of all cities, or at least in all the cities it has been my pleasure to visit.

In closing this comment let me say to Friend-Manche that the manager who expects excellence in results on the screen from antiquated equipment, equipment in need of repairs, or inadequate amperage at the arc, is entitled to "another expectation"; also modern practice, at least in New York, is to use high amperage, and in my judgment nothing less than 60 amperes A. C. ought to be used, except for a very small picture. The Strand theater, New York City, uses 75, and did use 90 amperes D. C. (there is an ammeter in the Strand operating room, so that the current reading is before the operator all the time) and this amperage was used by order of Mr. Rothapfel, whom, I believe, Mr. Manche will admit knows something about managing a theater; the picture at the Strand is not a very large one either. I do not, however, believe it is advisable to use that much current, but unless one is using a mirror screen I don't think there will be any mistake made in using any less than 40 to 45 amperes D. C. on a 16-foot picture, and 50 to 55 if it is larger than 16 feet—understanding, of course, that I am speaking of up-to-date practice in cities. The village theater cannot afford to use that much current, since the possible patronage is limited.

Decidedly Rank.

Clovis, New Mexico, sends in a sample clipped from "The Thief," a production of the Fox Film Corporation. The sample contains a strip of subtitle, three inches of which is semi-transparent and contains the assembling mark "'The Thief,' two reels," together with a notation to tint it blue. Following this is a foot of semi-transparent film with several static streaks running through it, but no picture.

This is distinctly *rank. There is and can be no earthly excuse for the assembling department of a film manufacturer passing out such a glaring fault as this*—a fault at least 18 inches long. It would seem that the Fox Film Corporation might well inform their assembling department that work of this kind is, to say the least, not in the best interest of the company, and back that statement up with a more or less gentle hint that any further slips of this kind will cause a shake-up in that particular department that will have the effect of prying some one loose from his job.

Cracked Condensers.

Lewis W. Cook, Ansonia, Connecticut, says:

> Here is a question I have never seen asked or answered in the department. What is the cause of a crack in a condenser lens showing through stereopticon, and not through the moving picture lens?

That particular question has been answered several times, though not recently. A crack in a condenser lens shows through the stereopticon by reason of the fact that the object (slide) is located right up against the condenser in stereopticon projection, or, in other words, the focal plane located at the condenser, and the condenser and crack are therefore focused on the screen together with the slide, whereas in the case of the moving picture the film is focused at the screen, and the condenser is not, because the condenser is located a considerable distance from the object (film), and therefore is not focused with it.

Highly Interesting.

R. W. Martin, Los Angeles, Cal., contributes the following:

> The function of the condenser is to focus the light from the arc upon the film in the aperture and thus illuminate the picture on the film. This is the proper function of the condenser, and the *only* action having to do with forming the picture on the screen. The rays of light which actually pass through the film, taking their direction from the condenser, cannot have any power to form the picture on the screen, but merely give a quantity of light which carries no definition from the film, and is not focused on the screen.
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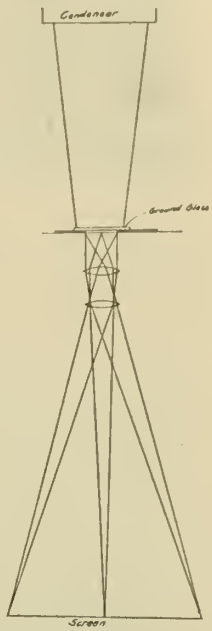
> 
>
>
> The relation of the picture in the aperture to the objective lens is the same as that of an illuminated post card in an opaque projector; or the same as a subject to be photographed is to the lens of a camera. If this is true, then the action of light from the film through the objective system to the screen would be shown by the red lines in the drawing. Also, the distance of the aperture from the objective lens would be equal to the back focus of the objective, and this agrees with the data given in article, PART III., Oct. 2, 1915.
>
> This proper action of the lens, however, will only be true provided the light from the film picture emanates in all directions from every single point of the picture; but there is a quautity of light passing through the film which takes its direction from the condenser, and which direction does *not* agree with the true action of the objective system; therefore it cannot carry and definition from the film to the screen, and is worse than lost, because it illuminates the screen the same as light from an open window or any other source outside the projection room.
>
> In order to convert these last mentioned rays of light so that they may be properly utilized by the objective lens, it may be of advantage to place a piece of ground glass back of the aperture, and just far enough from the film to prevent the etchings from being focussed on the screen. The action of the glass would be to diffuse the rays from the condenser in all directions, from the film to the objective, and this would bring nearly all the available light from the arc into proper form for the objective system. It might then be possible to use some form of parabolic reflector and eliminate the condenser, together with its waste, entirely.

I would not care to express an opinion as to the practicability of this proposition, other than to say that it is worthy of consideration and should by no means be condemned at first glance.

There are two points which occur to me at this time. First: It would be very difficult to secure glass that would stand the heat of the spot—not necessarily impossible, but certainly very difficult. Second: No one has as yet succeeded in evolving a light concentrator practical for use in moving picture work. The Boylite Concentrator, which was described in the department a good while back, came nearest to it. It concentrated the light perfectly but was too delicate in its operation. The least movement produced a ghost, and a ghost, it seems to me, would show just as plainly with the ground glass as without it. I should like to have the comment of some of our optical correspondents on friend Martin's contribution. I would particularly like to know what Woods, of San Francisco; Griffiths, of Ansonia, Conn.; La Grow, of Albany, N. Y., and Armstrong, of Ashland, Wis., think about this particular plan, though the opinion of others will, of course, be welcom d and receive full and proper consideration.

I Stand Corrected.

John Solar, Watertown, New York, says:

> I cannot agree with either Brother Crawford's answer or the editor's comment to question No. 104. You seem to have confused total reflection with critical angle. The following is quoted from physics. "Whenever light passes from an optically denser medium into one that is rarer, in a direction normal to the dividing surface, practically none of it is reflected internally; but as the angle of incidence increases, more and more of the rays suffer internal reflection, as under these conditions the angle of refraction is always greater than that of incidence." * * *

Neighbor Solar continues at considerable length to elucidate his position, but it is, I think, not necessary to quote him in full, as I find, upon looking the matter up, I am wrong. I did, as Friend Solar presumes, confuse critical angle with total reflection, for which outrageous sin I most humbly apologize.

And now I am going to, in the parlance of the gambler, pass the buck, and request Brother Solar to give us his definition of the practical effect of total reflection as applied to projection. This is not a spectacular way to get out of the thing, but, nevertheless, I feel that Solar understands this particular thing considerably better than I do, and therefore, since I wish to profit by his knowledge and allow my readers to do the same thing, I take this course.

Motiograph.

George Monroe, St. Louis, Mo., says:

I understand there has been a change in the Motiograph mechanism, and that the toggle joint, which formerly gave considerable trouble, has been eliminated. Can you tell me what takes its place?

Yes, George, we can do that little thing for you all right. The illustration ought to make the matter clear, I think. The flywheel shaft fits into hub X and the cam shift into hub Y, the three parts being, of course, clamped together when in use, but the center part being free to slide either way in the slots. I think a minute's study will make the action clear to you. It is a big improvement over the old toggle and one which I believe obviates the objections so many operators had to that particular part of the Motiograph mechanism. The toggle worked all right, but became noisy after wear. Its successor should work all right, less the noise.

Light Ray Corrections.

John Griffiths, Ansonia, Connecticut, makes his bow with the following:

In order to get ahead of inevitable criticism of the light ray articles, I think we should correct such errors as have been discovered, some of which were due to lack of knowledge, owing to the shortness of available time in which to consider the results of our experiments.

The first error, and one that has no bearing on the theory of light action as shown in supplementary diagram No. 3 (which I consider to be a correct representation of light action through the projector system, thoroughly up to date with our present knowledge of the subject), is concerning the point at which the crater is in focus at the aperture.

Knowing that spherical aberration is present, when the crater is in focus at the aperture the image will show some signs of back focus, due to the aberrated rays crossing the axis before reaching the aperture. Good results may nevertheless be obtained with the sharp, clear spot, provided you can get it small enough, and at the same time maintain sufficient distance between the condenser and aperture to suit the diameter of the objective; also provided the arc is near enough to the condenser to avoid a great loss of light. When using the actual focus of the crater at the aperture it is necessary to enlarge it a greater number of times than is the case where the sharp spot is used, hence we must increase the distance between the condensers and aperture, so that the white spot will be large enough to fully cover the aperture. The condensers named in the tables are for the sharp spot, but I advise the actual focus spot where the tables call for two 7½ condensers. My objection to two 7½-inch condensers is that they place the arc too far from the condenser. With the actual focus spot, two 6½ condensers are good up to 20 to 22 inches, unless the amperage is very heavy, when one 6½ and 7½ will be more suitable. It will be noted that, working with the actual focus spot, we overcome the deficiencies of the present system of condensing the rays mentioned in the article on light ray action, without making any radical changes in condenser mounts, such as were suggested in the article. It also should be remembered that the distances named in the tables between the condenser and aperture are stated as a *minimum*, rather than an exact distance, because to increase this distance results in more even illumination.

The second error to which I must call attention is one that has some bearing on the theory of light ray action as described in the article. This error was due to the fact that we assumed the conditions between the crater and condenser and between the film and objective to be identical. On further investigation I find that whereas there are one set of rays converging and another set diverging between crater and condenser there are two sets of diverging rays between the film and objective, each set, however, having a different angle of divergence, viz: one set diverging from a pin point on the film, and another from a point on the back condenser, both sets being clearly shown in supplementary diagram No. 3, and their action described in the descriptive matter pertaining to diagram No. 13. We see the practical result of this double action in two images in front of the objective, viz: the image of the condenser and the image of the film picture. The rays diverging from each point of the film, and originally from each point of the crater, gives us the image of each point of the film at the screen, and the rays from each point of the condenser, originally from the whole of the crater, gives us the image of each point of the condenser, a few inches in front of the objective, from which point the rays diverge to the whole of the screen. It will be observed that the rays from a point of the condenser are trimmed rectangular in their passage through the aperture, and leave the objective as a pyramid, having its apex at a point in the condenser image, with its full base at the film aperture of the objective, whence it proceeds to the screen as a pyramid, having its apex at a point in the condenser image, and its base the entire screen. The other set of rays (remember "set of rays" is merely a term used for convenience) entering the objective from a point of the film, and originally from a point of the crater, are not converged into a point until they reach the screen, so that this set of rays leave the objective lens as a circular cone, having its base, or widest part at the back surface of the lens. The action of the objective is to overcome the divergence, but owing to the fact that the first surface of the objective may not be sufficiently strong to entirely accomplish that purpose the base can be considered as being somewhere within the lens and its apex on the screen. Thus we have one set of rays starting at a point of the crater and converging at a point of the film, and from a point of the film to a point of the screen, this set of rays being circular in form the entire distance. We have another set of rays leaving the crater as a whole, and coming to a point at the condenser, and from a point at the condenser to a point of the condenser image, and from a point of the condenser image to the whole of the screen. This set of rays has a rectangular form after passing through the aperture, but their shape is only in evidence at the back surface of the condenser, and again in front of the image of the condenser. When a slide carrier is used this set of rays, coming from a rectangular object, forms a rectangular image the shape of the slide carrier. This "two sets of rays" theory seems to have released a whole herd of nannies, and, while the term is something of a misnomer, because the rays of one set form the rays of the other set, yet I do not know how to describe these two different actions without calling them "two sets of rays." Our Friend Solar will kindly observe that my back focus theory has been considerably ruffled so far as the objective lens he concerned. (Mine is not.—Ed.) I feel pretty much of a bonehead to think I spent so much time in clearing up the action of that set of rays which cross at the condenser and continue to the objective through the film as diverging rays, coming to a focus at the condenser image. However, all puzzles look simple when they are finally solved. My back surface theory with regard to the condensers will, I think, hold good, because if the rays did not cross at the condenser how then is the condenser image formed? And in proof that the rays from the whole of the crater are passing through each point on the image of the condenser just hold a piece of metal with a pin hole in it at the image of the condenser, whereupon the whole screen will be faintly but fully illuminated, showing that rays from the whole of the crater are passing through each point of the condenser, diverging from the condenser lens to the film, and being converged to a pin hole, and again spreading to the extent of the screen. The fact that there is an image of the condenser situated as it is proves that the set of rays coming from the crater as a whole, and passing through a point in the condensers, are in active operation.

The errors herein corrected do not affect the result as shown in the tables, which are based on the action shown in supplementary diagram No. 3. Optics of the projector, as discussed in the article, may be considered elementary. There are several points to be considered when we have finally settled the various points brought out in the article, one of which I have in mind at present being the cause of high lights and shadows, commonly known as ghosts, the real cause of which, so far as I know, is yet to be published.

The foregoing sounds very complicated, but to those whose have carefully followed the light ray experiment articles it will be simple enough, and barring the fact that I still personally hold that whereas the light rays actually cross at many places, still, viewing it simply as a point, the first surface of the condenser and the first surface of the objective is where the crossing takes place. Aside from this one thing I think Friend Griffiths is absolutely right.

There has been but little criticism on the light ray articles up to date. I think this is largely due to the fact that, barring Solar, Armstrong, and two or three others, most of the men are just a little bit afraid to tackle the job of criticism, for which I don't in the least blame them. The tables are the really practical thing. The discussion of theory will, however, enable us to better understand the whole matter, and when the time comes I shall be glad to have Friend Griffiths set forth his theory as to high lights and shadows. Meanwhile all the reports of those who have tested the tables and have been able to make their equipment meet the requirements of the tables have been favorable—pretty good proof that the tables are at least approximately correct.

A New Stunt.

M. Walling, Springfield, Tennessee, says:

I am an old reader, and have received much benefit from the department. Recently I pulled off a little stunt which, while it may be old, is original so far as I am personally concerned. We are running a Power's Six A, motor driven, and my shutter in some way got loose and out of time. Instead of stopping to set it, I put a piece of paper over the top of the objective lens, covering a small portion of it. This eliminated Mr. Travel Ghost, and did not seem to materially injure the light. Am passing it along for what it is worth. It sure is a new one on me.

Yes, and on me too, though I can see where it might work out all right, but, of course, if you got it down into the actual light beam, you would promptly get a shadow on the screen—that is to say, into the main, central beam.

Operators Notice Speer Carbons.

The department is having tests made of the new American made Speer Carbon manufactured in Pennsylvania. Just as soon as these tests are complete they will be published; meanwhile I would welcome reports from any operators who are using them.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot he replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Overhauling Apparatus.

HOW often do you clean and oil your camera? Do you have a regular time for going over it from stem to stern, oiling, cleaning and adjusting? How long is it since you have put new velvet in the light traps of your retorts? Is the tension of your pressure plate too tight these cold days, when the film is stiff and brittle and every little hit of added friction adds to the danger of static? Are your pressure plate and your aperture plate perfectly polished, and as little liable as possible to gum up from the X back stock that you should he using these cold days? Have you unscrewed the cells of your lens and cleaned them carefully with soft Japanese tissue and a suspicion of alcohol? Did you look very carefully to see that there had been no deterioration in the Canada halsam which cements the lenses together? How long since you cleaned the trash and useless accumulations out of your dark room? Have you a separate waste can in your dark room for spoiled stock, so as to save it for leader stock? Are you making tests of your stock to see whether it has static before you put it in the camera?

Have a regular day once a week at least, for a thorough overhauling and cleaning up. Your camera needs attention to work right, just as much as your auto needs gas and oil.

Focusing Cinematograph Lenses.

J. D. W. L. Clayton, Mo., writes:

"A few questions on focusing have been on my mind very much and I would like to he put right on the subject. In the first place, let me state that for the present and for the last year, I have heen using the small model Ernemann which is focused entirely by a scale, that is by graduated marks on the mount. The camera has its limitations, of course, and since I have heen fortunate enough in getting good results in my pictures, I decided to get a very good professional camera and have placed my order for a Bell & Howell with complete equipment, tripod, 6-inch, B & L lens, etc. I expect to receive the outfit ahout the middle of December. By their catalogue, I see that the camera may he focused either by scale or on a ground glass.

"Now, what I want to know is that, when focusing by the ground glass, should I focus with the aperture at full opening—F 3.5—at all times or should I use the same stop in focusing that is to be used in photographing. Of course, if I open my lens wide I can see the image much plainer, but would my results be as sharp in the actual photograph when I stop my lens down to suit the light? Up to the present I have always set my lens at the infinity mark when taking pictures beyond 30 feet, regardless of the stop used. Have I been wrong?

"I am enclosing a copy of a 'depth of field' chart which I doped out from other charts of longer focal lengths. Does it look right to you? Now, for example, suppose I were using my Bell & Howell and the light required an F16 stop and I wanted to film an object fifty or one hundred feet away. Would I set my lens (using a two-inch) at the infinity mark, as graduated on the mount, or should I set it at 6'3" which seems to be the hyperfocal distance for the lens opening? Or should I use the ground glass, and if so, at what stop, F3.5 or F16? I should think that I would hardly get enough light at F16 to see the image clearly.

"I hardly think this letter is very clear, but I'm sure you can see what I'm driving at and can tell what's right or wrong."

If your lens is as good as it should be, it is perfectly right and proper to focus with the diaphragm wide open and then stop down to the required aperture. Unfortunately I have found a few lenses sent out by reputable makers that were evidently not as rigidly inspected as they should have heen, for the image made hy the portion of the lens nearest the edge, did not coincide with the image cast hy the center of the lens, with the consequence, that when the image was as sharp as possible, with the lens wide open, the image with the diaphragm stopped down was considerably out.

If you have any doubt about your lens, test it out on some kind of a chart or sharply defined checked black and white pattern, and if the image at F3.5 is not just as sharp as that made at F11 or F16, you should send it back and exchange it for a hetter one. In making such tests, be sure and close the shutter down enough when using the large aperture, so that the exposure will be equivalent to that given with the smaller stop.

It is entirely correct to set your lens at the Infinity mark for taking objects thirty feet or more away from the camera.

The chart which you sent, checks up very well and should prove of considerable value if referred to by camera men and directors, when engaged in making a picture.

When photographing distant objects with a small opening, tho lens should be set at infinity, unless there are objects in the foreground, which also appear in the picture, then it would he wise to set the lens at the hyperfocal distance if the intervening object is nearer than half the hyperfocal distance; if the object is further away than this then set the lens at infinity.

Hyerfocal distance means the distance from the lens to a sharply focused object, beyond which everything to Infinity is in focus, and in front of which, anything less than half way to the camera is also in focus.

Hyperfocal distance varies with the focal length and the diaphragm opening of a lens; and the infinity mark on a lens mount generally signifies that the lens, when set at that mark, is really set for the hyperfocal distance of the largest stop and not for actual infinity.

As motion picture photography is seldom done under ideal conditions it is a common practice among operators to do what they term "split the focus," that is, to focus on an object at such a distance as to include as much as possihle of the principal objects within the front and back depth of focus.

The question of focusing on the film or on the ground glass is one of personal preference with the photographer. Some claim that they get hetter results and save time hy focusing direct on the film, and others say that the scientific and accurate way is with a fine ground glass, which gives greater illumination and ease in focusing. With good bright light there is no trouble in getting a sharp focus on the film, hut when the lighting conditions are had, the film ahsorhs so much of the light that it is often ahsolutely necessary to use the ground glass.

In cameras where the lens is mounted accurately and rigidly against the aperture plat, so that there is no chance for an accidental deviation of the distance hetween lens and picture aperture, a carefully calihrated focusing scale can always he relied upon and when used with a fifty foot tape line, which is one of the indispensable articles in the cameraman's kit, will insure sharpness of definition in every scene.

Type Titles.

F. A. McD., St. Louis, Mo., writes:

Will you please tell me how the big companies make titles with type?

I am making a cartoon picture in twelve episodes down here and there will be about 60 positives off of each negative. Now, what I want to do is make the negatives of the titles right in with the rest of the negative so that when it is printed there will be no assembling to do on th positive.

The way I have been doing is to have a reverse zinc etching made of the border and type and then photograph a proof off of it. This costs about three dollars for every cut, and that is what I am trying to get away from. I am enclosing a sample piece of negative made this way.

Photograph your titles with the film reversed; that is, emulsion away from the lens, and then make a print from that and use this print as your title negative.

Or, cheaper than that in point of material cost, make a negative on a lantern slide plate and photograph your titles from the slide at a cost of about five cents for each title.

Diaphragm Numbers.

G. A. B., Gloversville, New York, writes:

Having just purchased a Watkins Kinematograph Exposure Meter, I found that on the left side of the movable dial it has the numbers for film.

(1) Will you kindly tell me the correct number to use for Eastman's Standard Motion Picture Film, also Eastman's X Back Film?

(2) Are the following lens stops the same on an F. 6 lens as on an F. 3.5 lens (F. 6) (.8) (11) (16)?

If, when after the correct lens opening, with an Exposure Meter, it should read lens opening F. 6-.8 .11 or .16 with a 1-32 Shutter, and you are using an F. 3.5 or F. 6 lens, would it he the correct lens opening for the F. 6 lens, if it is the correct opening for the F. 3.5 lens?

1. You will find the speed number of Eastman Film in the sheet of directions which accompany the Watkins meters, and it is the same for Standard or for X back.

2. Yes; any lens marked in the F. system has practically the same speed when set at any F. number as any other lens set at the same F. number.

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Music for the Picture

Conducted by CLARENCE E. SINN.

Improvising.

Article III.

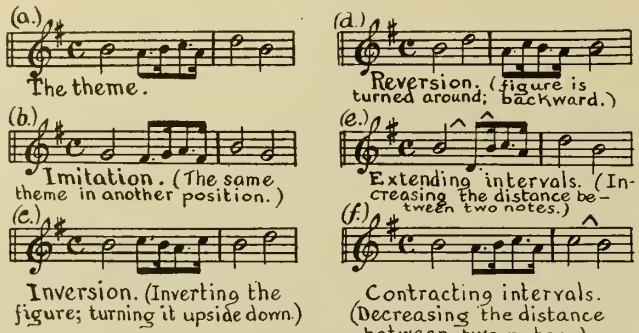
IN the previous article several expedients were given by which one may elaborate upon a melody. The first three mentioned:

(1) Changing the key. (Major to minor and vice versa.)

(2) Changing the tempo.

(3) Changing the figure.

were illustrated in examples 3, 4, 6, 7 and 8. (Articles I and II.) The other expedients mentioned are shown in Ex. 9.



Ex. 9.

(a) The theme. Notice the "figure" (pattern or form) which fills two measures.

(h) Imitation (or "repetition"). The same theme written in another position. In this case it is written two degrees lower.

(c) Inversion. Melody moves up in this where it moves down in the original and vice versa. Practically turning the figure hottom side up.

(d) Reversing the figure. In this illustration the figure is simply written backward, though one need not adhere so strictly to the original form. One may reverse the figure only without reversing the entire melody. However, the expedient is rarely used in improvising and its results seem so far-fetched that its value is doubtful.

(e) Extending the intervals. Increasing the distance between two notes. In this illustration we have increased the distance between the first two notes (which are B and A in the theme) and lowered the 2d note (A) to D (a fifth lower). The new intervals thus made are indicated by an inverted "v."

(f) Contracting the intervals. Decreasing the distance between two notes, making an interval *smaller*. In the theme we are now working with (a) there are no wide intervals—all of the notes lie quite closely together in pitch, so there is little opportunity for alteration hy *contracting* any intervals. In the 2d measure the note "D" was lowered to "C," making an interval of half a tone instead of a tone and a half.

(Elahoration and alteration through grace notes and passing notes will be illustrated later on.)

Of the five methods of elaboration shown in Example 9 (b, c, d, e and f) the last two are prohahly the more useful, particularly *extension* (e). Good dramatic effects are made and climaxes are emphasized hy repeating a closing phrase one or more times, with widening intervals at each repetition—usually with an upward movement.

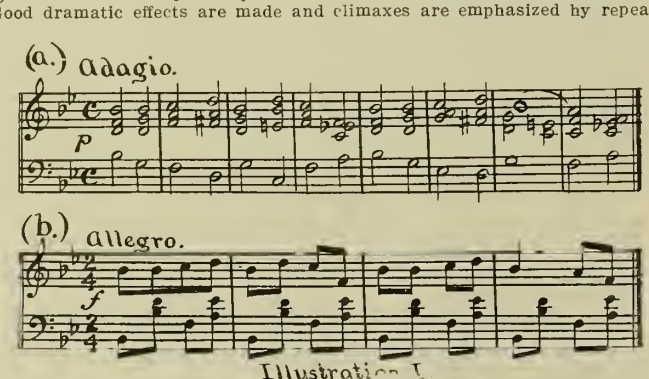


Illustration I.

Before going further it may he well to warn the reader that improvising music to a picture does not consist in merely twisting a tune out of all resemblance to its former self. It makes considerable difference what you play, of course, hut *how you play it* is very important. Playing a theme slow or fast, loud or soft, may make all the difference in the world as to its appropriateness to the situation. Usually you don't need to alter the tune so much as the expression. Look at the following illustration. The first theme (a) when played very slowly is of a pronounced religious character.

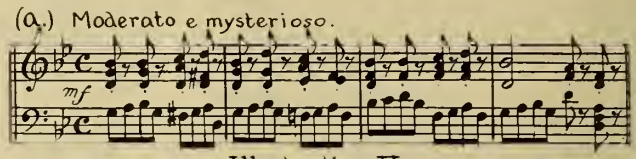


Illustration II.

hut when played up at a lively tempo, as in the lower line (b), we recognize our old friend "Yankee Doodle."

Nothing very religious ahout that. And merely playing it slowly does not necessarily mean religious. It might be played with a "running" accompaniment to produce a sentimental or pensive effect. Or it could be played in slow tempo—very staccato—to give a mysterious character to the theme. A configuration in the bass would help this.

Music for "Carmen."

Mr. Dick Bertram, Musical Director Palace Theatre, Burlington, Iowa, suhmits the following: "The accompanying program is meant as a suggestion for orchestras in the smaller cities and towns only, where music from the opera is not so well known. In this program I have chosen the three numbers which are the most popular. Victor records mentioned greatly enhance the value of the picture and fit the action nicely. If they are used I would suggest obtaining the hest model of phonograph for their reproduction. I use the Aeolian Graduola because its mechanism is such as to permit pp. and forte effects. The Carmen music used is all in the selection from the opera arranged by Emil Tavan and revised and published hy Emil Asher. This makes the program easy to handle as it is necessary to work the three themes several times. The overture also is taken from this selection as described. A rough and wild effect should he given to most of the numhers in order to preserve the proper effect."

CARMEN (with Geraldine Farrar.)
Paramount Production.

Overture. (From the selection.) Andante Moderato and Allegro 6/8. Introduction. Allegro Giocoso 2/4. Hahanera, jump to Toreador song and play to close.

(Slide mentioning Farrar records.)

Opening TACET until "As Carmen." Then:—

(1) "Gypsy Song." (This is the *second* Allegro Moderato 3/4 of the selection. Play B flat strain only; cadence and segue.

(2) "Los Banderilleros." (Spanish March hy Volpatti; pub. hy Cundy-Bettoney.) Play Moderato Assai through twice; stop.

At Title:—"Carmen," play

(3) "Gypsy Song." (Victor record No. 88512.) When record finished, the orchestra picks it up softly, playing hoth strains through twice. Segue:—

(4) "Carmena song." (Violin and Piano.) Repeat the F strain and D flat strain; through to finish, following action.

Title:—"Pastias Tavern That Night."

(5) "Spanish Gaiety" (a bolero). Follow dancers. Introduction and first strain only. (Puh. hy Jacohs.)

(6) "Toreador song." As written; to close, then stop.

(7) "Spanish Gaiety." Pick it up rough as Carmen darts from Pastia; play as written, until reach the hass solo of trio; repeat the pp. strain of trio if necessary. Die away as Carmen falls into Jose's arms.

(8) Horn call. (2 notes—E and A; the last one sustained.)

(9) Same as No. 8.

(10) "Hahanero." (Victor record No. 87210.) Follow this with:—

(11) Chorus of "Toreador" (piano only), two and a half times through and light. When Carmen and Jose at wall:—

(12) "Hahanero" (orchestra), twice through slowly and softly (violin and cornet muted). Stop.

NOTE.—Speed up picture machine when orchestra starts, slow down to ordinary speed when orchestra stops.

Title: "Blind One."

(13) "Spanish Patrol" (by Deshayes; puh. by Cundy Bettoney), start softly, play very fast—as written. Once through and stop.

(At title:) "You Will keep Key of Cell."

(14) Lakes hurry No. 5 (pub. by Carl Fischer). Play rough until Jose has adversary on table and stahs. Music dies away. Segue.

(15) "Away to Yonder Mountain." (Victor record No. 88513.)

(16) (When Jose meets Carmen in hills) play "Hahanero" (orchestra) to suit action until Jose off. Stop.

When Carmen and woman in cave:

(17) "Incantation" (from Tonani's cue hook No. 9, pub. by Fischer). Until Carmen and Escamilla leave cave. Stop.

(At title:) "Warn Carmen."

(18) "Near the Hills of Seville." (Victor record No. 88511.)

(As Toreadors parade into ring, the orchestra cuts in on phonograph with next numher.)

(19) "Toreador Song" (orchestra). Verse, Chorus and Verse until title "I Fear No Man." Segue.
(20) Agitato No. 45 from Tobani's cue book No. 10. (Carl Fischer.) Play three times; first p. second mf. third ff., work up to stab. As stabbed, die away. (Start slowly.)
(At title:) "You Have Killed Me."
(21) "Habanero" (orchestra), slow and double piano to end.
(Running time of picture—including overture—1 hour, 13 minutes.)

The Palace Theater used a slide mentioning the Farrar records. Mr. Bertram suggests that if no slides be available, an announcement be made pertaining to and explaining these records. Mr. Bertram says they proved valuable both as a musical accompaniment and as an added novelty. This may be all right with a good phonograph and new records, as he says they used. Using Geraldine Farrar records would seem to be a talking point for the exhibitor when showing the Farrar picture. I don't get the idea of so many stops in the music—or rather the *manner* of stopping so many of the numbers. "Once through and stop; twice and stop," etc., instead of finding a reason in the action for the cessation of the music. I am one of those who do not believe it necessary for the music to be grinding away incessantly throughout all pictures at all times, still I like the reason for pauses to be found in the picture itself rather than one has come to the end of the number. It seems just as important that we should have a "cue" for stopping the music as we have for beginning it. However I am not going to criticise Mr. Bertram's score on that point. He has probably timed everything and has reasons for the pauses in his music.

Musical Setting for "The Mill on the Floss"

Released December 16 by the Mutual Film Corporation.

Suggestions Prepared by S. M. Berg, by Special Arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual Films the following suggestions for an accompaniment to "The Mill on the Flosss" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T), or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Maggie, wild and impulsive daughter of Tulliver, the Miller, when visiting her brother at school meets Philip, a hunchback, whose father, a lawyer, oppresses Tulliver and gains possession of his property. An old tradition is fulfilled when the Floss overflows, destroying the mill and drowning Maggie and Tom.

Note particularly: Short Agitato 41¾
Ballroom Scene 49½
Flood Scenes 65½ to 73¼

Scheduled Time: Five reels (about 4,900 feet), 73½ minutes.
The theme selected is "Somewhere—Sometime," Clough-Leighter.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Somewhere, Sometime—Clough-Leighter. (Andantino.) (Theme.)
1¾	T	The miller's wife glories in her household goods.	Sweet Eyes of Blue—Rose. (Waltz.)
2¼	T	Maggie, the miller's daughter, is a wild, impulsive child.	Serenade—Kautzenbach. (Allegretto.)
5½	T	"I hate being curled."	
7	T	"Tom, aren't you glad to see your sister Maggie?"	Petite Serenade—Horton. (Allegretto.)
10	T	The miller entertains his wife's relatives at dinner.	
11¼	T	"It took eight hours to make Maggie's curl that way."	Caressing Butterfly—Barthelemy. (Allegretto.)
15½	T	"Come, come; give over your crying. Father will take your part."	Love's Wilfulness—Barthelemy. (Andante appassionato.)
17¾	T	After Tom returns to school his sister Maggie visits him.	
18¾	T	"That's the hunchback, Philip Wakem."	Repeat: Somewhere, Sometime. (Theme.)
20	T	"Should you like me to kiss you as I did Tom?"	
21¼	T	Two years pass.	Heartstrings Waltz—Vecsey.
23¼	T	"I will go to law. I will mortgage the mill."	
24½	T	Several months later.	Repeat: Somewhere, Sometime. (Theme.)
25¼	T	"It is the bailiff. The mill and all the best things in the house are to be sold."	
25¾	T	The family treasures are sold at auction.	Pizzicato-Bluette—Lack. (Andantino grazioso.)
27¼	T	The lawyer's son has returned from school.	
30	T	"Wakem, you have beaten me. You have got the mill.	Daffodils—Carvel. (Andante moderato.)
32¼	T	Tom secures employment at his uncle's shipyard.	
34¾	D	Maggie and Philip Wakem by the waterfall.	Repeat: Somewhere, Sometime. (Theme.)
35¾	T	"I will keep coming here until I see you again."	
37	T	Weeks pass.	Astarte—Mildenberg. (Andantino.)
40½	T	"The investment turned out well, Tom."	
41¾	T	A day of reckoning.	Agitato No. 1.
42	D	Maggie stops her father.	Idilio—Lack. (Allegretto grazioso.)
46	T	Maggie's cousin is wooed by a dashing gallant from the city.	Arabian Night—Mildenberg. (Andante sostenuto.)
47¼	T	"Tom, let me speak to him."	
49½	T	On an evening some weeks later. (Ballroom scene.)	First Love Waltz—Edwards.
51½	T	"And you thought she could care for you."	
52¼	T	The following day.	Intermezzo—Huerter. (Moderato grazioso.)
56¼	T	They go ashore at a neighboring village.	
57¼	T	"I am not going on. We must part here."	Serenata—Tarenghi. (Allegro moderato.)
62	T	"We named the little one after you, Miss."	
63½	T	That night.	Repeat: Somewhere, Sometime. (Theme.)
65½	D	When Maggie burns the letters.	Agitato No. 1.
71	T	"Mother is safe," etc.	Agitato No. 2.
73¼	T	In their death they are not divided.	Repeat: Somewhere, Sometime. (Theme.)
73½	T	The End.	

World readers experiencing any difficulty in obtaining from their dealers any of the above mentioned numbers can forward their orders direct to G. Schirmer, Inc., 3 East 43d street, New York City.

Lillian Drew

LILLIAN DREW, one of Essanay's clever players, is spending part of the holidays in New York. She took her new car with her and is planning to burn up the roads along the Hudson. She is making a combination pleasure and shopping trip, studying the latest fashions for new gowns for her parts in photoplays.

Miss Drew is a Chicago girl but is thoroughly acquainted with the Eastern metropolis, having played two seasons on Broadway. She has appeared in musical comedies, dramatic stock and vaudeville. She joined the Essanay company four years ago and has taken leads and heavy dramatic parts ever since. Her work is especially notable in the recent plays of "The Reaping," and "Fifty-Fifty," in which she took the leading feminine role.

Lillian Drew.

She has one great hobby, that of collecting oriental rugs. She has a large collection of the finest to be purchased and of an age to make a connoisseur envious.

Miss Drew recently returned to the Chicago studios after having spent the summer and early fall with the Essanay Southern Company at Chattanooga, where she played leading parts.

Chicago News Letter

By JAS. S. McQUADE.

"Jack" Wheeler Editor-in-Chief of Selig-Tribune.

LUCIEN C. WHEELER, who has been the personal guardian of three Presidents, recently resigned from the Federal Secret Service to become editor-in-chief of the Selig-Tribune, the new animated newspaper, the first issue of which will appear January 3.

Mr. Wheeler is familiarly called "Jack" by the men who know him best. For many years assistant district superintendent of the Bureau of Investigations of the Department of Justice, Washington, D. C., he has learned to know every nook and corner of this country and nearly everybody of prominence in it. Indeed, his duties have made of him a globe trotter; but, different from most men of that type, Mr. Wheeler has every foreign country at his finger tips, with respect both to the salient centers of information and to acquaintanceship with important personages.

For the past year Mr. Wheeler has been assistant superintendent of the United States Department of Investigation in Chicago. He is now in the east in the interests of the Selig-Tribune. The other day he was in Washington and called on President Wilson, who expressed his regret over Mr. Wheeler's departure from the Government service. Mr. Wheeler, however, at once explained to the President the importance of his new position and the great possibilities it created for bringing to the people, generally, moving pictures of world-wide events.

While in Washington, Mr. Wheeler appointed Louis J. Simmons as the permanent Selig-Tribune staff man. He will furnish pictorial records of the movements and public appearances of notables in the capitol city.

It will be interesting to learn that Mr. Wheeler has had government care of many royal personages who visited the United States, among them Prince Henry of Prussia, Grand Duke Boris of Russia, and others. Being assigned to the White House he had charge of all arrangements for the tours made by Mr. Roosevelt while President, also for those by Mr. Taft. On President Taft's tour of the United States, Mr. Wheeler traveled 12,579 miles, keeping two weeks ahead of the party. President Taft was so impressed by the arrangements made by Mr. Wheeler during this tour that he pronounced him a "master of detail."

In his trips over this and foreign countries, Mr. Wheeler has naturally developed the perception and the mind for live moving picture news, and his selection as chief editor for the Selig-Tribune should prove happy for all concerned.

Chicago Board of Censors and Shakespeare.

The Chicago Board of Censors has been furnishing action for mirth of a very peculiar kind recently. It is action of the kind that makes angels weep once in a while, and in this case, while it fails to prove a Chicago Tribune editor as belonging to that celestial type, it succeeds in making a whetstone for his writing iron.

The Globe Photoplay Company, which has made a series of photoplays of Shakespearean dramas, has been submitting the films to the Chicago board for censorship. In the issue of December 6, the Tribune had the following editorial under the heading, "Our Own 'Movie' Bulletin":

Several films of the Globe Photoplay company were passed upon by the censors recently. This company seems to have bought a job lot of movies written by Mr. W. Shakespeare, who, as reported the other day, is said to be one of the most popular writers in Germany, although formerly a British subject.

A melodrama called "Othello, the Moor of Venice," was at first disapproved on the ground that its principal scene is a murder. This is the more offensive as it takes place in the heroine's bedroom and shows her in the attire appropriate to that situation but not to the public stage. It was agreed that the spectacle of a husband smothering his wife with a pillow was especially dangerous to the institution of the family, suggesting a particularly convenient, if irregular, method of concluding domestic differences. The fact that the husband was a negro and his wife white was also pointed out as an incitement of race prejudice. However, the scene showing Othello addressing the Venetian senate was allowed to stand as indicating a broad recognition of the civil and political equality of the negro and the absence of the color line in Venice. But the owner decided to withdraw the film.

"Macbeth," another very sensational play, was approved in part as showing some attractive views of medieval architecture and mountain scenery, but the following cutouts were ordered: Incantation scene showing witches on the heath. If the witches are cut out no objection is made to the heath and the caldron. Cut out scene in bedroom and subtitle, "Who would have thought the old man to have had so much blood in him?" Shorten banquet scene to flash, eliminating ghost of Banquo. Cut to flash scene showing Lady Macbeth in her nightgown.

In the issue of December 11, under the same heading as above, the Tribune took another dig at the censor board, to-wit:

The Globe Photoplay company is still having difficulties with the censorship over its importations of the scenarios of the German popular playwright, Willy Shakespeare. A sensational melodrama called "Hamlet, Prince of Denmark," was considered yesterday and the following cuts and alterations ordered:

A view of the castle of Elsinore at night is approved, but scenes showing Hamlet, Horatio and Marcellus carrying deadly weapons must be shortened to flash. The ruling followed a heated debate. It was objected by one of the members of the board, not a Mason, that the actors suggested an assembly of Knights Templar, uniform rank, and thus tended to arouse sectarian feeling, but a vote taken was unfavorable to this view, and a cut to flash was accepted as a fair compromise. The ghost is ordered out for obvious reasons, and the subtitle "Angels and ministers of grace defend us! Be thou a spirit of health or goblin damned" must stop at goblin, omitting the expletive "damned."

In the scene of mimic play cut out view of player queen pouring poison in ear of player king. Scene between Hamlet and his mother and the killing of Polonius must all come out, as tending to encourage disrespect to parents and murder of old men. Scene in graveyard must be shortened. Cut out closeup of Hamlet holding skull, shorten to flash scene of burial cortege of Ophelia, and cut out Laertes and Hamlet in grave. Last act must be shortened by cutting out the fencing match and stabbing of king. Body of Hamlet on stretcher may be shown in flash and entrance of Fortinbras, though objectionable as of militarist character, tending to obscure the fact that war is horrid, may be retained.

On this point, the board is said to be considering the propriety of ordering the name of the playwright, Shakespeare, to be cut out of announcements as savoring of violence and harmfully suggestive to impressionable youth. The representative of the Chicago Peace Society on the board suggests that it be replaced by the nom de plume Shakehands.

Meeting of G. F. Company's Middle Western Exchange Managers.

A meeting of exchange managers of the General Film Company, in middle-western territory, was held at the Hotel La Salle, Saturday, December 4, and was followed by a dinner in that hostelry.

The main object of the meeting was to familiarize the exchange managers with the new policy of the General Film Company in its distributing department.

Officials and producers present at the dinner were: J. A. Berst, president; Wm. N. Selig, George K. Spoor, Frank L. Hough, representing George Kleine; F. C. Aiken, division manager, and H. C. Hoagland, assistant general manager of the Selig Polyscope Company.

The following exchange members were present: C. W. Jeffries, Des Moines; J. T. Van Meter, Milwaukee; Al. J. Gilligham, Detroit; R. O. Proctor, Kansas City; Robert Lieber, Indianapolis; C. W. McDaniels, Wabash branch, Chicago; Geo. Berg, City Hall branch, Chicago; H. C. Phillips, Omaha; H. P. Wolfberg, St. Louis; Paul Billington, Cincinnati; D. W. Phillips, Columbus; H. R. Schilds, Cleveland, and H. H. Buxbaum, Minneapolis.

German and Allies' War Pictures in Chicago.

Chicago was fairly bombarded by moving pictures of the war last week, not only in the Fine Arts theater, the Olympic and the La Salle, where the pictures were shown, but in the columns, both news and advertising, of the entire city press.

The pictures showing the great drive of von Hindenburg's army against the Russians, taken by W. H. Durborough, war photographer, in conjunction with Oswald F. Schuette, Chicago Daily News war correspondent, have occupied the screen at the Fine Arts and by common consent were awarded the preference. The pictures showing the war in the west from the Allies' side of the trenches, or French pictures as they have been called, have been screened at both the La Salle and the Olympic. Those shown at the La Salle are known as the Hearst, or Examiner, pictures, while those at the Olympic are called the Daily News pictures. They are similar, and were evidently obtained from the same source.

The admissions at the Fine Arts and Olympic have been 25 cents, and at the La Salle, 25 cents for balcony and 50 cents for orchestra seats. The entire net profits from the exhibitions at the first-mentioned theaters are being devoted

to the American Red Cross, for use in all the war-stricken countries, without discrimination. The International Red Cross will receive 10 per cent of all proceeds of exhibition at the La Salle. No Sunday exhibitions are given at any of the three theaters.

Chicago Film Brevities.

John R. Freuler, president of the Mutual Film Corporation, arrived in the city Tuesday, December 7, and left for St. Louis the same night and will return to New York from that point. While here, he and Samuel S. Hutchinson, president of the American Film Company, Inc., viewed the first chapter of "The Girl and the Game," in the private projection room of the Mutual's branch office here. All who saw the films expressed themselves as being well pleased. Mr. Hutchinson said of this chapter after viewing it: "I think it is good and have no doubt that every succeeding chapter will be equally good, if not better. Each chapter in itself gives a feeling of satisfaction to the spectator, though not a complete story. Besides a decidedly hearty interest is created in the mind to see the following chapter." A. J. Normal, assistant branch manager in the Chicago office, afterward showed the first chapter to about seventy-five exhibitors. He stated that those present seemed to like it very much, and that it is being booked up rapidly in his territory.

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H. Wood, manager of the Gaumont Hiring Co., London, England, spent several days in the city last week, on business for his company. He left for New York City, Friday, December 10.

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Schuyler Colfax, of the Eastman Kodak Company, Rochester, N. Y., made a flying trip to the city last week.

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B. N. Judell, district manager of the Mutual Film Corporation in Middle Western territory, made a trip last week, which took in Minneapolis, Fargo, Sioux Falls, Omaha, Des Moines and Milwaukee. He found that business with exhibitors was a little slow at present, on account of the approaching Christmas holidays, but that in Minneapolis, Omaha and Des Moines business was brisk. While in Fargo, Mr. Judell appointed H. P. Johnson branch manager, in the place of B. E. Reed, resigned.

* * *

The Saxe Brothers sold the Lyric theater in Minneapolis last week to Messrs. Bainbridge, Elliott and Sherman. The new management has reduced the prices from 25 cents and 50 cents to 10 and 15 cents. A month before the sale of this house, programs of the Triangle and Paramount products were offered, the lengthy programs only permitting two shows a day, which accounts for the increased prices of 25 and 50 cents.

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The annual ball of the Moving Picture Operators' Union, Local 110, was given at the Coliseum Annex, Wednesday evening, December 8. This was the seventh event of the kind given by the union, and, from all accounts, it was a successful affair.

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Miss Gail Kane, who was recently added to the Equitable's list of stars, stopped over in the city to attend a luncheon party at the Blackstone Hotel, in her honor, one day last week, on her way to Albuquerque, where she will engage in the impersonation of a Yaqui Indian heroine. The new picture will be entitled "Her God."

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The old Lyceum theater in Indianapolis has been secured by the Strand Theater Company, of Chicago, and will henceforth be known as the Strand. The interior will be thoroughly remodeled, under the direction of E. C. Divine, president of the Strand company. It is expected that the house will be opened about January 1, when it will be conducted along the same lines as the Strand theater in Chicago.

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An organization known as the Screeners' Club, with headquarters in the Masonic Temple Building, is exploiting a mammoth ball for New Year's Eve, that is said to be in honor of numerous moving picture actors and actresses, who, it is announced, will come on here for the occasion. No one connected with the management of this affair, so far as I can learn, has anything to do with the moving picture business in any capacity. I have been told that it is a money-making scheme pure and simple, and as the Screeners' Club mentioned is an organization in no way connected with the film business, I can see no reason why the promoters of the affair should announce to the public through the daily press that they will bring on here noted stars engaged in the production of moving pictures. One day last week the promoters of the affair connected the Reel Fellows' Club of Chicago with the undertaking, but this was promptly contradicted by R. R. Nehls, president of that club, who stated that his organization had no connection whatsoever with the dance announced for New Year's eve at the Coliseum. J. R. Mills, president of the Screeners' Club, which is sponsor for the dance, denied that the name of the Reel Fellows' Club had been used.

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D. W. Griffith stopped over in this city, between trains, on his way from Los Angeles to his old home in Kentucky, on Thursday, December 9. Mr. Griffith's journey was caused by the death of his mother, an old lady of 86 years, who passed away last week after a brief illness. She had never seen "The Birth of a Nation" and her famous son had planned for a special exhibition in Louisville for her particular benefit. The event was to have taken place some time next month.

* * *

"Bill Kalem" Wright arrived in the city Thursday night, December 9, from Detroit, having visited that city and Cleveland since he left New York City. He was so busy that he could only reach me by telephone before leaving for St. Louis on Friday night. After the Missouri city he will visit Pittsburgh and Buffalo. Mr. Wright told me that he had found business very good in Cleveland and Detroit, also that the General Film Company's exchange managers had all their best hustling clothes on and were jubilant over the new life that has been injected into their business. Mr. Wright told me also that the Kalem Stingaree series is going splendidly, chiefly for the reason that it had been written by an honest-to-God author, in the person of E. W. Hornung, the English author of the well-known novel, "Raffles."

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"With the returning of the Studebaker into the Jones, Linick & Schaefer hands, our Triangle experiences, as we have known them, are much simplified," writes Kitty Kelly in the Chicago Tribune. This simplification, Miss Kelly states, refers especially to service, music and price. "This weekly entertainment is two reels short of the accustomed length," again to quote Miss Kitty. "Its length in the future, according to Manager Louis Jones, will be variable, depending on the quality of the offerings. When they are strong both features will be run, he says, and when otherwise, only one. Keystones will be run according to their cleanliness, the word being that no vulgarity is going to besmirch that screen." Louella O. Parsons, of the Chicago Herald, writes: "The difference between the former $2 program offered at the Studebaker and the present 25-cent performance is not apparent in anything but price and music. The same quality of pictures, the same pretty interior of the theater, with the ushers in their triangle costumes, is still with them. The program is minus a picture, but I am not so sure this detracts from the entertainment. In former days the four pictures were a bit too long. Then, too, most people like to wander in and out of a moving picture theater at their own convenience—that is one of the pleasant things about the movies. The Studebaker was comfortably filled yesterday, and the lovers of good pictures seemed to realize that a bargain was being offered by the 25-cent schedule. People like bargains in films, as well as in merchandise or anything else."

* * *

Gus. Trulich, manager and part owner of the Kriterion and Robie theaters, this city, called on us last week. O. J. Trulich, his brother, is partner. The Kriterion and the Robie seat about 375 people each. The Robie programs consist of Universal and Mutual regular service and Broadway features, four and five reels being used, while the programs at the Kriterion are comprised of the General Film Company's product and Fox pictures. Five reels form the regular program at the Kriterion, and seven reels the special programs, which are offered on Wednesdays, Thursdays and Sundays, 5 cents admission being charged for the regular, and 10 cents for the special. Mr. Trulich reported first class business at the Kriterion, but only medium business at the Robie.

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W. R. Skates was appointed manager of the General Film Company's Wabash branch, 17-19 South Wabash avenue, last week, by F. C. Aiken, division manager. Mr. Skates formerly, for several years, was connected with the General Film Company, in a managerial capacity, both in Chicago and Boston. Prior to that, for several years, he was secretary of the Theater Film Service Company of this city, of which Mr. Aiken was president and general manager. The numerous friends of Mr. Skates heartily congratulated him on his coming back to the fold.

Watterson R. Rothacker who is now on the Coast, writes from Frisco that he will stay a few more days there, then a day or two in Los Angeles and afterwards start home to Chicago, for Christmas.

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It has been announced that the studio of the United Photoplays Company, at Milwaukee and California avenues, has been taken over by Watterson R. Rothacker, general manager of the Industrial Moving Picture Company. It will be used by Mr. Rothacker in the production of features, it is said. On Mr. Rothacker's arrival I shall learn more fully what his future plans are.

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The J. B. Seeburg Piano Company announces that the Seeburg pipe organ has been installed recently in the Marlowe theater, 63d street and Stewart avenue; the Palace, 12th street and Blue Island avenue, and the Hedwig theater, 3514 Irving Park boulevard. In each case the management reports congratulations from patrons.

Hopper in Modern Comedy

"Don Quixote" Comedian Will Revert to the Manner of "A Matinee Idol" and Gilbert & Sullivan.

DE WOLF HOPPER, D. W. Griffith's celebrated $125,000 a year comedian, who forsook operetta and musical comedy for the lure of Triangle films, has completed his "Don Quixote" picture for the Triangle-Fine Arts Studio and is making another which will be called "A Knight of the Garter."

Mr. Hopper enjoyed the filming of Chester Withey's adaptation of "Don Quixote" immensely, notwithstanding the hard time of it he had in finding a lean and scrawny Rosinante that would bear his avoirdupois. Edward Dillon, the director, gave him a good supporting cast that included Max Davison as Sancho Panza, Fay Tincher as Dulcinea and Chester Withey as Don Fernandez. Stills of the Don Quixote films recently received show that it is the true spirit of classic satire, and the windmill scene particularly will evoke hearty mirth. Mr. Hopper is glad, however, to get back to his more recent stamping ground of modern comedy characterization and to put away for the nonce his costume togs. "A Knight of the Garter" will present him as a modern in the long cutaway coat, striped trousers and silk hat of "A Matinee Idol," in which he was so successful a few years ago. Herewith is a picture showing how he will look in the new comedy.

De Wolf Hopper.

CHICAGO ASSOCIATION DISAVOWS "MOVIE BALL."

Chicago, December 11, 1915.

Editor Moving Picture World:

Please give this your special mention, that the International Motion Picture Exhibitors' Association is not identified in any manner, shape or form with the "Movie Ball" advertised to be held at the Coliseum on New Year's Eve, December 31, 1915. Neither are we in any way connected with any promoter of same. Thanking you in advance for your immediate attention, we beg to remain,

Very truly yours,
I. M. P. A. OF ILL.,
By Sidney Smith.

HUGHES' CENSOR BILL REINTRODUCED IN CONGRESS.

Despatches from Washington, D. C., are to the effect that the Hughes' censorship bill has been again introduced in the House of Representatives. This is the measure that was supported by the Rev. W. F. Crafts a year ago, but which failed of enactment.

HARRY O. HOYT WITH METRO.

HARRY O. HOYT, who has had more than four hundred scenarios accepted and produced, and who is the highest salaried writer in the profession, has joined the Metro staff, and in the future will write exclusively for that company. Until he was attracted to the Metro forces Mr. Hoyt was scenario editor for the Fox company, and before that was on the scenario staff of Kalem and Biograph.

Harry O. Hoyt.

Mr. Hoyt's record as a scenario author is practically the history of the scenario field of endeavor. He began writing for motion pictures ten years ago, when he was still a student at Columbia University. He continued writing after he went to Yale, where he was graduated with a view of taking up practice of law. A few months in a law office was sufficient to Mr. Hoyt, and the increasing demand for his scripts prompted him to give up his proposed career as a barrister, and devote all his time and energy to writing.

Among other things, Mr. Hoyt wrote the first picture in which Mary Pickford was featured. In fact, there is not a single artist, of any note, in the motion picture business, that has not appeared in at least one of his photoplays.

Mr. Hoyt is an indefatigable worker, and under high pressure recently made a picturization of Booth Tarkington's famous novel, "The Turmoil," for Rolfe-Metro, in thirty-six hours. Edgar Jones, who directed "The Turmoil," was obliged to have the script within that time, or else call for a postponement of the production. Mr. Hoyt proved equal to the task, though he was obliged to exist on three hours' sleep, and numerous quarts of black coffee.

Mr. Hoyt wrote the scenario of "The Man Without a Conscience," in which Francis X. Bushman and Beverly Bayne will be starred, and which is now in process of production for an early release on the Metro program. This feature is being made by the Quality Pictures Corporation. Mr. Hoyt has also scenarioized the new and popular novel, "Big Tremaine," which Mr. Bushman and Miss Bayne will also use for a starring vehicle.

"Rose of the Alley," an original five-part feature, in which little Mary Miles Minter is starred for the Metro program, is also the work of Mr. Hoyt. It is a story of New York's underworld, a gripping drama brimful of real thrills. Mr. Hoyt also picturized "Dimples," a big five-part production in which Miss Minter will be starred, and which is now being made under the direction of Edgar Jones, in the everglades near St. Augustine, Florida.

BROWN UNIVERSITY TO CENSOR FILMS.

That the morals of young women entrusted to its care shall not be perverted through the viewing of plays, or moving picture films of an unwholesome character has been decided by the Brown University of Providence, R. I., and its governing board. All of the plays and films shown at the Providence theaters are to be looked over by a committee of the college consisting of Dean Lida Shaw King, and Mrs. W. H. P. Faunce, wife of President Faunce, and Miss Sarah E. Doyle, who, although nearly eighty-five years old, is still alert and active, will represent the Rhode Island Society for the Instruction of Women. Plays which are approved by the committee will be announced to the students, who will not be allowed to attend other productions without the consent of their parents.

MISS GAUNTIER GOES TO SWEDEN.

Miss Gene Gauntier, for a long time the leading player of the Kalem company, and more lately with the Universal, has sailed for Sweden, where she will visit her sister.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

MOTION PICTURE FREEDOM LEAGUE.

As a Result of J. A. Quinn's Campaign Against Local Censors, Club Is Formed by Exhibitors and Manufacturers to Protect Their Films.

THE committee organized at the recent dinner of the producers, exchangemen and exhibitors met here Wednesday evening in the offices of the Broadway Theater Company, and organized the Motion Picture Freedom League for the purpose of conducting a nation-wide campaign against local censorship of films. The committee was composed of Thomas Dixon, G. M. Hutchinson, Fred Kley, D. Whiting, C. J. Morlen, J. A. Quinn, Dr. Sam Atkinson and A. W. Strong.

The plan of action was mapped out and the following officers elected: J. A. Quinn, president, Sam Atkinson, secretary; C. J. Morlen, treasurer, and Thomas Dixon, G. M. Hutchinson and Jesse L. Lasky, vice-presidents.

It is the idea of the league to first show the world what the film center, Los Angeles, has to say about local censors by abolishing the board here. A petition signed by bankers, property owners, business men, producers, exhibitors, manufacturers, lodge and club members, education board members, and every prominent person in this section, will be presented to the city council at its next meeting. The petition asks that the council abolish the board and instead employ a film commissioner to see that the proper eliminations are made in films as the national board directs, before they are shown in this city. From the prominence of those who have placed their signatures upon the petition, the movement seems to have a momentum which will roll it straight through to victory, and when it does, Los Angeles film men will be able to wave the feather in their hats and pass the formula for abolishing local boards broadcast.

Charges Against Tugwell Dropped.

The Public Welfare Committee of the Council has decided that the affidavits charging A. P. Tugwell, deposed president of the Board of Motion Picture Censors, with misconduct, are really not officially filed and therefore are not answerable. The fine line of distinction between affidavits that are presented to the Mayor and Council and affidavits that are "on file" saved Mr. Tugwell an embarrassing hearing.

He was present, however, with a sheaf of affidavits to controvert those which aided in his being dismissed from the board and after he had made a very eloquent speech, Chairman Lindsey, of the committee, declared that there is no need of a defense, as there has appeared no official prosecution. Mr. Tugwell is out of the commission and all he asked was that his age and reputation be safeguarded by a hearing of the charges. The report of the committee, which probably will be accepted by the Council, virtually declares that the Mayor was justified in removing Mr. Tugwell, that the Council did the proper thing in confirming the removal, but that the charges that figured in the transaction need not be answered.

PREACHER LAUDS "DAMAGED GOODS."

Says That Trainers of Children Should Be Instructed on This Subject, and That Ignorance Is the Mother of Vice.

Dr. Brougher, of Los Angeles, preached a wonderful sermon last Sunday to a great audience in Temple auditorium. His subject was "Damaged Goods," and the sermon was based on the photoplay of that title which is being exhibited at Quinn's Superba this week.

"The subject of impurity with its consequences is one upon which preachers and teachers of morals are beginning to speak," said Dr. Brougher. "There has been a conspiracy of silence in the past that has made it possible for the Devil to ruin thousands of young men and women. In recent years, however, it has been discovered that ignorance is not the mother of virtue, but the mother of vice.

"'Damaged Goods' is a great warning. I believe that every trainer of children who has not been well instructed on this subject at home ought to see this photoplay and learn its powerful lessons.

"We cannot be too careful in training the rising generation. Instead of doing away with the censoring committee I think it ought to be made larger. It might be well to have one expert commissioner paid to give all his time to the work. He would see to it that every elimination recommended by the national board of censors is made. Furthermore, if he is in doubt about a play that is to be presented to children under sixteen years of age, he ought to be compelled by law to call in an advisory committee of twenty-one or more representative parents, teachers and church leaders.

"There are five D's upon which this photoplay gives instruction—Drink, Dissipation, the Double Standard, Disease and Death.

"Be sure, young man, young woman, that you are going to lose out in the game of pleasure, and life will only end in shame and sorrow, if you do not have a divine friend to help you to fight the Devil and all his trickery."

This means that preparedness is better than lamenting the lack of proper fighting equipment. Several men who have voiced their opinions say that the proverbs and sayings can easily be reversed. "Ignorance is bliss," is painfully changed to "Ignorance is unhappiness, death and destruction," and so on. Educators here are highly in favor of broadening the educational standards and men who are prominent in professional worlds are of the same opinion.

FOX'S WESTERN MAN HAS STORY.

Harry Leonhardt Tells Fish Story That Is a Whale.

When, on Thanksgiving, Harry Leonhardt drove to San Diego with Clarke Irvine and R. E. Barron, traveling exchangeman for Fox, they reported sighting a great whale on the beach. In Los Angeles the story met with near-derision until Irvine, who had graflexed the whale, produced the pictures this week, and the laugh is now on those who disbelieved the film men's story.

Harry Leonhardt (on extreme left) Viewing the Stranded Whale.

Harry Leonhardt's version is as follows: "We had been touring leisurely along the coast road, when about a mile from Del Mar we were attracted to the waters of a cove, about a mile ahead of us. I took a squint through the binoculars and saw what looked like a round back of a submarine, with the conning tower and periscope showing. The ship destroyer, as I thought it to be, was cruising along, stopping, then going down, and again rising. We all watched it for some time, then as we approached a point on shore opposite the maneuvering torpedoer, we saw that it was gradually coming ashore. Soon the outlines of a big whale were seen, and we found that in our excitement and interest in the present war, had forgotten that there was such a thing as a whale's back which resembles a submarine.

"In half an hour the big brute was high and dry It had

become stranded in the shallow waters and the receding tides left it to the mercy of the shore. On the way back we photographed the monster when it was clear out of the water.

"Anyway, the picture shows the whale and we would not like to call this a fish story, for it certainly is not a fish story —it is a whale of a story."

SMALL TOWN GOT ITS "FACTORY."

The city of Inglewood long desired an industrial section of its village, and here is what the News said about its big enterprise. It's good.

A FACTORY WITHOUT THE ASKING.

E. A. Spalding remarked the other day that after Inglewood has been working for years to get a factory here, along comes the Keystone Moving Picture Company and builds a big three-story factory, with water tank, whistle and all complete, all in three days, over by the old brick smoke stack near the water pumping station. The chimney was recently purchased by the Keystone people to be blown up in making an exciting film. The factory is only an artificial front, supported at the rear by a framework of light lumber, but it looks just as much like a factory as if it were the real thing. And in the explosion it will be burned, with employees fleeing in every direction, so the picture should be a hair-raising one. Last Monday and Tuesday, employees of the Keystone Company were busy at the old chimney, which is 135 to 140 feet high, assisting Tyler, the noted steeple-jack, in getting a rope up through the chimney and down on the outside, with which to draw a rope ladder up the outside. The idea for the picture was for Tyler to climb to the top of the chimney and be rescued by an aeroplane just before the explosion wrecks the big stack and the factory. In trying to get the rope to the top of the chimney he used several devices, first trying to fly paper balloons with long ropes tied to them, up through the inside of the chimney, but the breeze tore the light balloons to pieces before they could finish their work. Another plan was to use powerful rockets, tying rope to them and shooting them up through the inside of the chimney. After several experiments Tyler succeeded in aiming the rockets so accurately that they shot straight up through the chimney and a couple of hundred feet higher into the air.

It seems that the big motion picture companies spare no trouble or expense to get even one small feature that they want in some of their special films. The picture of this Inglewood smoke stack being blown to pieces with dynamite will be shown all over the United States, and will doubtless be used for years as parts of other scenes.

Selig Players Are the Whole Show in Big Outdoor Event at Las Vegas.

From Las Vegas, N. M., papers we are informed that Tom Mix and his company of Selig players took a prominent part in the Annual Fall Festival of that city last week. The Selig players led the big parade headed by Tom Mix. Then followed one of the oldest stage coaches of the early days with a number of cowboys, cowgirls, Indians and other wild and Western things.

After the parade a large crowd left the city for the field on which the interesting events of the day were held. The first event on the program was the riding of tough bronchos, a reward of $100 being offered for any horse that could not be ridden. Joe Ryan and Sid Jordan, of the Selig forces, demonstrated to the spectators that they could ride "a little" and that there was no broncho too tough for them to handle.

In the women's shooting contest, Miss Victoria Forde, shooting at a distance of 35 yards, shot three chickens.

Tom Mix was given a hand for the several rope and lariat stunts he put on.

The men's shooting, which lasted late into the day, proved to be a real event. The first honors were tied between Tom Mix and a local resident.

Mother of D. W. Griffith Is Dead.

Plans for a happy family reunion to be held in Louisville, Ky., December 12, to celebrate the eighty-seventh birthday of Mrs. Mary Perkins Griffith, mother af D. W. Griffith, were shattered by the grim hand of death.

Mrs. Griffith, who was to have been greeted on her birthday by her two devoted sons and a loving daughter, suffered a relapse from an attack of pneumonia and died early Monday morning this week.

Instead of the rejoicing family party, the three children will gather in sorrow at their mother's bier to pay a final tribute.

Albert Griffith, the other son, made a special trip to the United States from London to attend the family reunion, and was present when his mother died. So was Miss Ruth Griffith, the daughter.

Filled with sorrow, Mr. Griffith immediately left Los Angeles to attend his mother's funeral. All arrangements for the funeral have been suspended, pending his arrival in Louisville.

Los Angeles Film Brevities.

Hamilton Smith, the new Pacific Coast representative of the Kalem Company, has now taken charge of his office and made his headquarters at the Hollywood studios. As Mr. Smith is writing the stories of "The Hazard of Helen" series, it was decided to move James Davis and his players from Glendale to Hollywood.

* * *

James Horne has completed "Stingaree" and is now preparing a new series. Elaborate settings for these pictures are already under way.

* * *

Balboa will be the name of two large moving picture theatres; one to be built in Los Angeles and other in San Francisco. Both will make a special feature of Balboa films.

* * *

One of the first prizes in the big picture contest of the Eastman Kodak Company was awarded to a snapshot of Frank Mayo and Margaret Landis of the Balboa Company. As these pictures will be used for Kodak advertising it incidentally means considerable publicity for the two Balboa players.

* * *

A glass inclosed studio has just been finished at the Long Beach plant to prepare for the dark days of the rainy season. This has been equipped with a lighting system of twenty-four powerful chrome actinic electric lamps.

* * *

There was quite a panic this week at Inceville when it was rumored that smallpox had broken out among the Russians who work in one of the mob scenes in a current Ince-Triangle feature in which William H. Thompson is being starred. The foreigners, who numbered more than a hundred men, women and children, had been brought from the little fishing village on the shore road to Santa Monica. Physicians were immediately sent for and every Russian carefully examined, but no signs of the dreaded disease could be found. Inceville breathed freely once more.

* * *

Monte M. Katterjohn, the young photoplaywright, is expecting to leave Inceville in about a week to take a trip way down to Kentucky. Monte says he wants to learn the habits of the mountaineers, have a peep at some moonshining and get real atmosphere for a story he is writing from this region.

* * *

The Fox players arrived from New York Sunday afternoon this week accompanied by General Manager W. R. Sheehan. They were met at the station by Pacific Coast representative Harry Leonhardt, a number of photoplayers, representatives of the Chamber of Commerce and others. The party includes Robert Mantell and his wife Genevieve Hamper, Theda Bara, William Farnum, Dorothy Bernard, director Oscar Apfel and wife, Lester Scott, Jr., Willard Lewis, H. S. Herbert, H. J. Barrows, A. Gondolfi, John J. Meighan, Mr. and Mrs. Grenier, Mr. and Mrs. Theodore and Barry Klein.

The Fox Film Corporation has leased the old Selig Edendale studio for a long period. Mr. Leonhardt stated that this is just the beginning of the Fox activities on the Coast and that several more companies will be sent out within a few months, and that his concern eventually will build a large studio here.

* * *

Long Beach papers advise that G. H. Hawling, representative for the Metropolitan Motion Picture Company of New York, has been there for several days endeavoring to select a site for the construction of a large motion picture plant which he declares will be built by his concern soon. He wants a place in the eastern section of the city, several blocks from the ocean front. Balboa is the only motion picture studio at present in Long Beach.

* * *

Rain hit the film hub this week and many cameras in studios where only the canopy of the sky is used were forced to stop exposing film. Wind and fog put a damper on production, but only two days were lost. Reports from Bear Valley say that five feet of snow lies on the ground and that several companies are now working. Sturgeon's Vitagraph players are up in the wilds getting scenes for "God's Country and the Woman," which is to feature Nell Shipman.

* * *

Two high school boys who are wide awake this week started a small moving picture company to produce pictures showing school life. They are Perry Hollingsworth and Jerome Waller, and they have purchased equipment and have begun operations.

This week passports were applied for by a party of local persons who expect to voyage to China and journey into the depths of that country to make films depicting the life of the missionaries and natives. The list includes Albert E. Douglas, wife and child; Charles Gifford, John K. Anderson and wife, and Miss Elle Van Lanighan.

* * *

"Water stuff" may be all right when the camera is trained on the scene and when there are warm blankets and a draught of hot ginger ready, but when a boatload of actors are nearing the dock after a rough trip across the channel, and the thing turns turtle and gives everyone a good ducking, it is no laughing matter. This happened to a bunch of Americans returning from the channel islands off Santa Barbara this week, and Bill Russell rescued Charlotte Burton and her fur coat, and then had to swim clear in to shore because the little boat could not carry so much water and people with wet clothes.

* * *

The old photoplayers' club, or the new, as it now is, after eight weeks of pulling and boosting, has at last opened club rooms on Broadway, fitted up the place, decorated it, and installed a telephone and a file of papers, and on the coming meeting night will hold a big "action" which will be attended by a large number of film men. There will be plenty of music, song and entertainment, and a lunch will be served. It now looks as if the photoplay artists of the center of production were to have a permanent and efficient club.

* * *

We were in a drug store the other day, and while being waited upon a man entered and asked for some mercury bichloride, saying that he wanted enough to kill a dog. The druggist asked him his name, and when the man said he was Kenneth McGaffey, of the Lasky Company, and that he was hired as a publicity man, the druggist smiled and said that that kind of a dog should not be killed. However, this is the excuse that McGaffey gives for druggists refusing to sell poison to press agents:

Say, why don't you ever write something about me?

Don't I get a notice for that swell fall I made?

Don't send anything about me to the Humestown, Iowa, papers. It would spoil Pa's political chances if it was known I was an actress.

Why do these dames always get their pictures in the papers? Why don't you print some pictures of us cowhands?

Why do the stars get all the publicity? I've been working extra here for a year and not a line, not a line.

Why ain't my name in the cast? It ain't my fault that the Director cut out my scene.

Have a cigar. Could you use a couple of hundred of my pictures I just had taken in a new sport shirt?

I ain't gonna do no stunt if she's gonna be in it.

I doubled for the star in that dive and I want credit for it.

The Daily Pain is going to run two pages of picture stuff every day. Now we look to you for a nice big ad. to help us out.

* * *

The Gamut club, composed of artists, musicians, players, and many men of letters, entertained the Scream club at one of its delightful monthly dinners this week. William E. Wing, scenarioist, humorist and publicist, arranged the dinner and as a result every loyal Screamer held private and silent sessions afterward to offer down thanks to the wonderful hospitality of Wing and the Gamuters. Miss Maud Powell was also an honored guest. Wing told in exceptionally arid and humorous language about the members of the Scream club, calling us super-human, because the publicity men members were wont to build buildings in the hours 'tween darkness and dawn, and to have eagles soar down Christmas day and steal candy children from Inceville Christmas trees, etc. Each blushing member of the screaming organization was personally and publicly introduced, and left standing, to sit down as best he could. After the affair was over we all breathed one big sigh of relief and then listened to some wonderful music and song. Anyway all hats were off to Wing.

* * *

A meeting is slated for the western representatives of the Motion Picture Board of Trade of America to be held at the home of Miss Mabel Condon in Hollywood. There will be a dinner and then the business plans gone over for the coming season. Those named by J. W. Binder, executive secretary of the organization, to act on the coast committee, are Miss Mabel Condon, Kenneth A. O'Hara, J. C. Jessen, and the writer, Clarke Irvine.

Mary Boland has completed her picture performance with Frank Keenan and left, this week, for New York. Mr. Keenan will also shortly depart East to spend the holidays. On his return to Inceville he will be starred in a new Triangle feature production now being prepared for him.

Frank Keenan, Bessie Barriscale and Indian Village at Inceville.

* * *

Somebody around here is going to get an automobile free! Next week the Hollywood people are staging a poinsetta fete and historical ensemble for the benefit of its citizens and visiting tourists. As usual photoplay artists will hold forth each evening. The first night is laid out for the Lasky people and the second evening will be for the Triangle Fine Arts folks, while the third and closing night is to be run by Universalites. On this momentous evening Anita King, the Lasky tourist, will give away a nice touring car for which tickets will have been given out during the three-day fete. The affair will exhibit the wonderful flaming flowers of the state.

* * *

Officials of Al Malaikah Temple of the Shriners visited Universal City Monday, this week, and presented Henry McRae, the former director general, with a gold watch.

The delegation from Al Malaikah Temple was composed of General Robert Wankowski, F. B. Silverwood, R. A. Heffner and W. E. Bush.

The watch bears the following inscription: "Presented by Al Malaikah Temple, A. A. O. N. M. S., to Henry McRae, in appreciation of his many courtesies in 1915."

* * *

Anna Luther, of the Keystone Company, was badly bitten in the cheek when fondling a large Russian wolfhound the other day at the Keystone studios. Miss Luther was waiting to be called to work in a set when the dog she was petting, without a warning, flashed around and buried his teeth in her cheek. She was rushed at once to the receiving hospital to have the wound cauterized.

* * *

Chief Eagleye, the Indian actor and playwright of the Fine Arts studios, was seriously injured last week while working in a scene aboard a ship in San Pedro Harbor. He fell, hurting one side and sustaining internal injuries. The chief was rushed to the landing, where an ambulance met the boat and took the injured man to the San Pedro Hospital.

* * *

Here is a funny one from Balboa. Jackie Saunders has accomplished the feat of kissing herself on the screen, and on the lips, in a wonderful double exposure. Usually the characters, played by one actor, cannot approach to the dividing line of the picture more than about three inches, but the cameraman on the job made this feat possible, and as a result of the clever photography the girl actually kisses herself on the lips without spoiling the picture. Joseph Brotherton was the cranker.

* * *

The Clune Co. has rented 1,000 head of sheep and will use them in a part of their forthcoming release, "Ramona." The location is several miles east of Ventura, in the Santa Barbara mountains, and already great preparations are under

way. Many persons from the little city are to journey up into the hills to watch the staging under the direction of Donald Crisp. This is a new location and ought to produce some excellent scenes for the historical play which Mr. Clune is making.

* * *

Hobart Henley, who was injured in an automobile accident some time ago, made a rapid recovery and has now left the hospital. Although he will limp for some time, he is already

Hobart Henley, Cecil Stanton and "Graft" Company.

at work on his part in the "Graft" series again. Mr. Henley's illness necessitated a new part to be written into the serial and which is taken by Harry Carey. Everybody at the big film city is glad to see Henley back again.

* * *

Leon Loeb, formerly camera man at the Lew Fields Company of the Keystone, has been engaged by the Rolin Film Company to take charge of their photographic department.

* * *

"Carmen," the wonderful Fox version of the well-known story, has been re-run at Miller's Alhambra theater on Hill street, which was recently reopened with Fox features. We dropped in to see the picture again. There was only one little trouble with the house. It was three-quarters full, and it seats about 800. The projection was poor, and parts of the excellent production were lost through this trouble. Once the film skidded off the wheels and the operator neglected to put on a slide and even the organist was asleep at the switch, and before long, about six minutes, we were wanting action. Evidently there is no house manager, or if there was one he was sadly in need of pep, or else he is not on to his job.

* * *

Cecil B. De Mille has gone away on a vacation after completing two productions at the same time. The veteran producer will be gone three days, which is all the vacation he has had excepting one week, in the past two years.

* * *

The residents of Edendale who are used to most any kind of excitement, being surrounded by half a dozen motion picture studios, were slightly startled this week when a keg of blasting powder was set off in a Phunphilm comedy scene at the Rolin studios. The explosion rocked the ground like a miniature earthquake and shattered many of the windows in the neighboring houses. Such a realistic effect had not been intended by Director Hal Roach, who had issued orders to the property man for a small keg of gunpowder to blow the top off a barrel. The property man evidently got the wrong kind of a keg and when the explosion came off the whole company was covered with dirt and debris. The assistant director had to be sent to the hospital with a piece of the barrel embedded in his leg and the Rolin Company is now busy paying for all those broken windows. Fortunately Director Roach was safely hidden behind the camera man.

* * *

Glenn Gano, a female impersonator employed by the Kalem Company to "double" a particularly dangerous feat in the "Hazards of Helen" series was perhaps fatally injured Tuesday afternoon this week, while making a leap from the Fourth street bridge in front of a moving train. Gano, dressed as a girl, was suspended in mid-air on a rope which was supposed to swing him to safety as the train rushed by. In some manner the rope caught in the folds of his dress, and instead of swinging clear the unfortunate man was struck a glancing blow by the engine. He was taken at once to the receiving hospital.

* * *

Los Angeles papers advise that Chas. S. Hanselman, a moving picture actor, was killed Tuesday night this week when driving an automobile at a high rate of speed. The machine crashed head-on into a horse and wagon, turned over and pinned Hanselman beneath the car.

* * *

More than a score of telegrams were received between 9 and 10 o'clock Friday night last week by D. W. Griffith, at the Alexandria Hotel from Ralph Bingham, postmaster of Philadelphia, who was toastmaster at a banquet given in that city in honor of the 160th performance of "The Birth of a Nation."

* * *

Clune's Pasadena theater will change from vaudeville to motion pictures the week beginning Monday, Dec. 6. Triangle features will be shown in the afternoon and Paramount pictures in the evening. Program of both services to be changed twice a week.

* * *

One hundred boys from the McKinley Industrial Home were given a free exhibition of "Carmen" at the Miller's Alhambra theater this week by Harry Leonhardt of the Fox Film Corporation. The happy youngsters were transported from the McKinley home to the Hill street theater in a big "Rubberneck" car hired by Mr. Leonhardt. The bus was covered with pennants of the McKinley home and the Alhambra theater, and attracted considerable attention on the streets downtown. That the kids enjoyed themselves is hardly necessary to mention.

* * *

What is planned to be one of the most attractive motion picture theaters on the Pacific Coast is now being constructed on the East Side of Main street, between Fifth and Sixth streets. Loewen Bros., real estate operators and amusement promoters, are building the house, which it is estimated will cost $50,000, and have a seating capacity of 800. It has been named "The Sherman," in honor of the owner of the property, General M. A. Sherman, one of California's oldest and wealthiest citizens. The theater will be equipped with modern heating and ventilating devices; will have a large rest room for women and children, finished in ivory, blue and gold, a smoking room for the men, etc. Six two-hour shows will be given daily from eleven in the morning until eleven at night. Music will be a feature and a large pipe organ installed. The house is scheduled to open on Christmas Day. S. H. Freidlander is the manager.

* * *

The new club house for Los Angeles street-car employees will be equipped with a complete motion picture outfit. The exhibitions will be given in the ballroom, which has a capacity almost as large as the Shrine Auditorium.

* * *

F. M. Sanford and Edgar E. Blackwell, who are at the head of the International Film Co., are on their way to New York on business connected with the films which they make.

* * *

C. Gardner Walker called at the World office this week. Mr. Walker is building a new theater at 1727 Fifth avenue, to be called the Fifth Avenue theater, and which will have a seating capacity of about five hundred. The house is expected to be opened about the first of the year.

* * *

J. E. Rickards, of Phoenix, Ariz., addressed the Civic League of that city on the subject of special matinees for children in moving picture theaters. The Civic League promised to co-operate with Mr. Rickards in these matinees, and the Parent and Teachers' Association has requested him to give a Children's Feature afternoon. Mr. Rickards said he would encourage the children to attend these matinees by offering prizes for scenarios and criticisms on educational subjects. The first of these matinees will be on Dec. 22.

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J. O. Bryant, of Beaumont, Texas, has taken possession of the Banning Opera House, Banning, Cal. Mrs. Ennis, the former lessee, will locate in Los Angeles.

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The Hermosa theater at Hermosa closed down for a short time in order that repairs may be made. C. D. Barlow is the proprietor.

Ocean Meets Exchange Men

At Meeting at Hotel Astor Mr. Goldburg Explains His Company's Plans.

WITH more than fifty exchange men and their agents, representing in their combined interests the leading independent distributors of film of the United States, Canada and Europe, the convention of the newly formed Ocean Film Corporation was formally opened in session at the Hotel Astor in New York City on Saturday last and continued through Saturday night and Sunday, resulting in the signature to franchises of exchanges controlling the greater majority of the territory of this country and abroad.

Vice-President and General Manager Jesse J. Goldburg in his opening address outlined in full the plans and intent of his organization, which is in part as follows:

"The Ocean Film Corporation begins its operations with a definite intent to make feature productions of motion pictures which will not violate the meaning of that oft-misused word—feature. We have spared no effort or expense in gathering together an organization comprised of those men who are conversant with the motion picture industry in its every branch—men who know pictures, know how not to make them and know what the public and exchange men demand. It is our intent to get and offer the best money will buy; to present stage and screen stars without the idiotic expenditure of these fabulous salaries which the incompetent "star of a night" has been coached to exact, thereby putting money in production instead of exorbitant salaries—to present stage and fiction masterpieces and original scenarios which have a just right and qualification to be presented in motion pictures and to embody these essentials in the making of pictures under competent direction, with intelligent castings and with qualified discrimination of practical motion picture material in our subjects.

"The Ocean Film Corporation will begin releasing on or about February 1. It is the plan of the company to release a minimum of two feature pictures each month, one on the first day and one on the fifteenth, in each instance to be a minimum length of five parts. The directing staff, which now consists of George DeCarlton, director general of productions; Col. Joseph Smiley, formerly of Lubin and World Film Corporation; Marshall Farnum, formerly of Selig and Fox, and Lawrence McGill, formerly of All Star and Metro companies, is at present at work on the first four of the company's productions. With the date of the first release, the company will have on hand ready for release more than ten productions, and we will insist upon that amount of surplus being at all times on hand that the insurance against unforeseen conditions may be adequately met.

"We will insist upon merit in production first, last and completely, and then realization of the import that proper presentation plays in this newer theatrical industry; we will pay an attention to the advertising publicity helps to the distributing body which will be befitting to the merit of the productions which the Ocean Film Corporation will present. If there is a value in advertising matter, paper, heralds, photos, lobby displays, etc., and such value is undeniably essential we all know, then such departures as should have long since been injected into this great industry, but which have been, for some unaccountable reason, so grossly overlooked, are promised to you and will come from the department of exploitation which will play an important part in Ocean films."

In attendance at the convention were representatives of the following companies: Detroit Kriterion Film Service, of Detroit; Majestic Feature Film Co., of Detroit; Western Kriterion Film Service of Minneapolis; All Star Feature Distributors, of San Francisco; Alliance Films Co., of Cleveland; Union Film Supply Co., of Boston; Quality Film Co., of Pittsburgh; Electric Theater Supply Co., of Philadelphia, Pa.; Central Film Co., of Chicago; Casino Feature Film Co., of Detroit; American Feature Film Co., of Boston; Celebrated Players Film Co., of Chicago; S. A. Lynch, of Asheville, N. C.; Central Feature Film Co., of Boston; Greene's Feature Photo Plays, of New York and Boston; International Cinematograph Co., Ltd., of London.

Each of the aforesaid concerns have submitted bids for control of the Ocean product in their territories and news of the exchanges who have secured franchises together with the territory to be controlled will be announced by the management of the Ocean Film Corporation within the next few days.

In addition to those in attendance, the following concerns are at present negotiating with the Ocean Film Corporation: Monarch Feature Film Co., of Kansas City; Notable Feature Film Co., Salt Lake City; J. A. Pogue Feature Film Co., of Des Moines; N. A. Magner, of San Francisco; Liberty Film Renting Co., of Pittsburgh; Colonial Film Corp., of Atlanta; Author's Film Co., Inc., of New York City; Southern Paramount Pictures Corp., of Atlanta; Kriterion Co., of Boston; Wichita Film and Supply Co., of Wichita.

Pathe Acquires Savage's Plays

The First to be "Madame X" and "Excuse Me"—Famous Theatrical Producer to Release Through Pathe.

RIGHT on top of the announcement of the acquisition by Pathe of the A. H. Woods plays comes the news that the same house has purchased the rights to Henry W. Savage's great list of theatrical successes. Mr. Savage has to his credit some of the most popular productions of the time, and two at least—"Madame X" and "Excuse Me"—hold records as being the most successful drama and farce respectively of recent years. "Everywoman" also has made a great name for itself.

These two plays have already ben filmed under the direction of Geo. F. Marion, who originally produced them, and who has been Mr. Savage's chief producer for the past fifteen years. Practically the entire original casts were used in these pictures. Dorothy Donnelly starring in "Madame X" and Geo. F. Marion in "Excuse Me." Both pictures will be placed upon Pathe's Gold Rooster Program in the near future. "Madame X," which was written by Alexander Bisson, enjoyed the tremendous run of seven seasons, and for eighteen weeks in New York played to an average of $20,000 weekly. It proved to be as popular on tour as it was in the metropolis, and many theater managers remember it as the biggest attraction they ever played. It will be released in six parts. "Excuse Me" ran for four seasons, a phenomenal record for a comedy-drama. It was written by Rupert Hughes and will be released in five parts.

Among the other famous Savage productions which before long may be seen in pictures are "The Shogun," "Little Boy Blue," "The Sultan of Sulu," " King Dodo," "Maids of Athens," "Woodland," "Somewhere Else," "Peggy from Paris," and the "Prince of Pilsen" (operas) and "Common Sense Brackett," "Behold Thy Wife," "Along Came Ruth," "The Stolen Story" and "Miss Patsy" (dramas).

Mr. Savage was (and is) one of the Boston's most prominent business men before embarking in the theatrical business. It is said that it was by mere accident that he went into it. If true, it was a lucky accident for the amusement world for he applied to his new business the same high principle that won fame in a more commercial calling.

As a result of this deal, Pathe, before so strongly fortified with photoplay material, becomes almost a monopolist in the possession of stage successes.

General Film Assignments

President Berst Announces Many Changes in the Management of Branch Offices.

PRESIDENT J. A. BERST of the General Film Company, who has been busy with the task of reorganizing the distributing forces of that company, has been making a number of changes in the management of several branches. Up to the present, these changes have been made:

E. J. Farrell has been appointed district manager for the whole south. Mr. Farrell was formerly manager of the Boston branch.

W. R. Scates has been appointed manager of the Wabash branch in Chicago. Mr. Scates is very well known in the film industry, especially in the Middle West.

H. G. Morrow has been appointed manager in New Orleans.

D. Prince in the office at Dallas has been appointed manager of the same office.

A. L. Ehrgott, formerly manager at Bangor, has been appointed to New Haven, Conn.

A. Bevan, manager at New Haven, has been appointed to Albany, N. Y.

J. A. Koerpel, formerly at Albany, has been appointed branch manager at Washington, D. C.

G. Newhall, formerly of the Boston office, has been appointed manager of Bangor, Me.

M. Milder has been appointed branch manager of Cleveland, O. He was formerly at Pittsburgh.

N. I. Ehrlich has been appointed branch manager for Pittsburgh. He was formerly assistant manager in one of the New York branches.

The Railroad Screen Novel

President Hutchinson, of the Signal Film Corporation, Talks of the Making of an Interesting Form of Picture Story.

By S. S. Hutchinson.

FROM the day that the idea of the power of steam was conceived in the mind of a boy sitting in mother's kitchen, watching the stream of vapor rise from the spout of a boiling kettle, down to the present day of billions of dollars worth of railroad properties and the speed of the lightning express trains and powerful mogul engines, there has not developed a theme of greater popular interest than the railroad.

In all the rural and suburban communities, the people depend upon the railroad as a means of transportation. In the larger cities and the business centers of our civilization, commerce depends upon the railroads. A large percentage of the working class are directly or indirectly in the employ of these great organizations, and countless of persons, great and small in our social scale, derive their livelihood from the earnings of these common carriers.

Capitalists watch the management and earnings of railroads, as well as legislation for or against them, as the chief barometer of the times. It can be well said that in the railroads beat the pulse of our national life. Therefore, to portray a railroad story on the screen requires that those who attempt it, be the best in their line. Frank Hamilton Spearman, the author of "The Girl and the Game," made a study of railroad life which carried him into the innermost secrets of the financial and operating ends of transcontinental lines. He knows "the game."

James P. McGowan, the director, is a practical railroad man and his screened pictures have won for him the praise of railroad officials the country over.

Helen Holmes, the heroine in "The Girl and the Game," is the ideal for the part. She possesses the deep and thorough understanding of picture values and ability to present exceptional dramatic interpretations and the courage to take any sort of personal risk to bring realism to the story, that places her in a niche all her own. Miss Holmes is fair and fearless—the heroine perfect.

In order that the director and his company might be accorded every facility for the taking of the unusual and spectacular scenes in "The Girl and the Game," I had erected a depot on the grounds of the Signal studios, practicable in every way inside and outside, switch towers at various points on the Signal trackage and all the known safeguards as well as hazards of the rail were installed or provided for, including locotmotives and rolling stock.

An idea of the completeness of the Signal studios may be gleaned from this: in the taking of the first chapter of "The Girl and the Game," Director McGowan, twenty minutes after the author's script had been given to him, had a train consisting of Pullmans, parlor car, diner, baggage car, day coaches and engine ready for the camera.

In the actual operation of railroads, there is much that is romantic, much that is adventurous, bringing into the hearts of all, a responsive feeling of compelling interest. Great writers have turned to the rail for their theme, but Mr. Spearman has felt the pulse of "the game" as has no one else, and a fertile imagination has enabled him to present, in all this realism, "the girl," dainty, charming, and daring.

Mr. Spearman has deciphered the mysterious web entangling the operations of vast railroad enterprises, drawn it gently aside from off the statuesque shoulders of a pampered daughter of society and hidden with it the piercing eyes of some charmer of another sisterhood, who has put her jewel-laden hands into "the game."

It is because there is so much of the human element in the life of those of the rail that Mr. Spearman was attracted to it as a subject teeming with unusual heart interest. He is thrilled by the hum of the long steel threads and the chant of the telegraph key, distributing its message of mingled hope, success, and despair. It all means something to him and he has knowingly written what that meaning is. Were he not a writer, it would mean just as much to him, for his understanding of it all is beyond a suppression of feeling—something unconquerably big and undeniably dominant.

Thus, in "The Girl and the Game," he gives you himself—his innermost self, wrapped in a lingerie of literary lace and a tremendous storm-coat of vigorous thought—which Director McGowan with convincing realism has put upon the screen.

The keyboard of life lives in "The Girl and the Game" and author, director and star, bring forth in natural continuity and definite sincerity, the pictured chants of regrets and anthems of triumphs, the great human notes of which are characters of blood and bone.

Metro Players in South

One Company in Savannah, Ga., Another in St. Augustine, Florida—Seek Permanent Southern Studio.

TWO Metro companies, one destined for Savannah, Ga., and the other for St. Augustine, Fla., have gone south to begin work on the exteriors for several important feature productions, which Metro will release early in the coming season. One company was from the Rolfe Photoplays, Inc., studio, while the other represented the best talent of the Columbia Pictures Corporation's forces.

Edwin Carewe is in charge of the Rolfe aggregation and will work in and around Savannah, while Edgar Jones will direct the Columbia company of players. Director Jones' assistant, P. Thad. Vollman, who recently resigned from the Lubin forces, preceded the company at St. Augustine by several days in order to make the necessary "locations" so that work might begin immediately upon the arrival of his chief and the players under Mr. Jones' direction.

Marguerite Snow will be starred in the production made in Savannah, which Edwin Carewe will direct, while little Mary Miles Minter will have the stellar role in the features directed by Edgar Jones which have the Florida Everglades for a background. Director Jones, it is said, has been given instructions to look over the lay of the land around St. Augustine, and if conditions are favorable to motion picture making, a permanent Metro studio for winter work may be established there. The same directions have been given Mr. Carewe in regard to Savannah and its environs, though it is not probable that studio sites will be selected at both places.

Miss Snow upon her arrival in Savannah will at once begin work on the vehicle selected for her initial venture under the direction of Rolfe Photoplays, Inc. This is an elaborate photo-dramatization of "The Upstart," which had a long run at the Maxine Elliott Theater, and one which will offer Miss Snow opportunity to exercise her wide range of talents in an unusual degree.

George Le Guere will be featured with Miss Snow in "The Upstart." He will also play across from her in another Rolfe-Metro feature picture, the exteriors for which will be taken in and around Savannah, which is as yet unnamed.

The Columbia-Metro aggregation of players, under Director Edgar Jones, will at once begin work on two five-part features, "Dimples" and "A Scrap of Pasteboard" both of them original manuscripts of unusually high calibre. Mary Miles Minter is starred in both productions, the parts chosen for her being exceptionally well adapted for her youthful grace and the appealing childish beauty which forms so great a part of her charm on the screen.

Tom J. Carrigan, a newcomer to the Metro forces, will be featured with Miss Minter in her two new pictures. Other players include Harry Ford, Peggy Hopkins, Fred Tidmarsh, Schuyler Ladd, Mae De Metz and William Tauscher. Besides this number, the party at St. Augustine also includes Mrs. Shelby, the mother of Miss Minter, Hal Rosson, the head cameraman, and several assistants.

CAMPBELL NOW OWNER OF GRAND.

T. A. Campbell is now the proprietor of the Grand Theater, Menominee, Mich. Immediately after acquiring the property, Mr. Campbell closed the house until the extensive improvements he had started were completed. The rejuvenated theater was opened recently and it is now a photoplay house that can be compared with some of those in bigger cities. Mr. Campbell has had many years' experience in the motion picture business, and was until he took over the Grand, the owner and manager of a photoplay theater in Littleton, N. H.

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it, its literature on the censorship question and its brochure on the Sunday Law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of The Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.

Vitagraph's New Release Schedule

COMMENCING with Monday, Dec. 20, the Vitagraph Company will inaugurate a new policy, releasing their output only on three days a week—Monday, Friday and Saturday. Monday's releases will consist of a one-reel comedy and a locked-reel program. This will be known as "a personally picked program," comprising a four-part drama and a single-reel comedy. Friday's release will be the same as before, with a single-reel Sidney Drew comedy, and a

Scene from "On Her Wedding Night" (Vitagraph).

three-part Broadway Star Feature every Saturday. This change will bring the Vitagraph output up to ten reels a week, with three of comedy and seven of drama for the initial week.

The first "personally picked program," announced for Monday, Dec. 25, will consist of "On Her Wedding Night," a four-part drama, and the one-reel comedy, "The Patent Food Conveyor." The regular release is "Levy's Seven Daughters," a single-reel comedy.

"On Her Wedding Night" is a dramatic story of the murder of a man on his wedding night while speaking over the 'phone to the girl he was going to make his wife. The case bears on one of the guests, who is an amateur detective. He succeeds in clearing up the mystery after many trying experiences. Eugene Mullin wrote the story, and it was

Scene from "Is Christmas a Bore?" (Vitagraph).

produced under the direction of William Humphrey, with an excellent cast, including Edith Storey, Antonio Moreno, Carolyn Birch, Charles Kent, William Dunn, Louise Beaudet.

The single-reel comedy accompanying this drama is "The Patent Food Conveyor," written by C. Graham Baker and produced by C. Jay Williams, with a cast comprising Kate Price, Harry Fisher, and Charles Eldridge. The other comedy release of this day is "Levy's Seven Daughters," produced by Wally Van from the script of J. G. Nattinger. Edward Elkas, Eulalie Jensen, Edwina Robbins and others will be seen in this comedy.

For Friday, Dec. 24, a one-part comedy is announced for release, entitled "Is Christmas a Bore?" featuring Sidney Drew. The story was written by James Montgomery Flagg and produced by Mr. Drew. This is an appropriate comedy for the Yuletide season. The story deals with the thought of Christmas boring on a man's mind, after being wished a Merry Christmas by his mother, wife and friends, to all of whom he pays no attention. He begins to realize the bad behavior toward his mother and becomes remorseful. He wakes up to find it all a dream, and on Christmas morning rejoices in wishing everyone "A Merry Christmas." Mr. Drew is assisted in the laugh-making by Mrs. Sidney Drew and Mary Maurice.

A three-part Broadway Star Feature is announced for release on Saturday, Dec. 25, entitled "The 13th Girl." This powerful drama is taken from the magazine story of "Where Did Lottie Go?" and was produced under the direction of Theodore Marston. The script is written around the hardships of a poor girl given a position of a model in a fashionable department store. Her beauty attracts the attention of the junior partner, also that of the head art advisor. The girl has many trying, exciting experiences. The story ends with the death of the father, caused by the shock of his son's scandal and the son's suicide. A lifelong friendship begins between the pretty model and the girl the junior partner was supposed to marry. Arline Pretty as "The 13th Girl" and Robert Whitworth as the Junior Partner will be seen at their best. The cast also includes such popular stars as Julia Swayne Gordon, Lillian Burns, Frank Currier and Arthur Cozine.

Grace Williams, Edison Leading Woman

A NEW and pretty face appearing in Edison leads of late is that of Grace Williams, whose work has been well received by critics and exhibitors. Though she has been appearing in Edison films for some little while, in minor parts, it was not suspected that so good material was so nearby.

Born and educated in New York, she still has the fairness of complexion of a country lass. She first appeared on the stage in stock. Much like girls out for a lark, she accompanied a girl friend who had a relative on the stage and landed in stock work. Later came an engagement with the "Coming Through the Rye" company while still a slip of a girl. In this she was introduced in a dance specialty, which she does very well. Then came "The Land of Nod" engagement and back into stock work again. Other companies which she has been with are: "The Rose Maid;" with Weber and Fields, in their New York theater in "Roly Poly"; with Christie McDonald in "Sweethearts"; and in "The War of Wars."

Grace Williams

She had done some work for Reliance and the Biograph before she went with Edison. Some of her films are: the features, "Faith and Fortune," "The Truth About Helen," "Waifs of the Sea," and "The Broken Word."

CENTAUR STUDIO NOT LEASED TO EQUITABLE.

Chester Beecroft, general manager of the Centaur Film Company, communicates to the Moving Picture World a denial of a statement published in these columns a few weeks ago to the effect that the Equitable had taken over the Centaur studios at Bayonne, N. J. Mr. Beecroft explains that one of the subsidiary companies of the Equitable used a part of the studio floor for a short time, but that it is not using it at present and at no time had a contract for the full floor space or for the factory or laboratory as claimed.

Paramount Cartoon Program

J. R. Bray Announces Interesting Subjects for Four Weeks in January.

FOLLOWING the anouncement that J. R. Bray, most famous of animated cartoonists, creator of "Coloncl Heeza Liar," and other famous cartoon characters, had become associated with Paramount Pictures Corporation and that the products of the Bray Studio, Inc., would be seen solely on the Paramount program, it is now stated that Mr. Bray's schedule of releases for the first four weeks has been prepared and, although subject to change, has been adopted.

The new year will usher in the first release on January 6th, when Mr. Bray's own cartoon, "Colonel Heeza Liar's Waterloo," and an educational "split" will have its initial unreeling under the Paramount banner. On January 13th, L. M. Glackens, one of Mr. Bray's corps of six assistants, will be represented by "Haddem Baad's Elopement," a cartoon, and also a part reel of educational material yet to be announced. On January 20th, a silhouette fantasy by C. Alan Gilbert, the noted illustrator, entitled "The Chess Queen," will be released with several hundred feet of educational film.

C. T. Anderson, another of Mr. Bray's assistants, will prepare for the Paramount program on January 27th, a cartoon entitled "The Police Dog on the Wire," and educational films of entertainment value will be assembled with the cartoons. In this connection, Mr. Bray has a big plan that he desires to work out fully before allowing the details to become generally known.

The releases of the Bray Studio, Inc., herein announced, are in addition to the political cartoons and others which Mr. Bray will draw for Paramount Newspictures, the first celluloid newspaper to be edited and published like a national magazine.

George R. Meeker, formerly manager of the re-booking department of the Paramount Pictures Corporation, has become editor-in-chief of Paramount Newspictures, and has succeeded in adding to his staff men of such national reputation that the success of his animated news is now a certainty.

TALKING IT OVER.

Edwin Carewe, who is directing the final scenes in "The House of Tears," a forthcoming Rolfe-Metro picture, in which Emily Stevens, the famous emotional actress is starred, will take a flying trip to his farm in Indian Territory to look after some business matters, before he begins work on his new Metro production. Mr. Carewe is one-fourth Chickasaw Indian, and inherited a farm of several

Director Edwin Carewe Discussing a Scene in "The House of Tears" with Emily Stevens, the Star.

hundred acres, through an Indian land grant, originally given his maternal grandmother. He has it stocked with high bred cattle and poultry and in addition keeps a large herd of Indian ponies.

Mr. Carewe has several Metro masterpictures to his credit, including "Destiny, or the Soul of a Woman," in which Miss Stevens is starred, and "The Final Judgment," in which Ethel Barrymore has the stellar role. In the accompanying photograph Mr. Carewe is seen discussing with Miss Stevens the fine points of one of the emotional scenes in "The House of Tears."

Authoress of "Bloom Center" Series Back

Tales Told by ex-Presidents Harrison and McKinley and Others at Her Father's Table Basis of Series of Which Maibelle Heikes Justice Is Sole Author.

THESE "Bloom Center" pictures are cutting such a wide swath among the sheaves of popularity that it was doubly interesting to find that they spring, as it were, from the very center of American life in the last generation. It has been said that they carry people back to their childhood, and well they may, for the typical life of the people is in them. Maibelle Heikes Justice, the sole author of them, except for a very few incidents, first prepared them to be published as a series of "Hoosier Tales," but recalled them, preferring to have the matter in the more popular form of pictures than in a magazine. Her father, the late James Monroe Justice, of Indiana, was a man well known in politics during his life (he is deceased these twenty years now).

Maibelle Heikes Justice.

A representative of the Moving Picture World found Miss Justice, who has just returned from a short stay in her chosen playground, the great Northwest woods, in her home here in New York and had an interesting interview with her in her beautiful library among books, paintings, delicate objects of art and relics of the past, among them a sword presented to her father by his old commander, Gen. Lew Wallace. She says: "The very material I use as many of the episode backgrounds I have heard told in my father's house when I was a girl in short dresses by such men as Benjamin Harrison, afterward president, and by my father's lifelong friend, William McKinley, before he was even governor of Ohio, and by Gen. Lew Wallace, of 'Ben-Hur' fame, with whom my father served as an officer in the Union army, as incidents they know of or that happened in their boyhood days, and they used to laugh over them. Some of the old-time events I have, of course, modernized; but some of those coming, 'Spooks,' a spiritualist story, and 'When the Circus Came,' and others, have come out wound round the stories I heard those famous men tell."

When the Lusitania was sunk Miss Justice's only sister was killed. She was a chemist of international repute and was on her way to England to provide the Allies with a disinfectant she had invented for cleansing the trenches. Her sister's work has been left to Miss Justice to carry on, and it is now incumbent on her to go into the chemical laboratory and study up her sister's line, so that the valuable work which her sister was doing shall not be lost to the world. The continuation of the "Bloom Center" stories in the face of these difficulties and the completion of a four-act drama that is just ready for the producer shows that this authoress is not afraid of hard work—but hard work is one of the first requirements of any solid authorship.

VERA MICHELENA WITH OCEAN FILM.

Following its successive announcement of purchasing the rights to standard dramatic productions and popular novels for photoplay adaptations and the signing up of legitimate stage stars to appear in its future releases, the Ocean Film Corporation announces a long term contract with Miss Vera Michelena, who has heretofore resisted the lure of the screen.

In competition with several other feature producers, the Ocean Film Corporation's offer appeared so attractive to Miss Michelena as to cause her to reject all other offers and enter into a contract with that company. Her first production with the Ocean Film Corporation will form the third release of its program of two five-part features a month, commencing January 15, 1916.

ANIMATED WEEKLY MOVES.

The offices of the Universal Animated Weekly have been moved from 573 Eleventh avenue to the Mecca Building, 1600 Broadway.

Philadelphia Exhibitors' Ball

Hundreds Make Merry and Most of the Big Guns Were There.

SHAKESPEARE, when he quoted his now time-honored axiom: "To business that we love, we rise betime and go't with delight," expressed to a degree the keynote of the spirit with which the exhibitors of Philadelphia and their many friends attended the Fourth Annual Ball of the Exhibitors' League of Philadelphia held on Wednesday evening, December 8, at the Turngemeinde Hall, Broad street and Columbia avenue. Guests began to arrive as early as eight o'clock and by the time the first act of vaudeville was staged, the hall was crowded. An excellent program was offered and each act brought forth an outburst of applause. Included among the entertainers were songsters of rare ability, club-swingers, dancers and a female impersonator of rare talent.

When the orchestra filed in and took their positions the ball room presented a wonderful sight. Gentlemen in evening dress and ladies in dazzling costumes added to the attractiveness of the occasion. The gallery was banked deep with enthusiastic onlookers who were satisfied to view the proceedings from an advantageous position. When the strains of the first waltz floated through the air partners were selected and the ball was on. Very few were left standing around idle and each number was encored again and again. Fox trots, one-steps and the hesitation seemed to be the ruling favorites and the scene presenting itself was one of merriment and laughter.

As time wore on star after star made their appearance, and each was introduced in turn. The Universal, Edison, Pathe, Kleine, Lubin and Oliver-Morosco companies were well represented and vied with each other in making the best display. Earl Metcalfe and Lillian Lorraine led the grand march, which was directed by Professor Cortizzos, the distinguished dancing master.

There seemed to be no disposition on the part of those present to start homeward bound and at two o'clock the affair was at its height. A flash-light was taken of the ball room and numerous souvenirs were distributed among those present; large balloons, circulated by a representative of the World Film Corporation, causing no end of enjoyment. As it approached three o'clock the crowd began to thin out and it became known that there was to be a banquet at the Bingham Hotel, Eleventh and Market streets, for the exhibitors and players.

The banquet was well attended and short speeches were in order from almost everyone present. The various representatives of the different film companies testified to the merits of their productions and the stars endeavored to entertain with witty sayings. Several songs were rendered and, but why forget the menu, which it may be remarked provided one of the chief enjoyments of the evening.

Included among those present were Rose Dugan, of the Vitagraph; Mabel Trunnele, Edison; Viola Dana, Edison; Virginia Pearson, Vitagraph; Bliss Milford, Pathe; Tom Moore, Lubin; Kate Price, Vitagraph; Sam Spedon, Vitagraph; Edwin August, Universal; Beulah Poynter, Universal; Lois Meredith, Pathe; Mimi Yvonne, Lubin; Peter Lang, Lubin; Earl Metcalfe, Lubin; Sheriff Pete Schmidt, Oliver Morosco; Robert Conness, Edison; Edward Earl, Edison; Octavia Handworth, Lubin; Billie Reeves, Lubin; D. L. Don, Lubin; Ruby Hoffman, Edison; Viola Lake, Vitagraph; May Ward, Continental; Rosetta Brice, Vitagraph; Stephen W. Bush and Wilson Bleloch, of the Moving Picture World; Edgar Lewis and Pop Lubin, Lubin; G. Smith, Pathe; H. Reichenbach, Equitable; Lillian Lorraine, Pathe; A. Horkheimer, Balboa; Kempton Green, Lubin; James Cassidy and Clarence Elmer, of the Lubin Company.

MEGOWN, LEAGUE ORGANIZER.

Charles A. Megown, proprietor of the Cameraphone theater on Euclid avenue, has just assumed his duties as special representative of the northeastern Ohio district of the Motion Picture Exhibitors' League of America. Mr. Megown, who is one of the most popular motion picture men in Cleveland, will act as organizer in this field.

The Northeastern Ohio Motion Picture Exhibitors' League, which has just opened headquarters in the Republic building in Cleveland, has about seventy-five members at present. "Four hundred by Spring" is the slogan of the organization, and the burden of increasing the membership to the desired number has fallen on the shoulders of Megown.

The organization, which is a part of the Exhibitors' League of America, includes about half of the state, and it is expected that exhibitors from many cities will become members within a few weeks. A second big housewarming in the new headquarters is planned for next week.

Fourth Beefsteak at Screen Club

Adam Kessel Officiates at Most Successful Affair of the Kind Given by the Organization.

A BEEFSTEAK dinner was given by the Screen Club at the clubhouse, 165 West 47th street, on Saturday evening, December 11. Adam Kessel, third vice-president of the club, was toastmaster. It was the most successful and enjoyable of any of the beefsteak dinners that have been held at this club. It was also the initial entertainment given under the auspices of the new administration, of which Billy Quirk is the ranking officer, and is the forerunner of many pleasant evenings that are being planned for the winter season.

Many witty speeches and recitations were made, alternating with musical numbers. Addresses were made or stories told by Adam Kessel, Douglas Fairbanks, Sam Spedon, King Baggot, John Ince, William Steiner, George Beban, Harry A. Palmer, Fred B. Murphy of Boston, Gladden James, Charles Kessel, Norman Selby, Frank Kugler and Arthur Butler Graham.

There were musical numbers by Pauline Barry, accompanied by Bert Grant; Martin Von Bergman, accompanied by Maurice Abrahams; Al Burton, accompanied by Maurice Abrahams; Jim Flynn, accompanied by Jack Stern; Harry Benham, accompanied by Sidney Bracy, and William J. McKenna, who led the members in song.

Those present were Adam Kessel, Billy Quirk, Jules Burnstein, Alan Dwan, King Baggot, Douglas Fairbanks, Stanley Walpole, Eric Mayne, Lindsay J. Hall, J. W. Johnston, Harry B. Benham Harry Reichenbach, Royal Byron, Gladden James, George Reehm, Al Mayo, Hugh Hoffman, Herbert Miles, Edward Roskam, John W. Noble, William N. Bailey, Frank Carroll, Hopp Hadley, George Ingleton, William F. Aldrach, Tefft Johnston, Harry S. Waldron, Harry Keepers, C. Jay Williams, Sam Pelzman, Harry Cohn, Ben Goetz, Syd Samson, Joe Smiley, Marshall Farnum, Thomas G. Wiley, William J. McKenna, Dallas Fitzgerald, Paul Scardon, Fred Sullivan, Lee Gainsborg, L. Levine, Sam Zierler, E. W. Kramer, S. B. Kramer, Harry A. Palmer, Fred B. Murphy, H. A. Sheldon, Harry McRae Webster, John Ince, Arthur Ashley, Harry Salter, Charles K. Ash, Julian Solomon, Hugh Jeffries, Walter Macnamara, Matt Moore, S. A. Jones, William A. Suter, Oscar J. Lynch, W. J. Sandall, George J. Cooke, Walter Clifford, W. L. Schulman, Arthur L. King, S. J. Hamilton, Eddie Hardin, P. H. Hahn, Frank G. Kugler, Arthur N. Smallwood, Harry Jay Smith, William Steiner, Charles Kessel, Edwin Stanley, C. L. Ketcham, Elmer J. McGovern, Harry Spingler, William J. Rosenberger, William H. Tooker, E. J. Warner, Charles W. Ritchie, Kid McCoy, Arthur M. Werner, J. H. Gerhardt, Arthur Butler Grahm, C. A. Willat, John N. Race, A. H. Byrd, Paul W. Panzer, Joe Phillips, George Beban, Duncan McRae, Lawrence White, Albert Dorris, Fred Nicholls, Sidney Bracy, Bert D. Corbin, William C. Chamberlin, Martin Fisher, A. P. Leibinger, James A. Timony, Howard G. Dorr, Anthony Merlo, Devore Parmer, Raymond L. Schrock, Harold Z. Levine, Henry Cronjager, Albert Roccardi, William Humphrey, Sam Spedon, Charles Eldridge, Edward Thomas and William Shea.

AMERICAN'S NEW STUDIO.

The huge new glass studio being built by The American Film Company at Santa Barbara is fast nearing completion. The third floor of the structure already has been laid, and to external appearances the giant building is practically finished. The new studio is said to be one of the most complete in existence, and the various members of the American corps of directors are anxiously awaiting the word from President Hutchinson to go to work in the new quarters. Every appliance of modern motion picture photography is being installed. It is hoped that the new studio will be in full operation by the first of the new year.

"MANGER TO CROSS" IN WEST.

The Kalem Company announces that arrangements have been completed by which exhibitors west of Denver may book "From the Manger to the Cross" direct from the Progressive Motion Picture Corporation, 654 Pacific Building, San Francisco, California. East of Denver the five-reel holiday feature is being booked direct to exhibitors by the Kalem Company.

Flickers

OH, FOR the life of a press agent. Nothing to do but ride around and look prosperous. That is the general impression that prevails when Harry L. Reichenbach, press representative for Equitable Films, is seen getting around town in the above classy outfit. It is all Harry's, and 136 inches long. The car is an Oldsmobile, with specially

Harry Reichenbach's New Car.

constructed chocolate color body mounted on red wire wheels. The chauffeur's uniform matches in color that of the car.

* * *

David Horsley is in town with Mrs. Horsley, for the purpose of doing some Christmas shopping early. These fellows who carry around commutation tickets for use between New York and coast, don't care how they spend their kale.

* * *

H. M. Horkheimer did hold the record for trips between New York and the coast for some time, but now it seems that he is waiting for some one to donate the necessary that he might get back. At least that is his excuse for staying with us so long.

* * *

Eleanor O'Keefe, often spoken of as the biggest little woman in the film business, recently resigned from the Horsley forces to join that of Paramount. Since Mr. Horsley has been in town, his persuasive method has convinced Miss O'Keefe that Horsley is the man from whom she should accept a salary, and she has submitted. Miss O'Keefe's business address will again be 71 West 23rd street, New York, care of Centaur Film Company.

* * *

Jesse L. Goldberg, he who writes articles for the Sunday papers, at the same time that he manages the affairs of the Ocean Film Company, is courting a new make-up. The little moustache looks real cute.

* * *

Charles K. Harris, universally known as one of the greatest music publishers, has been making quite a hit producing pictures from his own scenarios. Mr. Harris is promising something brand new that will be sprung in a very short while.

* * *

It was my pleasure the other day to shake hands with Senior Ambrosio, who is in New York for a short stay.

* * *

Miss Frieda Klug-Schwartz, with whom all the older members of the film industry are acquainted on account of her many trips to this country, during the past seven years, is again in New York. Miss Klug-Schwartz is on a trip around the world as sales manager for the Ambrosio Company.

* * *

John F. Miller, special representative for Mr. Mack, of the Buffalo Times, and at present devoting his time to the management of the various shows of "Warring Millions," being conducted by the Buffalo Times, reports wonderful success everywhere. Advanced sales and full houses prove the drawing value of these pictures.

* * *

George Blair, handshaker and all-around good fellow for the Eastman Kodak Company, stopped into the office last week to say hello.

* * *

Jay Cairns, "The Dodger," is a little previous. Although he refused to accept our invitation to visit New York, it wasn't necessary to forward Christmas gifts so early.

MAC.

South Americans Visit Vitagraph

Under Guidance of Spedon and Lang They Have a Glorious Time—Commodore Blackton Speaks to Australian Cadets.

ON FRIDAY morning, December 10, a delegation from the International Trade Conference, which had been sitting at the Hotel Astor for three days, paid a visit to the Vitagraph studio. Prominent among the delegates were a number of South American men representing various industries and professions. Among them were Senor J. G. Lorente of Cuba, Senor Augustin Nieto Cabellero of Colombia, Senor Francisco J. Peynado of the Republic of Domingo, Diego Martinez of Brazil, guest of National Association of Managers, Dr. Albert A. Snowden, Manader Don Vicente Gonzale, delegate from Peru; Senor Octavio Guzman of Mexico City. There were also present M. J. Kruming from Russia, Harry S. Graff from Australia, Baron J. de Neuflize of Paris, and N. M. Marshall of Bombay, India, and a company of Australian cadets. The cadet corps numbered thirty-five and was in charge of Lieut. Synmunds. After Sam Spedon had taken the entire delegation through all the interesting parts of the great Vitagraph studio the cadets assembled in the yard and played an Australian air, after which they gave the curious Australian salute, which consists of the corporal jumping like a kangaroo in front of his company.

Addresses were made by Dr. Snowden of Australia, Jacob Binder of the Board of Trade and J. Stuart Blackton, of the Vitagraph company. Mr. Blackton in his remarks dwelt with special emphasis on the fact that the South American field had been greatly neglected, but that the Vitagraph Company for one would hereafter pay particular attention to the possibilities of the South American market. He welcomed the Australian cadets, and called forth a cheer by remarking that he was decidedly pro-ally, but neutral enough not to care which one of the allies won. Laughter followed the cheer. When Mr. Blackton had ended, the cadets played the "Star Spangled Banner." Tefft Johnson, at this psychological moment, hung out the American flag and the cadets cheered and their cheers were echoed and re-echoed by the great crowd of Vitagraph employees who by this time had come into the yard. The cadets marched around the yard, and were duly filmed for the Vitagraph-Hearst weekly.

Mr. Lowe, prominent in the South-American export trade, proposed three cheers for Arthur J. Lang of the Nicholas Power Company. The cheers were given with a will. Mr. Lang acting on behalf of the Nicholas Power Company, had perfected the arrangements for the visit of the delegates to the studio and with his perfect knowledge of both Spanish and English had greatly aided the South American delegates to enjoy their visit.

CLIFFORD CALLIS, "KIDDO."

Clifford Callis, an infant prodigy of the American studios, takes an important role in "Kiddus, Kidds, Kiddo," comedy to be released December 28. Clifford is barely over five years of age, but already he is looked upon as a full-fledged screen actor. One of the proudest moments in his young life was experienced during the filming of "Kiddus, Kidds, and Kiddo," when the young hopeful was allowed to "smoke" his daddy's old pipe and wear his daddy's glasses.

HAUBER TO OPEN ANOTHER THEATER.

O. C. Hauber, owner of the A-muse-U theater, Pine Bluff, Ore., recently obtained a 10-year lease on the Simmons building at the southeast corner of Pine and Second streets, and will spend $10,000 remodeling it for a moving picture show. It is expected to have the house opened March 1, 1916. The new theater will have a seating capacity of 1,200. The dimensions of the new theater will be 48 by 146 feet, and it will be two stories high.

After the Ball Was Over

Although Boston's Big Affair Began on Wednesday It Kept on Rolling the Better Part of Thursday.

By George Blaisdell.

THE ball in Boston began on Wednesday, December 1, but it was late the following morning before any of the reel fellows (or girls) thought of taking a few hours of more or less needed rest. All were up early, meaning relatively early, of course, as many were to leave for New York on the 1 o'clock train. There were hurried breakfasts and a drop in on the Film Club, just to say howdy, although there were in sight many tempting dishes in the food line.

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King Baggot was one of those who had intended departing at 1 o'clock. Outside the "snew was snewing"; there was a touch of real winter in the air, such as up to that time the New Yorkers had not experienced. Fur overcoats were as much in evidence as walking sticks on the Rialto in the early summer. "New York is not like this—what's the matter with the 5 o'clock train?" the writer suggested to Baggot. It was one of those cases where anything looking like an excuse would serve. A suitcase was checked and a start was made. One of the first points on the schedule was the executive chamber. The player the night before had been so thoroughly charmed by the many-sided good fellowship of Governor Walsh—and right there the World man's companion had nothing on the writer—that it seemed imperative a call should be made to pay respects. The Governor was not in the state house at the time. "The Governor is a wonderful man and he certainly has got a wonderful official home here," said Baggot as he wandered through the stately halls under the gilded dome.

At ten minutes to 5 the player was writing a dispatch to Mrs. Baggot that he was leaving on the next train. In walks Grossman of the Charter company and remarked that the Governor was at the Copley. "Don't tell Baggot until the train starts," implored the World man. "If you do he'll miss it as sure as shooting, and my name in one home in New York will lose what standing it has." That is how Baggot missed Governor Walsh.

* * *

An appointment with Samuel Grant early in the evening of Thursday afforded an opportunity of observing how the chairman of the ball arrangements committee handled the mass of detail of the annual function of the Massachusetts exhibitors. Mr. Grant had been a chairman in fact as well as in name; he had kept his finger on everything connected with the ball. He had had able co-operation from his aids, and between them they had succeeded in again breaking indoor records of attendance. The Massachusetts exhibitors constitute a live bunch. In the organization are the biggest picture showmen in the state. It is estimated that in the personnel of the state league there is represented an investment of $50,000,000 in theater property.

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On Friday afternoon we took a run out to Hyde Park to meet W. M. Rose, manager of the publicity department of the B. F. Sturtevant Company, and L. G. Dennison, his associate. The sun, a great ball of red, was just sinking behind an ominous cloud. Its reflection in the ice-covered mill pond made a sight to remember. At the big factory Mr. Rose suggested a walk over some of the twenty-five acres of floor space which are contained in this great establishment. We walked through two buildings, each of them 500 feet in length and three stories in height. There are fourteen structures in all, and every one is devoted to the production of apparatus related in some way to air. We saw ventilating fans of all sizes and descriptions in the process of making. The real spectacle, though, was in the foundry. Outside darkness had settled. The few lamps in the great structure seemed insufficient to the tenderfoot. On the floors were everywhere fiery red uncooled casts. Overhead cranes ran in every direction. The writer watched molten metal being drawn into a receptacle, great sparks flying out unheeded by the workman under whose hand and eye the job wa being done. It was all weird, spooklike, a strange and a new world. We remarked to Mr. Rose that it would make a wonderful background for a screen setting. Through the whole foundry it was a case of "Watch your step!" Subway training, after all, had value, for we emerged unharmed, even untouched, and perhaps a bit surprised that such was the case.

One of the sights of the big institution is the department where aeroplane engines are assembled, especially the combinations of metal which are rated at 140 horsepower. As a criterion of the grade of product turned out at the Sturtevant the weight of these aluminum-inclosed machines is but 580 pounds—practically one horsepower to four pounds of metal. These have to undergo a continuous grind of eight hours before acceptance. There are fifteen hundred employes in the big plant. Mr. Rose said the difficulty was not in getting orders to keep them busy, but rather in finding skilled men to handle the rapidly increasing business.

* * *

Just by the way, since returning to New York we have seen in Vitagraph's "The Making Over of Geoffrey Manning" a setting that recalled the visit to the Sturtevant foundry. It was Harry Morey who wielded the long pole and pushed back the clay that dammed the fiery nozzle from which the molten metal was flowing.

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Over at the V-L-S-E exchange we found George Balsdon looking happy. Mr. Balsdon reported business good. Since coming to Boston Mr. Balsdon has taken up a bit of philanthropic work which has the hearty co-operation of his superiors. This is in providing a weekly show for the inmates of the Rhode Island state prison. It's a long story and a good one and it is not going to be told here.

* * *

Fred Murphy at the United said that he was kept on the go between Boston, New York City and Buffalo. He has fine quarters, centrally located in the film district.

* * *

At the ball we met up with F. A. Clark, who when we had last collided with him was managing the Simplex booth at the San Francisco exposition. Mr. Clark was boosting the Movie Operators' Ball, which will be held in Convention Hall, New Year's eve. The members of the committee are Matt Max, chairman; Mr. Clark, secretary; W. H. Benoit, John Spence and Florie Parker. All of the members of the committee, aided by their feminine representative, Miss Marion Hanford, were distributing buttons advertising the event. They said they were going to try and get Brother Richardson to the Hub for the big night.

* * *

Lester Mayne, who is conducting a supply house, specializing in projectors and the Wotton Rexolux, piloted us over to the Kleine-Edison shop in Piedmont street, where we met R. D. Marson, who showed the visitor over his compact place. Mr. Marson sent his regards to his many friends in New York. Later Mr. Mayne showed the writer a new projector, the Blair, which is being demonstrated in a big room off of a popular restaurant. The outstanding feature of the invention is its cutting in two the amount of stock needed. In other words, it shows eight pictures instead of sixteen to the second. Mr. Blair was long connected with the Eastman works in Rochester. We did not meet Mr. Blair, as he was absent in New York. The crux of the machine is in the shutter, which may be attached to any projector. The pictures to be shown at the rate of eight to the second must, however, be taken on a special camera which Mr. Blair has invented.

* * *

There were a few minutes chat with Herman Rifkin, general manager of the Eastern Film Company, renewing old times. Mr. Rifkin is inclined to the belief that features are being overdone—that exchange men can make just as much money handling a smaller number of productions.

* * *

Saturday evening we called on Mr. Clark, one of the officials of the Massachusetts league, at his fine Huntington avenue theater. The house was filled. Mr. Clark has been making a specialty of a program that includes a single, a double and a three-part subject. He said that as a rule his patrons preferred pictures of those lengths—and the Huntington is in one of the finest residential districts of the Hub. Mr. Clark uses also one or two short acts to complete his entertainment. He reported great success with his serials. He said recently he has been using Broadway Universal Features to good advantage on one or two nights a week.

* * *

From the Huntington we strolled over to Washington street and dropped in on several houses. There was one stretch of six or eight hundred numbers without a single house. Neither could any be seen down side streets. At Loew's South End Theater we met Joseph L. Burton, who showed us over a playhouse with a long history. Back of the balcony there is a great room with tiled floor that in the heyday of dramatics served as the palm room. On the screen was being shown a Balboa subject, and Manager Burton said

the product of the Long Beach studio was popular in his house. He said, too, that serials always went strong in the South End.

* * *

At the Washington theater we met Assistant Manager Edward Goodman and also Herman Hirsch of the Mutual Film Corporation. Mr. Hirsch said that during the evening he had signed up a thousand dollars worth of bookings for "The Girl and the Game." He reported the Mutual's new serial going strong.

Actor Withdraws From Success

Emmett Corrigan Leaves "Eternal Magdalene" to Join Equitable Roster of Stars.

EMMETT CORRIGAN, undoubtedly one of the foremost actors of the native American stage, and until Saturday of last week, leading player with Julia Arthur in the season's biggest dramatic success, "The Eternal Magdalene," which is now in its fourth month at the Forty-eighth Street Theater, will leave New York early next week for the everglades of Florida, where the first scene in the Equitable Motion Pictures Corporation's production of "The Chain Invisible" will be staged. Mr. Corrigan left a season's work to fulfill a contract made before he accepted the legitimate position, "The Eternal Magdalene."

Frank J. Powell, the noted director, who comes to Equitable at the conclusion of his work on "The Fourth Estate," upon which he is now engaged, will have charge of the productional work on "The Chain Invisible," and will stage the entire picture in the exact locale of the original script, as rendered by Richard Le Gallienne, the poet and author.

Emmett Corrigan.

Mr. Corrigan has already had some picture experience, having made his debut in "Greater Love Hath No Man," for Metro. He comes to the screen, perhaps, the screen's most ardent admirer.

In 1895, before Edison took up, seriously, film matters, Mr. Corrigan purchased a Gaumont projection machine. He installed the machine in his home at Verona Island, near Bucksport, Me., and with each improvement Corrigan has traded in his old projector for a new one, and at present owns fifty thousand feet of industrial and educational film, which he often runs for his guests.

Frank Powell, who begins his Equitable activities with the production of "The Chain Invisible," is busily engaged assembling the supporting cast.

Mr. Powell will bring with him to the Equitable his camera man, various constructional workers, and will do his interior work at the Equitable's Fifty-second street studio.

"The Chain Invisible" by Le Gallienne, marks an advance in the matter of securing material for the screen. Several months ago, President Arthur H. Spiegel, of Equitable, conceived the idea of recruiting the more important authors to screen work. Le Gallienne, after considerable persuasion, was prevailed upon to supply an original work, and his first is a human story built along novel and sensational lines, with a new and unconventional idea in romance, as its basis.

"The Chain Invisible" representing the debut of Emmett Corrigan, Frank Powell and Richard Le Gallienne, will be released on the regular Equitable program, through World Film, early in February.

PATHE TAKES ANOTHER FLOOR AT 25 WEST 45TH STREET.

Owing to the great increase of business Pathe has taken the twelfth floor at 25 West 45th street, and is now occupying two entire floors in that fine new building. The bookkeeping and clerical staff will be located on the twelfth floor and the executive offices on the eleventh.

Extry! "Ham" is Back

Kalem Comedian, Recently Injured, Meets Surprise on Return After Two Months' Absence.

LLOYD V. HAMILTON, the "Ham" of Kalem's "Ham and Bud" comedies, is once more in the harness, having started work last week at the Kalem California studios. "Ham" steps before the camera again after an absence of close to two months caused by an injury to his leg which kept him in St. Catherine's Hospital, Santa Monica, for six weeks. During the last two weeks, "Ham," unable to keep away from the atmosphere of the studio, has hobbled about on crutches lending his advice and encouragement to the making of "The Caretaker's Dilemma" and "The Missing Mummy" burlesque comedies in which "Bud" Duncan and Ethel Teare are featured.

A gala feast, tendered by the players in the comedy company, marked "Ham's" return to active work. At the height of the festivities, Hamilton Smith, the recently appointed Kalem Western representative, sprang a surprise he had taken along with him from the New York offices. It consisted of a handsome album, the three hundred pages covered with letters from exhibitors requesting news concerning "Ham's" injury and expressing their anxiety for his early return to the screen. More scrap books could have been made up from letters of the fans, but the Kalem officials selected the exhibitors' letters as unusually significant of the popularity of the "Ham and Bud" comedies.

New Triangle Deal for Detroit

P. P. Craft, of Apex Fame, Secures Rights to "Triangle Program" for That City.

P. P. CRAFT, for a long time the head of the Apex Film Corporation, at one time the leading distributor of foreign feature pictures in the United States, has purchased the rights to handle the productions of the Triangle Film Corporation for the city of Detroit, Mich. Mr. Craft closed the deal on Wednesday, December 8, and hurried away to Detroit the same day to start things.

The franchise covers the city only, but, although the territory is limited, Mr. Craft considers that it is the best proposition open at this time and predicts that he will do an exceptional amount of business with Triangle features in the "flivver" city and considerably better than trying to handle features in the present state of the market.

Mr. Craft has secured two first-class downtown theaters in Detroit in which to show Triangle subjects. S. L. Rothapfel will go to Detroit for the opening on January 3 and will arrange special effects. There will be augmented orchestras.

Joseph T. Rucker, Universal's Forder

THE Universal Animated Weekly has sent over Cameraman Joseph T. Rucker to photograph the Ford peace pilgrims on their trip across the ocean. Cameraman Rucker has been with the Universal for the past three years, having come to the New York office after a few years in the South, where for a time he covered all the principal events for the Animated. His ability to get over the big stuff when it was news, and his alertness in planting his camera on a scene ahead of others, prompted Jack Cohn, editor of the Universal Animated Weekly, to promote Mr. Rucker to the New York office.

Joseph Rucker.

Mr. Cohn selected Mr. Rucker to represent the Universal on the Ford journey, and photograph the important event for the American public. This kind of work is particularly pleasing to Mr. Rucker, as he was selected as the official photographer to accompany the United States fleet to Vera Cruz, and later went to the opening of the Panama Canal, where the clearness of his pictures and the wonderful photography he obtained made his pictures notable.

When the pilot ship left the Oscar II at Sandy Hook, Mr. Rucker sent back the first can of original pictures of the expedition ship. The finished result already has been released in the Weekly.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Making Over of Geoffrey Manning"

Harry Morey Distinguishes Himself in a Typical Morey Role —Vitagraph Four-Part Subject Has Powerful Appeal.

Reviewed by George Blaisdell.

THERE is a sub-title in "The Making Over of Goeffrey Manning," a four-part Vitagraph subject, which sets forth that "The laboring man is so busy fighting to pay next week's bills that he can't get ahead." Which to many may mean nothing; and then again it will strike others with great

Scene from "The Making Over of Geoffrey Manning" (Vitagraph).

force. It depends on whether they have ever been down and out, or down without being out.

The story is one of wide appeal. It will reach down into the hearts of men and women, whether they be workers struggling to keep their heads above flooding adverse circumstances or whether they be in positions of comfort or of affluence. The tale is of a care-free son of a manufacturer who when chided by his father determines to cut loose from his bank roll and go into the world on his own feet. It shows his rebuffs when he tries to obtain work and his sudden letting out from his first job—wielding a shovel in the subway—when he smashes on the jaw a foreman who had struck a diminutive fellow-worker. It shows him as a stoker in his father's foundry and his gradual promotion to a foremanship—his acquaintance with the hardships of the toiler, the quickening of his sympathies and the making over of the man of the one-tenth to a real man of the whole world.

Harry Morey is Geoffrey Manning. It is a typical Morey role, and this splendid player enacts it with a feeling and an understanding that make of Manning a living, breathing person. Rare indeed is it one player so thoroughly dominates a subject, that so large a proportion of the action falls to one actor. The story holds from the beginning and moves not once but many times.

The cast speaks for itself. L. Rogers Lytton is the father, the foundry owner who tells his employes they may take the 10 per cent. cut or take nothing. In spite of his lack of consideration for his workmen, the regard Manning displays for the son and his dreams of the future, his hope that he may see his son succeed him, measurably retain the sympathy; the fatherly attitude at the denouement and the gracious reception of the young woman Geoffrey brings home completely win it. Mr. Lytton's work is flawless; and that's a strong statement.

Belle Bruce charms as Harmony, the young singer who boards in the humble structure where Geoffrey takes up his quarters when he goes out to see if his fellow-clubman was right when he asserted that he could not earn daily bread; it is Harmony that Geoffrey brings to his father at the unusually happy conclusion of the story.

William Addison Lathrop and Charles T. Dazey are the authors of this Broadway Star Feature, which will be released December 27. Harry Davenport is the director. Mr. Davenport has given us a story that is likely to rank with the most popular of recent productions. His handling of the thrilling factory fire is skillful, to mention but one detail of an absorbing subject. The foundry scenes, too, are convincing. "The Making Over of Geoffrey Manning" is an all-around fine picture.

"The Woman of Mystery"

Biograph Company Finds Material for Three-Part Picture in Novel by Georges Ohnet.

Reviewed by Lynde Denig.

IN THIS adaptation of a novel by Georges Ohnet we find a reasonably diverting and generally dramatic story, based on the experiences of secret agents of a government in their efforts to get the formula for a high explosive that is destined to revolutionize warfare. Here is a familiar theme, indeed; one that has been treated by many companies in as many ways, but even at that the Biograph has succeeded in finding enough unexpected plot turns to make an interesting picture. There is a fair degree of suspense and the acting opportunities afforded an able cast are ample.

Louise Vale is Sophia, "the Woman of Mystery," called upon to get the formula for a coveted explosive invented by General Tremont. The role is admirably suited to Miss Vale, who can be very alluring at times, without allowing an audience to forget the purpose behind her blandishments. When the general is killed and the formula passes into the hands of Marcel, a young chemist, Sophia transfers her attentions to him and has little difficulty in arousing his love. But she makes the serious mistake of falling in love, too, and the passion is strong enough to overshadow her sense of duty to her country. Having stolen the formula, she relents and summons Marcel to her apartment that she may return it, prior to ending her life by drinking poison. The dramatic action in these final scenes is especially tense.

If Miss Vale's acting attracts first attention, there are at least two other performances that contribute materially to the story, those of Franklin Ritchie as Marcel and Charles Mailes as Hans, the secret service agent, whose right hand is blown off in an explosion. Through the remainder of the pic-

Scene from "The Woman of Mystery" (Biograph).

ture he uses what passes for a wooden arm to good purpose. Attractive California locations and the rich settings characteristic of Biograph pictures are to be numbered among the assets of this offering.

"The Unfaithful Wife"

Robert B. Mantell and Genevieve Hamper Appear in Tragic Story Produced by Fox.

Reviewed by Lynde Denig.

IF AN exhibitor wants a strong, forcefully acted drama and does not object to scenes so unpleasant that they may properly be termed morbid, he should be quite content with this five-part production—the second starring Robert B. Mantell since his connection with the Fox Company. "The Unfaithful Wife" is built upon treachery and blood-curdling horhors and cannot be said to point a moral lesson, although we read at the close the familiar quotation, "The wages of sin is death," and observe that the treacherous wife and her accomplice in crime pay for their misdeeds. The moral tone of a picture must be judged by the total impression it leaves, and in this case it is far from inspiring.

The scene is in Italy; an epidemic of cholera sweeps over the town and it appears that Count Fabrio is destined to be one of the victims. But his wife and her lover do not wait for

him to die naturally. Fearing that he may recover and spoil their plans, they have him secretly nailed in a coffin and deposited in a vault. We even are treated to a close-up of Mr. Mantell lying unconscious in the coffin. Then the noted actor of Shakespearean roles is confronted with a task that might puzzle Houdini. He regains consciousness, forces his way out of the coffin, and, in time, breaks through the wall of the vault —a difficult task, one might imagine, but necessary for the continuation of the story.

A commonplace revenge does not satisfy Count Fabrio. By impersonating a distinguished nobleman and fooling his wife and her lover as to his true identity, he plays with his intended victims, something as a cat plays with a mouse, until he is ready to pounce upon them. His revenge is all the sweeter for the delay. Barring a few scenes in the first reel that have no obvious bearing on the story, the construction of the picture is dramatically sound, and Director J. Gordon Edwards' production is a great aid to the sombre tragedy. Mr. Mantell puts much feeling and passion into his performance and is ably supported by Genevieve Hamper and Stuart Holmes.

"The Beloved Vagabond"

Splendid Six-Part, Hand-Colored Vizualization of William J. Locke's Book, With Edwin Arden in the Title Role.

Reviewed by Margaret I. MacDonald.

SO MARVELOUS an interpretation has Edwin Arden given us of the character of the "beloved vagabond," and with such artistic skill has Director Edward Jose outlined the significance of Locke's theme that there seems little left to be desired to make the Pathe production a singularly perfect one.

Months previous to its actual date of release "The Beloved Vagabond" has been heralded. Many and varied have been the comments on the advisability of filming this particular story of William J. Locke's, and again it is proven that the treatment the story gets at the hands of first the adapter, and then the director, is the final word as to the film possibilities of any literary work.

The filmed version is so arranged that the first reel acquaints us of the love between Gaston De Nerac (Edwin Arden) and Joanna Rushworth (Katherine Brown-Decker), De

Scene from "The Beloved Vagabond" (Pathe).

Nerac's sacrifice to save his future father-in-law from financial ruin and disgrace, and the commencement of the two-year separation of the lovers, consequent to the agreement of a mutual friend with De Nerac on the occasion of the loan of the money for Joanna's father. And so, before we have launched into the second reel of the six we have the basis of the plot, and a knowledge of some of the main characters with their eccentricities and embellishments.

With the second reel we skip ahead two years, to the expiration of the agreed separation of the lovers, and here, at the very opening of this reel, we find clearly defined the manner in which fate manoeuvered with the lives of these two people, opening an easy path for the arch enemy of both to lead the woman, in ignorance of his villainy and falsification, to the marriage altar.

With the close of the second reel the intense nature of De Nerac has forcefully manifested its relinquishment of faith in all womankind. And then, with the opening of the third reel, thirteen years are passed up without further comment, and we meet with De Nerac in the role of the "vagabond" and known by the name of Paragot. Here the story is singularly attractive and well portrayed. Wonderful types and realistic touches have been added to this portion of the production, in which we meet with Asticot, the young son of the laundress, whom Paragot adopts into his own Bohemian quarters so that he will have plenty of books to read, and Blanquette (Bliss Milford), one of a duet of wandering musicians, whom Paragot also adopts at the death of her aged partner, and who afterwards learns to love with a womanly love the hand that was kind to her. Many scenes of indescribable charm have been utilized, depicting the troubles, the humble joys, and the pathos which existed at various times in the lives of the wanderers. And when at last, after the final meeting of Paragot and Joanna, when the latter's husband is killed in the street, Paragot, about to marry Joanna, finds the ways of society unbearable, and society finds him unbearable also, he returns to his little home which he has made from the earnings of his musical talent, the happy climax of the story arrives. For Banquette, about to throw herself in the river, is clasped in the arms of Paragot, who discovers at last that Happiness has been hovering at his elbow, waiting to be recognized.

The film, made here in America, was sent to Paris to be hand colored, the result being a delightful enhancement of an already beautiful production.

"Blind Justice"

A Stirring Social Photoplay in Three Parts by Essanay, Featuring Henry B. Walthall—Scenario Specially Written by H. S. Sheldon.

Reviewed by James S. McQuade.

I HAVE viewed many five-reel features that did not create one-half the interest aroused by "Blind Justice," a three-reel photoplay by Essanay that has to do with human short-sightedness in dealing with the problem of punishment of

Scene from "Blind Justice" (Essanay).

youthful breakers of the law. Too often the arresting policeman has it in his power to make or mar the future of a boy who has been placed under arrest for the first time. He can give color to his testimony that influences the presiding magistrate, and the novice in wrong-doing, instead of being placed on probation, in proper care, is hurried off to the house of correction, where he receives instruction in criminality from old offenders that makes him a future menace to society.

We are given just a glimpse of this blind justice in the photoplay under review, but it lingers with us all through the three reels, although the poor waif to whom such justice had been meted out appears only in two or three of the opening scenes. Associated with the waif, however, is a companion, seemingly in the same social stratum; but, as the story reveals, a benefactor of society, who seeks to learn at first hand the mistakes made in the name of the law, in the treatment of the young of both sexes, who have committed their first offense. He goes by the name of Jack Langdon, and he is willing to be treated just the same as if he were a real criminal, so that he may be better able to write the sequel to a well-known book that has created a sensation among intelligent social workers.

Henry B. Walthall is seen in the role of Jack Langdon. As we watch the latter carefully throughout the changes in his social standing, before the judge of the police court and in the home of the philanthropist, William Harding, we can learn that he is hiding his real self behind a mask, revealing it only now and then to the spectator in a furtive smile, that he is careful to conceal from his fellows. And this smile excites the mind of the spectator and makes him eager to unravel the mystery, the latter being very skilfully hidden until the closing scene.

To the police court judge F. Langdon says: "I tried to hinder this boy's arrest, your Honor, because experience has taught me that being arrested for vagrancy at his age is a poor start. If three months on the Island can improve a mere boy, your Honor, it might do me some good." His face is turned away from the judge at the close, and the smile I have already referred to is shown to us on the screen. We see it again when the bumptious butler of the Harding household attempts to show his superiority to the "parole man," and again when

Walter Harding, son of the philanthropist, says to Langdon, with brutal vulgarity: "My sister's party calls for evening clothes. I trust you will not depend on borrowing mine." This when Langdon had been invited to the party by the young lady in question.

But Mr. Walthall makes Langdon change his attitude from that of patient submission to one of firm, dignified manhood, immediately afterwards. It occurred at the party mentioned, when Langdon informed Mr. Harding, Sr., that Miss Harding had just promised to become his wife.

"How dare you—the beggar I picked from the gutter—speak of marrying my daughter?"

"My mistake, Mr. Philanthropist. I did not realize that your charity both began and ended at home," replied Jack, with fine dignity, as he left the room.

At this point we are convinced that Langdon has finished his course of paroleship, and that he will soon reveal himself as he is known. This is done shortly afterwards, in one of the most affecting and powerful scenes in the photoplay. Just how, the reader must find out for himself on the screen. In that scene Mr. Walthall, Ernest Maupain (William Harding), Miss Elizabeth Burbridge (Elsie Harding, Jack Langdon's wife) and John, Junior (Walter Harding) participate. Miss Burbridge is new to Essanay films, but her first appearance, in the role of Elsie Harding, gives sufficient promise of talent and success.

The release was made through the General Film Co., Dec. 11.

"Sealed Lips"

Equitable Makes a Powerful Photoplay Out of Maxwell Gray's Story, "The Silence of Dean Maitland."

Reviewed by Lynde Denig.

FIGURING the quality of "Sealed Lips" on a percentage basis, allowing so much for the story, so much for the acting and so much for the production, the result would be safely over the ninety mark. As a matter of fact, this five-part photoplay, made under the direction of John Ince and starring William Courtenay, appears to have about all the elements that go to make a popular picture. It catches the attention right at the start with scenes showing two sharply contrasted love affairs, one spiritual, the other essentially physical, and as the story progresses, the spectator becomes more and more engrossed in the very human tragedy unfolded in a logical and finely dramatic manner. Here is a melodrama that is also something of a character study; a picture filled with action that has recognizable motives behind it.

Arthur Ashley, playing the role of a young minister, is quite as vital a figure in the production as is Mr. Courtenay, in the role of the lifelong friend who suffers for a crime he did not commit. Both of these characters are strongly presented and equally able is the performance given by Mary Charleson, as the girl who ensnares the minister and then pays dearly for her indiscretions. Completing the prominent members of a wisely selected cast are Adele Ray and Marie Wells.

All of these players may share credit with Director Ince for the emphatic success of "Sealed Lips," which, unlike so many feature productions, is consistently interesting throughout and not dependent upon the sensational appeal of a few striking

Scene from "Sealed Lips" (Equitable).

scenes. In developing his story the author advanced naturally to reasonable climaxes, and their effect is all the greater for the care taken in arousing sympathy for the characters. One feels the weakness, rather than the guilt, of the minister and is ready to appreciate the mental agony he must have experienced before making a full confession to his congregation in a sermon delivered after he has become Dean Maitland. The scenes, apparently photographed in a large Episcopal church, are remarkably correct in regard to appointments and ritual. Accurate settings, in fact, are a distinguishing mark of the production. The rooms of an old country house seldom have been more convincingly reproduced.

"A Price for Folly"

A Vitagraph "Blue Ribbon" Feature Starring Edith Storey and Antonio Moreno.

Reviewed by W. Stephen Bush.

HORRORS are piled upon horrors in this feature. A large part of the play consists of a dream. This dream was horribly realistic. The terror of it was intense and prolonged. In the dream we see an old gentleman, venerable in his white hair and his courteous dignity, stab his charming old wife in the heart and killing her. All the agony which tortures the human imagination in a vivid and horrble dream

Scene from "A Price for Folly" (Vitagraph).

is reproduced with an almost uncanny skill that makes us creep and shiver. One cannot speak of dramatic elements in a dream or of any thing like a motive and to this extent the visualization of a dream must always remain immune from criticism.

All the extraordinary art and the technical skill of the Vitagraph company, all the superb acting of Edith Storey and all her splendid support cannot obscure the fact that the story is too thin to occupy five thousand feet of film. Not only is it too thin, but it lacks genuine dramatic force and coherence. The son of a noble French family falls in love with a dancer. The dancer has other admirers and tries to fleece them all. The dissolute life of the young man scandalizes his old father, who vainly tries to win him back to a respectable and well-ordered life. While the action up to this point has moved at a snail's pace we have learned enough to make us fear the worst for the young man and his parents. At this juncture the young man falls asleep on a lounge and goes through his nightmare. In his troubled vision he sees himself ruined. When the meretricious dancer learns that he is poor she turns from him to an older but apparently wealthy admirer and sneers at the sufferings of her youthful dupe. There is gossip in the clubs about the young man's unlucky "liaison," he challenges his rival to a duel and is mortally wounded. The heartless coquette of a dancer comes to the duelling grounds, scatters the petals of a flower about the body of the dying youth and then walks off with the murderous rival in a perfect frenzy of heartlessness. Then the young man wakes up and finds that everything has been a dream. As a result he breaks off his relations with the sinuous corpyhee and his aged parents are made very happy in consequence.

"The Hand of the Law"

An Edison Three-Reel Photoplay, With Bessie Learn and Edward Earle in the Leading Roles.

Reviewed by Edward Weitzel.

CHARLES R. ANGELL, the author of "The Hand of the Law," has written a photoplay that is cast in the same mould as the comedy-dramas that Owen Davis was wont to supply so plentifully to the spoken stage. Its theme is sensational but wholesome, the characters are such as may be found in a small New England village, and one is not asked to discover any symbolic or hidden meanings in the three reels of action. There is also not the slightest danger of mistaking the good people for the bad—the deeds of the dramatis personae proclaim their merits or demerits upon every possible occasion. The comic relief contributed by Abner, the Correspondence School detective, and Sally, the hired help, adds nothing to the picture's worth.

The serious interest of the story is absorbing, plausible and culminates in an adroitly contrived denouement. The different types of character are true to their environment, and director Edward C. Taylor displays excellent judgment in his choice of locations—notably, the old mill.

Reuben Hazleton, once the owner of the grist mill, has been defrauded of his property by Squire Evans and Hiram Gregory. Reuben takes to drink, vows to get even with the two men and, when Gregory is murdered, is accused of the crime. Through the efforts of his daughter, Bessie, and her sweet-

heart, Reuben's innocence is established and his property restored to him. The character of Bessie Hazleton is very sympathetic, her loyalty to her father, no matter what his condition, being a strong factor in her favor. Bessie Learn realizes the part in every particular. Edward Earle is a likable and convincing Dan Chamberlain, and Bigelow Cooper, William Wadsworth, John Sturgeon, Billie Ruge and Nellie Grant are seen in well played character roles.

"The Mill on the Floss"

Five-Reel Adaptation of George Eliot's Novel by Thanhouser, With Mignon Anderson As Maggie Tulliver.

Reviewed by Margaret I. MacDonald.

ESPECIALLY well suited to screen interpretation is George Eliot's novel, "The Mill on the Floss," and which has been adapted to film requirements by Philip Lonergan, master of scripts at the Thanhouser studios. The meat of this fascinating story has been carefully extracted, and has been handled effectively on the producing side by W. Eugene Moore.

Mignon Anderson as Maggie Tulliver is especially pleasing. She gives an apparently effortless portrayal of the impulsive character of the miller's daughter, and is never more attractive than when, in open rebellion against the application of curl papers to her naturally straight hair. Or when in an angry fret she pushes her curly headed cousin Lucy, dressed in all her finery, into the water.

Harris Gordon does well as Maggie's brother Tom, while George Marlo is all that is required in the role of Philip Wakem. W. Eugene Moore plays the hole of the miller. He is not alone an excellent type, but has a fine conception of the character of Miller Tulliver. Others in the cast are Fannie Hoyt, Arthur Bauer, Leo Wirth and Boyd Marshall.

This production of a standard work of literature cannot fail to please. Once in a while a costume that seems inappropriate to the period jars on our sensibilities. But in this matter we must not forget that the manner of dress of today, especially that of the feminine, does not differ very widely from what appeared in the fashion plates of several years ago. We believe that none of the humanity or realism of the story has been lost by its transmission to the screen. That portion of the story dealing with the overflow of the river is vividly realistic, and would suggest its having been staged on the scene of some flood disaster.

Scene from "The Mill on the Floss" (Thanhouser).

"The Burglar and the Lady"

James J. Corbett Is Starred in Entertaining Picture Handled by the Sun Photoplay Co., Inc.

Reviewed by Lynde Denig.

A PRODUCER of photoplays might well employ James J. Corbett because of the advertising value of his name. Of his drawing power there can be no question, and it is pleasant to note that audiences gathered to see Corbett, the former world's champion, will remain to watch Corbett, the actor, give a capital performance in this five-part picture, produced by Herbert Blanche and handled on the state rights plan by the Sun Photoplay Company, Inc. The grace of movement for which Corbett was famed in the ring, the poise and the assurance that are so much a part of his personality, blend very well with the character of Raffles, the gentleman burglar, whose exploits are the basis of this production.

"The Burglar and the Lady" is the story of a criminal career handled in a manner that has found favor in magazine and screen fiction. The author is careful to make his law-breaking hero a sympathetic figure. He is a courteous, kindly and wonderfully resourceful person, whose wits are pitted against those of the most astute detective of the age. This time he is called Stone, instead of Sherlock Holmes. Having entered the home of a banker in quest of the family jewels, Raffles remains to cultivate the friendship of the banker's pretty daughter, impersonating a detective the while. He makes a dignified escape when it suits his fancy, and, still impersonating a detective, nearly carries through a nicely arranged bank robbery. Here his escape is less dignified, but more thrilling, as he leads the police a merry chase from one hiding place to another and finally eludes them in the structure for a city sewer.

The plot is plausible enough for a picture of this type; moreover, the situations are cleverly handled and there is a pleasing element of romance in the meetings of the burglar and the girl, who is ready to marry him after he has reformed and paid his obligations to society by serving a term in jail.

Scene from "The Burglar and the Lady" (Sun).

Claire Whitney is very fetching as the banker's daughter and the child in the role of her little sister is delightful. The picture was tastefully staged and notably well photographed.

"The Red Circle"

New Pathe-Balboa Serial Features Ruth Roland. Preliminary Episode Foreshadows Much That Is Interesting.

Reviewed by Margaret I. MacDonald.

"NEVERMORE," the first of the fourteen episodes into which the above-named serial is to be divided, gives just a look in at the starting point of the story, or what might be termed its inspiration. The two reels of preliminary suggestion leave a deep impression, and start the ball rolling with considerable force.

Ruth Roland, the heroine of "Who Pays?" is the star of the serial. She is supported by Frank Mayo, who gives promise of good things. Daniel Gilfeather as "Circle" Jim Borden does effective work, but passes out of the story before the end of the episode, when he kills himself and his son that there may be an end to the criminal career of the Bordens.

Scene from "The Red Circle" (Pathe).

The idea of the serial, we are told, is to show that the instincts of heredity can be overcome by proper environment and education. The scenarios are being written by Will M. Rickey and produced by Sherwood McDonald.

At the close of this particular episode a woman's hand protruding from beneath the curtains of an automobile displays

again the red circle, leaving the audience surprised and wondering.

The story of "The Red Circle" has been novelized by Albert Payson Terhune, and will appear in leading newspapers throughout the country.

"The Inner Chamber"

Three-Reel Melodrama Produced by the Western Lubin Company—A Story of Revenge and Retribution.

Reviewed by Edward Weitzel.

THE real interest in "The Inner Chamber" centers around Ralph Morgan, the villain of this three-reel melodrama. The hero is a newspaper reporter, and a bright chap, at that, but the author of the scenario has so marshalled events

Scene from "The Inner Chamber" (Lubin).

in his story that Morgan is the most commanding figure in the photoplay. This gentleman deserts his wife, goes to the city and acquires wealth by questionable means. He then makes a bold bid for position by courting an heiress, and is prevented from marrying her by the arrival of the woman he deserted, at the proper dramatic moment. Ill luck pursues him further and lands him behind prison bars for swindling. During his incarceration, the heiress and the reporter are married, and Morgan's wife dies, after giving birth to a girl. The baby is adopted by Mrs. Darwin, the lady's fortune enabling her husband to become the proprietor of a newspaper himself. Several years later, when Morgan escapes from prison, he attempts to get even with the Darwins by stealing the child and hiding her in an inner chamber of an abandoned mine. The mine is blown up by a railroad construction gang, but Morgan, who has learned the truth, saves the girl at the cost of his own life. Aside from retarding the catastrophe by an over supply of incidents leading up to the explosion, "The Inner Chamber" may be assigned an honorable position among well made photo-melodramas. The proper blend of love, hate, clash of wills, diversity of scenes and "thrill" at the finish enter into its composition. The blowing up of the mine is an excellent effect. As before stated, Ralph Morgan dominates the action of the play, and Melvin Mayo rises to the occasion by acting the part with uncommon power and skill for character delineation. L. C. Shumway, Helen Eddy and Adda Gleason make the most of the opportunities offered by their respective roles.

"The Great Divide"

Memories of Henry Miller and Margaret Anglin Revived by This Magnificent Lubin Production.

Reviewed by W. Stephen Bush.

JUDGED by the most exacting standards, this Lubin production ranks with the best releases of the V-L-S-E. In many respects it surpasses the most successful released features within the last few months.

In the first place, the direction of Edgar Lewis is beyond all praise. This talented director, who has developed remarkable powers, never did anything better than this production. "The Great Divide" presented some good filming materials, but it needed the highest degree of directorial skill to bring them out, and Mr. Lewis has shown himself fully equal to the task. He has played the melodramatic and the psychological chord with perfect skill. In this way he has succeeded in conveying a most subtle but exceedingly powerful theme to the average patron of the motion picture theater. Nor has he sacrificed one jet of real appeal in this play. His work here is a masterpiece of visualization.

He has been aided, and very materially, too, by the genuine Arizona settings. All the art of the conventional stage cannot produce the effect which these sublime settings of Nature produce instantaneously. The scenes, which have the Grand Canyon for their background, are among the choicest screen visions it has been my privilege to look upon—and I have looked on many. No picture was ever made which reproduces atmosphere as "The Great Divide" does. Here we see the "ne plus ultra" in realistic and majestic atmosphere. The grandeur of the scenery is awe-inspiring throughout. I am happy to be able to add that every other essential point of the play was on a par with this point of excellence. The interior settings added to the atmosphere, the types and characters were most convincingly natural; indeed no detail was neglected to bring the atmosphere home to the spectator, and I venture to say that the creation of the right atmosphere in a play like "The Great Divide" is an assurance of absolute success. The acting was creditable throughout. Ethel Clayton, a conscientious and capable artist, rendered a fine impersonation of Ruth, while House Peters did the best he knew how with the part of the "derelict." The conception that Mrs. Peters has of this part is quite original with himself. He emphasized to what seemed

Scene from "The Great Divide" (Lubin).

an unnecessary degree the physical degradation of the "derelict." This conception really weakened his portrayal of the character and made his task needlessly severe.

The minor parts were all in good hands. "The Great Divide" is a feature that will go exceedingly well wherever it may be shown.

"A Boy at the Throttle"

Thrilling Episode in Kalem's "Hazards of Helen" Series in Which Helen Gibson Is Starred.

Reviewed by Lynde Denig.

FOR sheer daring, suspense and sustained excitement, this issue in Kalem's "Hazards of Helen" series challenges comparison with the best of its predecessors. E. W. Matlack wrote enough of a story to carry the scene around which the

Scene from "A Boy at the Throttle" (Kalem).

picture is built, and in directing the production, James Davis was careful to catch the attention of the spectator and work up the interest to the highest pitch as he approached the climax—a scene showing Helen Gibson dropping from the trestle of a railroad bridge into the tender of a moving engine. Here is a photoplay sensation that demanded real nerve on the part of Kalem's intrepid actress and one that will draw applause from any normally receptive audience.

Miss Gibson's leap from the iron framework comes at just the right moment. Through swiftly moving scenes, the audience

has been thoroughly aroused by the predicament of a little boy, the son of an engineer, who climbed into the cab of his father's engine and pulled the throttle. For a good ten minutes of gripping action—with the scenes shifting from the frightened child in the runaway locomotive to the group of railroad employees at a loss for a means of averting a disaster—the nerves of the spectator have been skilfully played upon. A collision seems inevitable and as a last resort the girl climbs high on the trestle under which the engine must pass. Apparently she risks her own life in accomplishing a fall that few men would care to attempt.

Wherever pictures are shown there is an audience for the type of railroad melodrama that Kalem continues to issue under the general title of "The Hazards of Helen." The appeal is to a normal love of perilous adventure and displays of physical bravery, especially when the heroine is an attractive young woman. As in the past, Miss Gibson is assisted by an able company.

"Landon's Legacy"

Warren Kerrigan in a Frankly Melodramatic Broadway Universal Feature Will Be Liked by His Admirers.

Reviewed by George Blaisdell.

IT IS a frankly melodramatic subject, this "Landon's Legacy," a five-part Universal Feature to be released January 3. J. Warren Kerrigan has the leading role, a heroic one—that of Landon, an American mining engineer who has troubles with a grafting governor in a Peruvian province. The story shifts to San Francisco and then to New England, to a point between Boston and Portland. The picture will be liked by Kerrigan's admirers, who will see him both in the rough garb of the camp and in society togs. Meredith Nicholson is the author of the story from which the script was adapted. The original version will appear in Collier's Weekly of January 8. Walter Woods has written the scenario and Otis Turner has produced it.

Mr. Kerrigan is the leading participant in several strong situations in the first half of "Langdon's Legacy." There are adventures on the streets of the little town and about the mining camp. There are escapes so narrow they will satisfy the most exacting. There are personal encounters in which, d'Artagnan like, Landon stands 'em all off. When one assailant grabs him around the neck Landon throws him over his head with a skill that would do credit to a Japanese wrestler. In the latter half the situations are more those of straight drama—and they are well handled.

Lois Wilson, as Pepita, the daughter of the governor, who on first sight was impressed by Landon, does good work. She is a convincing schoolgirl. Maude George is strong as the duenna, who conspires with the governor's secretary to aid him in his suit for the hand of her charge. Harry Carter, the secretary, interests as the bad man of the story. His characterization of the South American with the ways of the Latin is good.

Mr. Turner has carefully staged his subject. His South American mining town is an elaborate piece of work. It is

Scene from "Landon's Legacy" (Universal).

not a simple matter to obtain in Southern California the atmosphere of New England; but his success in this respect was measurably good. The commencement setting, wherein there appeared seemingly two hundred girls, is unique. Presumably that number of young women would be interested in the personality of the young man who has just fallen heir to the seminary they are attending. Actually it is an easy matter to determine that they are very much concerned about the leading man who is talking to them.

"Landon's Legacy" is good melodrama; and it should be a popular release.

Triangle Program

Two New Five-Reel Tragedies, "The Beckoning Flame" and "The Missing Links," Are Brightened by a Repeat of Keystone Skit, "A Submarine Pirate."

Reviewed by Louis Reeves Harrison.

"THE BECKONING FLAME," an impressive and picturesque tragedy on the lines of "Madame Butterfly," brings into prominence the pathetic and Oriental face of Miss Tsuru Aoki, and it is a well-constructed story, but interest in it depends almost entirely on the artistic treatment. In a succession of impressive pictures, impressive because the illusion is preserved by infinite pains in settings, types, costumes, that we

Scene from "The Beckoning Flame" (Kay-Bee-Triangle).

have been transported on a magic rug to the land of Arabian Nights, little Tsuru Aoki is given opportunity to create a role of delicate and tender sympathy. She looks the part of Janira, daughter of an East India nobleman, and she plays it with high intelligence, but the close attention accorded the story is largely held by the fine balance, nice arrangement and artistic composition shown in the long string of attractive pictures thrown on the screen. The success of the presentation depends, as is occasionally the case, upon directorial judgment and good taste alone. Janira falls in love with an English officer on the eve of her wedding to debauched Prince Chandra. The ceremony has barely taken place when her husband dies of an apoplectic stroke. Her fate is to be burned on his funeral pyre, but she is rescued by the English officer and carried to a distant post. There she lives with him in the disguise of a pretty boy, until the moment of inevitable discovery arrives in conjunction with the arrival of the officer's fiancee from England. Janira realizes

Scenes from "The Missing Links" (Fine Arts).

that her tiny love story is at an end, and to save him who saved her she vanishes in a funeral pyre of her own making.

"The Missing Links" indicates in its title that it needs a guardian. To use any name so near the Darwinian "Missing Links," long a subject of comedy comment, as the title of a story dependent on the solving of a murder mystery for interest, is, to say the least, deplorable. The story contains some dramatic elements and, worked out in true motion-picture form, the form that Griffith did so much to create and make popular, it might be developed into a thrilling one-reel or two-reel screen story. In its attenuated five-reel form, in spite of good

acting, good directing and fine scientific work, it is not up to the standard set by earlier Fine Art films. The director has evidently done the best he could be expected to do with scant material, a murder mystery solved through the finding of one of a pair of cuff links left by the murderer at his victim's side, rounded out by the weakest of endings, the criminal's confession.

"Over Night"

Brady-World Film Version of Successful Farce Contains Many Amusing Incidents.

Reviewed by Lynde Denig.

VIVIAN MARTIN, as winsome as ever, is starred in this entertaining adaptation of Philip Bartholomae's clever farce, produced for the World Film program under the direction of James Young. Sam B. Hardy plays Miss Martin's

Scene from "Over Night" (Brady-World).

six-foot husband, Herbert Yost is the negative member of the Kettle family, whereas the domineering suffragette wife is presented by Florence Morrison. There are others in the cast, but these four players are always leaders in bringing out the humor of a first rate farcical complication—a complication that improves as the story advances and reaches its best moments in the fourth and fifth reels.

This does not mean that the earlier parts of the picture are uninteresting, for, on the contrary, Director Young found quite a bit of humor in the three courtships preceding the eventful night at the little hotel near Poughkeepsie. Kettle woos his future wife at Suffragette headquarters, takes part in the Suffrage parade on Fifth avenue, and after the marriage ceremony boards the boat for Albany, accompanied, of course, by his bride. On the same day the Darlings start on their honeymoon and the two couples meet aboard the boat. It is right here that the picture begins to strike its best comedy pace. The assertive members of the domestic alliance go ashore to look after some delayed baggage, miss the boat and leave their feeble partners to their own resources.

Kettle is quite helpless until inspired by half a dozen cocktails, after which his antics are funny without becoming vulgar, and equally entertaining are the experiences of the pair left on land. They are conveyed, first in a dilapidated rig drawn by a decrepit horse, then in a ludicrously antiquated jitney, and eventually reach the hotel where their partners have registered as man and wife. In handling a delicate situation, Director Young kept the picture from becoming risque. "Over Night" is brightly acted, carefully produced and may be recommended as enjoyable comedy.

Pawnee Bill in Motion Pictures.

Major G. W. Lillie, of Pawnee Bill fame, has immortalized his famous herd of buffalo and his large collection of cattle, horses, goats, mules and burros, not to mention the tribe of Pawnee Indians from which he derives his name, by producing four large feature motion pictures with the Pawnee Bill buffalo ranch as a background. Pawnee Bill's ranch is located at Pawnee, Oklahoma, in the heart of the buffalo country and surrounded on all sides by the reservation of the Pawnee tribe.

Major Lillie placed his ranch with its equipment at the command of motion picture dramatists and directors, and even consented to appear in the pictures himself, not as Major G. W. Lillie, but as Pawnee Bill, "The White Chief," as he is known to countless thousands of men, women and children throughout the world. The result is four feature motion pictures of five reels in length.

Pawnee Bill's buffalo ranch pictures are being sold to state rights buyers by the All Feature Booking Agency of 71 West 23rd street, New York, which is also booking them to theaters in Greater New York direct.

Sees Lots of Picture Stories

G. Blair Garrison of Premier Program Says a Lot of Good Stories Are Lying Around Loose.

BEGINNING with the statement that Premier Program features are picturizations of famous novels and plays that have been and will be selected for their peculiar suitability for reproduction on the screen, G. Blair Garrison, secretary of Premier, makes some comment on the supply of such material in sight.

"One of the men prominent in the feature film trade recently stated that the number of novels, plays and stories available for motion picture adaptation grows constantly smaller, but it is doubtful if this is materially so," he said. "For years authors have been producing stories. Annually the output of popular novels—not to mention short stories, is enormous, running well into the thousands. Furthermore, stories in foreign languages as well as in English are available for picturization. The untold mass of material already published has scarcely been touched. It is true that the better known novelists, such as Dickens, Scott, Thackeray, Balzac and some of the short story writers like DeMaupassant and Bret Harte, have been picturized—but these are the most obvious material and therefore bound to be the first stories to reach the screen and are not necessarily the only ones suited for production on it. Many an author compresses into a short story enough action and material for a five-reel feature, whereas another author will not have enough material for two reels in a 300-page novel. This is due to the fact that stirring action and not psychological mind processes are the best material for screen productions.

"In selecting material for Premier Program, therefore, the only limitation which has been placed upon that material is that the story must contain genuine action, genuine interest and genuine incident. It must contain material of such a character as to allow not only of artistic but also of effective telling through the medium of motion pictures.

"Of such material the world is full and it only requires competent men familiar with literature and the source of literature to dig out original mines of valuable material from the encumbering mass of that which is unsuitable. One might as well say that the world's supply of coal was nearly exhausted because it is daily decreasing, but the possibility of discovery of future coal fields may at any time remove that to a still more distant date.

"I am willing to grant that good material for motion pictures is difficult to find. I am willing to grant that anything of value in this world can only be attained by the overcoming of difficulties and it is because Premier Program appreciates the importance and value of the story in a motion picture that it has retained in its own organization the scenario department for its producing companies.

"We have selected for the scenario department of the Premier Program two men who possess both imagination and originality. Both Cogan and Frederick come to the Premier with established reputations as masters of their art, but we have chosen them particularly because of their capacity to visualize a story and of gauging its interest to the picture going public.

Lubin's First "Unit Program"

Two Subjects in the Release That Have Been Highly Commended.

EXHIBITORS and exchange men of the General Film Company have been most generous in their praise of the first offering of the Lubin Manufacturing Company under the new Unit-Program release and there has been accorded to "Heartaches," the four-act drama in which the Lubin star, June Daye, makes her first bow to the public, and which forms the major part of the Unit of five reels, a consensus of comment which undeniably stamps that Lubin production as one of the best offerings of the year. The picture is an original story from the pen of Daniel Carson Goodman and was produced under the direction of Joseph Kaufman of the Lubin directorial forces.

Miss Daye's delineation of the character of the simple little girl of the shops is one which has given her instant accord as a favorite who is destined to jump to the top rungs of public favor, and her supporting cast have been equally well received.

The other part of the five-reel Unit is a single-reel comedy with D. L. Don in the lead, "Otto's Cabaret," a story written for that popular comedian by George Spink of the Lubin script staff and produced by Edwin McKin. In it Mr. Don, the droll and different comedian, is seen at his best in the character of the keeper of a small German restaurant, a character study which this same man made famous on the speaking stage in "The Belle of New York" and "The Girl from Paris."

In addition to the Unit-Lubin Program offering through the General Film Exchanges each week, the company also releases as heretofore a three-act dramatic subject each Thursday and a single-reel Billie Reeves Comedy every Saturday.

Lynn Reynolds and his company of Universailites have left the Universal City studios for Mount Wilson, where they are to stage exterior scenes in their production of a two reel story of the mountains written by Reynolds under the title, "Missy." Myrtle Gonzales, Frank Newburg and Val Paul appear in the leading roles.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE OTHER SISTER (Lubin), Dec. 6.—An excellent one-reel drama in which an elder sister sacrifices her happiness for the sake of a selfish young girl. The story is interestingly told and equally well acted by Lillie Leslie, Flora Lea, Joseph W. Smiley and Wm. Cohill.

HEARST-SELIG NEWS PICTORIAL, NO. 97, 1915 (Selig), Dec. 6.—Rushing reserves to aid Italians at Gortz; fire, San Francisco; 300 marines leave San Francisco for Mexico; New York shows treasure seized by pirates; women sew for wounded soldiers, Boston; Washington, President Wilson receives telegrams for peace movement; man seeks pearls in river, Newark, Ark., and Cooper wins auto race, San Francisco, are the news items.

HER LAST FLIRTATION (Vitagraph), Dec. 6.—To adopt the note of admiration of a well-known American, this one-reel comedy is "corking"! The picture is a clean-cut, modern version of the "Taming of the Shrew," and was written by A. Laroque. Alfred Vosburgh, Myrtle Gonzalez, George Kunkel, Carleton Weatherby and Otto Lederer make an enjoyable cast. Ulysses Davis directed the reel.

MINNIE, THE TIGER (Kalem), Dec. 7.—Bud Duncan, Ethel Teare, Charles Inslee and Harry Griffith are the bipeds in this one-reel burlesque, but the name of the gentleman who fills the role and also the skin of Minnie is not on the program. The story is the work of that master of screen burlesque, Lloyd V. Hamilton, and proves that "Ham" has not lost his sense of humor during his confinement in the hospital.

PLAYING THE SAME GAME (Lubin), Dec. 7.—In this one-reel comedy, D. L. Don gives a humorous impersonation of a husband who wrongly suspects his wife and tries to turn the tables on her by flirting with every woman he meets. The reel is well supplied with broad fun, and the star is assisted by Florence Williams, Carrie Reynolds, Mary Rowland and Bartley McCullum.

ORDERS (Selig), Dec. 7.—The story of a traffic policeman's adherence to duty, this one-reel drama will find many admirers. It has strong heart interest and is skilfully constructed. Thomas Santschi, who produced the picture, is manly and earnest in the leading part. Edith Johnson gives a sympathetic portrayal of the officer's wife.

MARY (Edison), Dec. 8.—The heroine of William Addison Lathrop's one-reel drama is a noble little woman who sacrifices herself in order to secure another woman's happiness. The story is pleasing, although of no great dramatic strength, and derives valuable assistance from the acting of Margaret Prussing, Carlton King and Dorothy Graham.

DREAMY DUD IN LOVE (Essanay), Dec. 8.—Another of Wallace A. Carlson's diverting cartoon comedies, in which Dud and Wag both fall victims to the charm of the craftier sex. Five hundred feet of scenes taken in the Canadian Rockies are on the same reel with the cartoon comedy.

SONNY JIM'S FIRST LOVE AFFAIR (Vitagraph), Dec. 8.—Sonny Jim's doings in this one-reel comedy compare favorably with his adventures in previous pictures. They are humorous and natural and will appeal to Bobby Connelly's hosts of friends among patrons of the screen. Helen Connelly and Johnny Cahill are two other bright children in the cast. Tefft Johnson, as usual, is the "Sonny Jim" director.

THE MASTERFUL HIRELING (Biograph), Dec. 9.—An excellent one-reel drama, adapted from a story by Roy Norton. The plot is refreshingly different and Ivan Christy plays the high-minded, eccentric Dr. Harvey in accord with the author's intent. Charles H. Mailes and Mary Malatesta are effective members of the cast.

THE MERRY MODELS (Essanay), Dec. 9.—One reel of lively burlesque is the measure of this photoplay, and Ben Turpin and Harry Todd are responsible for most of the fun. Margaret Joslin and Carrie Turpin are valuable members of the cast, also, but Ben and Harry put the big punch in the picture.

FORTY-FIVE MINUTES FROM NOWHERE (MinA), Dec. 9.—Broad burlesque is the sole ingredient in this one-reel picture. There is little of novelty in its fun, although the cast work hard to create a laugh. A cartoon comedy, "Why Hubby Grows Bald," on the same reel, is not particularly well done.

HEARST-SELIG NEWS PICTORIAL, NO. 98, 1915 (Selig), Dec. 9.—The departure of the Ford Peace Ship from New York; the arrival of the steamship Zealandia in New York harbor, after being chased by a submarine; the car strike in Wilkes-Barre; departure of the Great Northern from Los Angeles on her first trip to Honolulu; illumination of State House, Boston; new wireless invention, Chicago; Washington, law makers at the Capitol, and Ohio corn growers calling on the President are found in this installment.

SAM'S SWEETHEART (Vitagraph), Dec. 9.—A simple little love story in one reel, written by Elizabeth R. Carpenter, but productive of pleasant thoughts and ready sympathy with the hero and heroine. Carolyn Birch, Anders Randolf, Rose Tapley, Templer Saxe and Mary Maurice form a worthy cast.

THE PAINTED LADY (Biograph), Dec. 10.—Blanche Sweet, Madge Kirby, Kate Bruce, Charles H. Mailes, Joseph Graybill and Wm. J. Butler are in the cast of this D. W. Griffith re-issue. The story is dramatic, up to the Griffith artistic standard, and the pathetic heroine could not have had a better interpreter than Blanche Sweet.

THE ESCAPE OF BRONCHO BILLY (Essanay), Dec. 10.—The evidence of a little child saves Broncho Billy from being convicted of murder, in this one-reel western drama. The incidents, construction and acting of the photoplay are all that could be desired. G. M. Anderson, Rodney Hildebrand, Lee Willard and Ruth Saville are members of the cast.

THE ANCIENT COIN (No. 7 of "The Ventures of Marguerite" Series) (Kalem), Dec. 10.—Marguerite's sweetheart, Bob Winters, comes in for the greater share of adventure in this one-reel drama. Hamilton Smith has made an interesting little play on the subject of the ancient coin, and Miss Courtot, Richard Purdon, Bradley Barker and Edwin Brandt do justice to the acting.

THE STOOL PIGEON (Lubin), Dec. 10.—A vivid picture of "the evil that men do" when impelled by their lowest instincts and love of gain is drawn in this one-reel drama. The plot is terse, plausible and calls for a realistic fight between the hero and the villain. L. C. Shumway, George Routh, Robert Gray and Velma Whitman constitute an entirely satisfactory cast.

STRANGLED HARMONY (Vim), Dec. 10.—The strenuous action that has erstwhile marked the paths of Pokes and Jabbs, is somewhat modified in this one-reel farce. Perhaps the notes of music from Pokes' violin may have had something to do with it, that gentleman having taken to horsehair and catgut. However, the spirit of fun in the picture has by no means been strangled, and the grotesque capers of the comics are as amusing as ever.

ROONEY'S SAD CASE (Vitagraph), Dec. 10.—The grandfather of Sidney Drew was celebrated for his acting of Irish character parts. In this picture the grandson shows that he has inherited much of his grandsire's skill, and even Mrs. Drew may be said to shine with a reflected light in the same line of endeavor. The plot of the play is not particularly strong, but the Drews and their associates succeed in making the reel very amusing.

THE LONE GAME (Edison), Dec. 11.—This one-reel drama tells in story form of the work being done by the Red Cross Society for the cure of tuberculosis. The subject is handled in a forceful manner and points out the best means for checking the ravages of the White Plague. Bessie Learn, Robert Walker and Wilfred Young give realistic impersonations of sufferers from the disease.

CROSSED WIRES (Episode No. 57 of the "Hazards of Helen" Railroad Series—Kalem), Dec. 11.—The woman operator jumps from an automobile to the ladder of a moving freight car in this one-reel drama, and foils a band of crooks who are trying to smuggle a number of Chinese into this country. Miss Gibson also shows her contempt for life and limb in various other ways. Robyn Adair, Clarence Burton and Franklin Hall are members of the cast.

BASHFUL BILLIE (Lubin), Dec. 11.—Some of the best work Mr. Reeves has ever done for the screen is found in this one-reel comedy. The situation of a bashful man attempting to benefit his health while receiving instructions from a female teacher of athletics admits of much good fun. Carrie Reynolds renders Mr. Reeves able support as the instructress.

THE BABY AND LEOPARD (Selig), Dec. 11.—There is no denying the grip of this one-reel Jungle-Zoo drama. The baby and the leopard are the center of the tense situation which S. A. Van Patten has made the big moment of his play. Edith Johnson, Lafayette McKee, Jean Frazer and George Larkin are well cast.

General Film Company Specials.

THE MONEY GULF (Kalem), Dec. 6.—A professional gambler, who reforms to please his sweetheart and gives his ill-gotten gains to the poor, is the hero of this two-reel drama by M. G. Sabel. The picture is melodramatic, brisk of movement and has but one mission—to entertain those who are willing to believe in the reformation of the gambler-hero. Harry Millarde plays the part in the right spirit and Alice Hollister is capable as the heroine.

CHRONICLES OF BLOOM CENTER, NO. 5, "The Run on Percy" (Selig), Dec. 6.—The plot of this installment of the "Chronicles" is decidedly more conventional than in its predecessors, and the fun is not so well sustained. The picture has considerable merit, however, and Director Sidney Smith has given it a careful production. The work of the cast is as rich in character drawing as ever.

A WOMAN WITHOUT SOUL (Biograph), Dec. 7.—The subject of this two-reel drama is treated with a grim realism that holds the

interest from start to finish. The woman who plays fast and loose with her admirers meets her Nemesis in the man she marries. The acting in the picture is of excellent quality, Vera Sisson, Jack Mulhall, Robert Nolan, Helen Bray and G. Raymond Nye comprising the cast.

WASTED LIVES (Vitagraph), Dec. 7.—This three-reel drama, written by Ouida Bergere, is not up to the Vitagraph standard in several respects. The story is morbid, there is a preponderance of worthless, disagreeable characters, and the dramatic strength of the situations does not atone for the sordid atmosphere that pervades almost the entire picture. The production also is not above censure, the appearance presented by Julia Swayne Gordon in a canoe being the reverse of artistic; the pink tea costume she wears is as incongruous as her attempts at using the paddle are inexpert. The individual efforts of the cast deserve nothing but praise.

A POOR RELATION (Biograph), Dec. 8.—Released in three reels, this version of a play once made popular on the stage by Sol Smith Russell is an exceptionally strong attraction. Thomas Jefferson gives a telling characterization of Noah Vale and the children in his support add greatly to the heart appeal of an excellent picture.

THE WEB OF HATE (Lubin), Dec. 8.—Melodrama of the kind that can be spun from the lives of hot-blooded sons and daughters of Sunny Italy is found in this two-reel photoplay. The plot is replete with dramatic action and pulses with fierce love and fiercer hate. Helen Eddy puts intense feeling and fine artistic skill into her acting of an Italian girl, and L. C. Shumway, Melvin Mayo, Robert Gray and George Routh are always of value to the picture.

THE OGRE AND THE GIRL (Lubin), Dec. 9.—The acting and production of this three-reel drama are creditable, Bernard Seigel, Geraldine O'Brien and Kempton Greene being especially good in their respective roles; but the story is too improbable and loosely constructed to lend itself to the making of a satisfactory photoplay.

FAITH AND FORTUNE (Edison), Dec. 10.—An excellent melodrama, with scenes laid in the South and out West. Grace Williams and Curtis Cooksey are eminently successful in the leading roles. A review of this picture appeared in the issue of Dec. 11, page 2029.

BLIND JUSTICE (Essanay), Dec. 11.—Harry Sheldon has made a vastly entertaining drama of this three-reel photoplay. Its hold on the interest is cleverly contrived, the true character of the hero not being divulged until the very finish. The part fits Henry B. Walthall like a glove, consequently his performance is thoroughly enjoyable. Elizabeth Burbridge, the new Essanay leading lady, has a pleasing personality and is also an excellent actress; she plays the heroine very skillfully.

HUGHEY OF THE CIRCUS (Vitagraph), Dec. 11.—The circus atmosphere of this two-reel comedy is deftly woven into the plot, a love story involving Hughey, a Bearded Lady, a Fat Lady and a maiden lady of uncertain years, forming the groundwork of the plot. The situtions are distinctly comic, and Hughey Mack, Flora Finch, Nitra Frazer, Donald McBride, Anna Brody and Harry Fisher comprise a properly selected cast.

Fox Film Corporation.

THE UNFAITHFUL WIFE, Dec. 6.—The morbid tone of this picture may make it distasteful to many audiences. Robert B. Mantell as the deceived husband, Genevieve Hamper as the unfaithful wife and Stuart Holmes as the lover give forceful performances in a well-prepared production, directed by J. Gordon Edwards.

Metro Pictures Corporation.

ROSEMARY (Quality), Dec. 20.—Artistically staged and very well acted, this motion picture version of the old English play of the same name makes wholesome entertainment. The directors were especially fortunate in finding appropriate settings. Marguerite Snow as Dorothy Cruiksbank, William Clifford as Sir Jasper and George F. Hernandez as Captain Cruikshank are valuable members of the cast.

Mutual Film Corporation.

ARMY-NAVY FOOTBALL GAME (Novelty), Dec. 8.—This picture of the annual gridiron contest between Annapolis and West Point comprises about 900 feet of film, is a splendid illustration of what happened at the Polo Grounds, New York, on Nov. 28th. Close views of President Wilson, Mrs. Norman Galt, Lansing, Daniels and other high government officials, are presented, along with the most stirring incidents of the game.

MUTUAL WEEKLY, NO. 49, 1915 (Mutual), Dec. 9.—Some of the interesting items of this issue are a motor wolf drive and coyote roundup, the commemoration of the 308th birthday of John Harvard, founder of Harvard University, the Christmas tree harvest at Oquossoc, Me., and fox hunting at Droitwich, Eng.

THE BOOK AGENT (Novelty), Dec. 13.—The troubles of a book agent are manifold, but it remained for Shakespeare Poe to be placed in a piano box and rolled over a big waterfall. This adventure itself makes the reel worth while, though the first half is a little slow in interest.

A GIRL, A GUARD AND A GARRET (Beauty), Dec. 14.—A comedy number, featuring Carol Holloway, John Sheehan and Wm. Carroll. The girl's father is a banker and sets a special guard over her, to prevent her seeing her reporter friend. But "love finds a way" as usual. The number is not particularly original but makes good light amusement.

SEE AMERICA FIRST (No. 14—Pittsburgh, Pa.) (Gaumont), Dec. 4.—A fine half-reel, giving excellent glimpses of Pittsburgh and its environs. The city itself is shown (without smoke!), and some instructive views are given of the big steel works.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 14. Another of H. S. Palmer's funny animated drawings, picturing Pa's experiences with the new styles. On same reel with above.

A MUSICAL MIX-UP (Novelty), Dec. 15.—A good deal of amusement can be had out of this picture, which is along the order of farce comedy. On opposite sides of a corridor are two music studios, one of which is occupied by a young woman, a singing teacher, and the other by a young man who teaches the banjo. A trick is played on the banjo teacher by three men who pretend to be deaf, dumb and blind. The story ends in the uniting of the two studios.

BILLY BUNKS THE BANDITS (Falstaff), Dec. 16.—A comedy number of the burlesque type, in which a young dry goods salesman dresses up as a cowboy and goes out to save a young girl from two unwelcome lovers. He accidentally brings two bandits to justice and becomes a hero in her eyes. This is quite entertaining.

SPIDER BARLOW'S SOFT SPOT (American), Dec. 17.—A Christmas story in which two young crooks rob a Christmas tree in a wealthy home in order to provide presents for some tenement children. One of them dresses up as Santa Claus in carrying out the plan. The number is interesting, but the good purpose of the deed does not quite justify the manner of its execution.

THE HOLD UP (Cub), Dec. 17.—This pictures more of the mishaps of Jerry. His adventures with Cyclone Pete bring out several laughs. The number is characteristic and will amuse Jerry's admirers.

TWO HEARTS AND A THIEF (Beauty), Dec. 16.—A comedy number, containing some bright situations, with Frank Borzage and Neva Gerber in the leading roles. An elopement is planned, but the mother frustrates this. Later a thief appears and complicates things. A pleasing love story.

CISSY'S INNOCENT WINK (Casino), Dec. 19.—Rather an amusing number, featuring Cissy Fitzgerald as the wife of a deacon. She has a nervous affliction which makes her right eye wink. This naturally brings on trouble in the congregation. A pleasing number of the kind.

Mutual Film Corporation Specials.

THE WAYWARD SON (Reliance), Dec. 12.—A two-part drama directed by Francis Powers. William Hinckley and Violet Wilkey have important roles in the play. The production does not always ring true; that is, it does not keep a steady average of consistency. The work of little Violet Wilkey is very pleasing.

THE ACE OF DEATH (Rialto), Dec. 15.—This three-part production from the Gaumont studios features Stella Hammerstein. W. F. Haddock has directed the picture, which is a melodrama with an interesting story, told lucidly. The ending of the story is rather improbable, and shows the heroine of the story after discovering a woman and her husband whom she believes to have drowned her child, forcing them to shoot each other with revolvers supplied by her. Before it is too late she discovers that a young girl she has been fostering is really her own child. The production will interest the majority of audiences.

THE ARAB'S VENGEANCE (Centaur), Dec. 16.—A two-reel production in which Margaret Gibson is featured. The work of Miss Gibson is very pleasing; and in fact the entire production is one that will please the average audience. Some attractive animal scenes are inserted in the course of the drama. The story is of a young woman, daughter of a naturalist, who is stolen from the government station by some incensed Arabs.

THE MILL ON THE FLOSS (Mutual Masterpicture, No. 51—Thanhouser), Dec. 16.—This five-reel adaptation of George Eliot's novel was made at the Thanhouser studio by W. Eugene Moore, from the scenario of Philip Lonergan. It is a pleasing presentation of a standard work of literature, and with the exception of the fact that some license has been taken in the matter of costuming, which does not always seem appropriate to the period, there is little fault to be found. A full review of the picture will be found on another page of this issue.

IN THE SUNSET COUNTRY (Mustang), Dec. 17.—A two-reel number, featuring E. Forrest Taylor, Nell Franzen, Lizette Thorne, Frank Cooly and others. The story is of a conventional Western sort, quite interesting in plot, but not so strong in action as some. In it a young prospector aids a girl from the dance hall to escape from the life that had become repugnant to her. The girl repays by saving his school teacher sweetheart from a dangerous situation. The Western scenes are pleasing.

THE PAINTED SOUL (Mutual Masterpicture, No. 52), Dec. 23.—This is an unusually fine production featuring Bessie Barriscale. She is supported by Charles Ray and Truly Stattuck. The story shows how a young woman of the underworld is transformed through contact with a painting called "The Resurrection." This happens when she is employed by the young artist to pose for a companion picture to be called "The Fallen Woman." A full review of this five-reel production will be found in our issue of Dec. 11.

Pathe Exchange, Inc.

PATHE NEWS, NO. 96, 1915 (Pathe), Dec. 1.—Interesting items of this number are an ovation given to the Liberty Bell at Lake City on its homeward way, ships passing at last through the Buffalo-Troy canal after 40 years' talk about it, scenes in the streets of Montgomery, Ala., during the Stock Show, Henry Ford at the White House and some scenes from the European war front.

PATHE NEWS, NO. 97, 1915 (Pathe), Dec. 4.—Interesting items of this issue are soldiers from Trinidad being reviewed by the Lord Mayor of London, children in Kansas who are in danger of tuberculosis being

taught in the open, also sleeping in the open, Governor Ferguson of Texas crossing the border into Mexico to confer with Carranza and other current events.

SUGAR INDUSTRY IN THE MASCARENT ISLANDS (Globe), Dec. 6.—An excellent illustration of how the sugar cane is cut, gathered, etc., and the manner in which it is hauled to the crushing machines. The Mascarent Islands consist of Bourbon, Mauritius and Rodriguez, islands lying just east of Madagascar. On the same reel with "Picturesque Hanoi."

PICTURESQUE HANOI (French Indo-China) (Photocolor), Dec. 6.—A number of interesting views of the city of Hanoi, capital of French Indo-China are given in this half reel, which is well photographed and instructive.

A FOOZLE AT THE TEE PARTY (Phunphilm), Dec. 8.—One of the "Lonesome Luke" series and an interesting specimen. Luke, out of a job, dons the attire of an aristocrat whom he knocks senseless with a golf ball. Some amusing scenes occur after the transformation. The comedy is an acceptable one and will please most audiences.

DEEP DYED DUBS (Starligbt), Dec. 11.—One of the funniest of the Heinie and Louie films. Asleep in a stable one of the pair dreams a dream of how he and his partner try to impersonate a Baron and a statue. This is not unlike another Starlight film made some little time ago, but is thoroughly enjoyable, nevertheless.

MAX HITS THE HIGH SPOTS (Punch), Dec. 12.—This is a moderately good two-part Max Linder comedy. In this particular production Max plays the role of a shy young man whom his uncle tries in vain to persuade that a proposal of marriage to a certain young woman of good family will be a move in the right direction. Max, unable to "screw bis courage to the sticking point," is then taken to some drinking resort to get a touch of life. This part of the picture presents too vividly the drunken orgie. Some of the comedy in the film is good.

Pathe Exchange, Inc., Specials.

THE ROSE AMONG THE BRIARS (Balboa), Dec. 9.—A three-reel colored production featuring Jackie Saunders. The story is that of a poor factory girl who is led, through association, into cabaret work. She gains a position as a dancer in a restaurant of the gayer sort, and is inveigled by an old roue into accompanying him to his home under the pretense that he and his wife, who, by the way, does not exist, wish to adopt her. She is rescued from his clutches by a young man of the factory who loves her, and has her shadowed in order to be able to protect her when the call came. Her love is not for him, however, and he is forced to see her the wife of another man.

THE GREATER WILL (Gold Rooster Play), Dec. 10.—The Premo Company has made this five-reel feature with Cyril Maude as the star. Others of the cast are Lois Meridith, who plays the feminine lead, Will T. Carleton, Montague Love and Chas. Francis. We have seen Cyril Maude in plays that suited him better. The story is not an especially healthy one, and often the star does not play with ease.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 11, "A Stony Deal," Dec. 13.—"A Stony Deal" is the title of this episode in which Wallingford is outwitted by the eleventh of the clique. A pasture bought for a mere song from Jonas Squibble is sold back to him for fifteen thousand dollars; but Jonas, discovering the value of a stone quarry located in the pasture, sells out immediately to another party for $50,000. The episode is a good one and well produced. Any audience would be pleased with the comedy it contains.

THE RED CIRCLE, Episode I, "Nevermore" (Balboa), Dec. 15.—"Nevermore" is the title of this, the first number of the series. Ruth Roland plays the feminine lead supported by Frank Mayo. Daniel Gilfeather also appears in the first episode, but as "Circle" Jim kills himself and his son when on his release from prison he finds his son following in his footsteps. The red circle is a birthmark on Jim's hand which designates by way of family record that he who is unfortunate enough to be branded by the mark is doomed to a life of crime. The series promises to be a good one. There will be fourteen episodes of two reels each.

THE BELOVED VAGABOND (Gold Rooster Play), Dec. 17.—A five-reel production featuring Edwin Arden. It is one of the best picture productions of the season, and has been colored in France. Edward Jose has directed the picture, which is an adaptation of the novel of William J. Locke, and it will be found that nothing has been left undone to make the production one of singular beauty and interest. A full review of this picture will be found on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 196 (Universal), Dec. 8.—Views of American tennis champions, Carranza and his troops, a fox hunt in Tennessee, the Ford peace ship, London parades, and Hy Mayer drawings are included in this entertaining number.

THE DOOMED GROOM (L-KO), Dec. 19.—An eccentric comedy number, picturing the adventures of an unwilling bridegroom. Fatty Voss, attired in woman's clothes, plays the blushing bride. A pleasing idea handled in a fairly amusing way.

LOVE AND A SAVAGE (Nestor), Dec. 20.—A clever comedy number by Al E. Christie, with Betty Compson, Eddie Lyons and Lee Moran in the cast. The latter makes up as a Zulu chief to cure the girl of her longing to be a missionary. This is unusually pleasing.

HOWARD'S MONARCHS OF THE FOREST (Powers), Dec. 23.—A half reel number, picturing some dogs and trained black bears in a vaudeville act. This is one that will no doubt amuse children in particular.

WILD BIRD LIFE (Powers), Dec. 23.—On same reel with above, a splendid half reel, made by H. H. Cleaves, showing wild bird life on the Atlantic coast. White breast swallows, sand pipers, plovers and many other birds are shown in their native haunts.

WHEN THREE IS A CROWD (Nestor), Dec. 25.—An Al E. Christie comedy, featuring Neal Burns, Billie Rbodes and Ed Burns. The plot is slighter than usual. The number is fairly strong.

UNCLE SAM AT WORK, NO. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Powers), Dec. 25.—The first of a series of one-reel educational pictures taken at Washington, D. C., where there is a broad field for interesting and instructive views. This takes up the Smithsonian Institute in detail and also gives some general views of department buildings. This series looks very promising.

Universal Film Mfg. Company, Specials.

THE BACHELOR'S CHRISTMAS (Rex), Dec. 19.—A three-reel Christmas story, featuring Ben Wilson, Dorothy Phillips and two children. The scenario was written by Wm. Addison Lathrop. It shows tbe way in which a wealthy young landlord attains the property of a poor girl, who is forced to go on the stage to support her small brother and sister. The young man later meets the girl and plays Santa Claus to the children. The story is somewhat obvious, but contains a good Christmas flavor and makes a pleasing seasonable offering.

FATHER AND THE BOYS (Broadway-Universal Feature), Dec. 20.—An excellent five-reel comedy, adapted by Ida May Park from the play by George Ade. Digby Bell, the veteran character actor, is seen in the leading part. He is supported by a good cast, including Louise Carbasse, Hayward Mack, Lon Chaney, Thomas Chatterton and others. The story is a comedy of tbe quiet, refreshing type. It pictures the way in which a business man, worn out by the frivolous activities of his two sons, decides to take up the butterfly life himself and show them its absurdity. He succeeds in this and the production winds up with both the boys candidates for matrimony. A very pleasing comedy number.

THE TENEMENT HOUSE EVIL (Universal Special Feature), Dec. 20.—No. 2 of the "Graft" series. Hobart Henley, Jane Novak and Glen White again are featured. In this number the young district attorney has a second tilt with "The Fifteen" and succeeds in cleaning up the tenement trust after some exciting events. Dow, another member of the band, is killed for abandoning his friends. The fire scene in the tenement structure is excellently handled. A good number.

CHRISTMAS MEMORIES (Gold Seal), Dec. 21.—A three-reel Christmas offering, featuring Ella Hall and Robert Leonard. The orphan girl marries a city man. Later she tires of city life and flies back to the country, where her son is born. The story is worked up very effectively, the third reel being particularly strong. It makes a nice, seasonable offering and should have wide appeal.

FROM BEANERY TO BILLIONS (L-KO), Dec. 22.—A two-reel burlesque number, featuring Alice Howell and others. She is first seen as a waitress who marries the son of a rich man. Later she breaks into high society. Some of the scenes are funny in this, but the production has drawbacks and is coarse in several situations. The chase at the close is the best feature.

ONE HUNDRED YEARS AGO (Laemmle), Dec. 23.—A two-reel number, with Dorothy Davenport and Rupert Julian in the leads. The story covers two periods, the first in colonial times and the second more modern, the principals repeating in each. The lovers are separated in the first, due to the father's anger, the girl dying of a broken heart. In the second episode the finding of the old dairy leads to happier results. This is well-photographed, appealing in costuming and settings and tells a story that holds the interest well. It makes an offering that is better than the average.

WHEN ROGUES FALL OUT (Bison), Dec. 25.—A strong railroad story in three reels, featuring Helen Holmes, L. D. Maloney and J. T. McDaniel. The story deals with the theft of a railroad franchise. Hynes, who admires the president's daughter, schemes to have the paper stolen, then railroads Brown, the tool, to the penitentiary. Brown escapes and undoes the villainy in which he took part, aided by the girl. Helen Holmes does more of the daring work for which she is noted, dropping from a railroad bridge on to a fast-moving passenger train. The story is unusually well-constructed and holds the interest firmly.

Triangle Film Corporation.

LET KATY DO IT (Fine Arts), Dec. 19.—Jane Grey, Tully Marshall, Ralph Lewis and seven clever children take part in this splendid comedy-drama. The story treats of how Katy, the only one of the household not afraid of work, was left with the care of the seven children of her dead sister. She goes with them to Mexico and lives with her uncle. Here an attack of the Mexicans is repulsed and an opportunity for spectacular results is made the most of.

THE CORNER (Kay-Bee), Dec. 19.—This is a labor play in which are featured George Fawcett, Clara Williams and Willard Mack. The production has been well produced, and has the human element that most audiences like. The cruel factory owner is in the end lured by one of his own workmen to the factory where he is seized and bound, and left to die among tons of food that he cannot get at.

FATTY AND THE BROADWAY STARS (Keystone), Dec. 19.—An excellent comedy which exploits the talents of a number of well-known stars, namely Weber and Fields, Sam Bernard, Joe Jackson and William Collier. Roscoe Arbuckle is of course the Fatty of the production, and after many vicissitudes goes to sleep and dreams a wonderful dream in which he is the hero of a studio fire.

V-L-S-E, Inc.

THE PRICE FOR FOLLY (Vitagraph), Dec. 13.—Reviewed by Louis Reeves Harrison, on page 1625, issue of June 5.

World Film Corporation.

SEALED LIPS (Equitable), Dec. 13.—"The Silence of Dean Maitland," by Maxwell Gray, is the inspiration for this very impressive five-part picture, produced by John Ince with William Courtney, Arthur Ashley and Mary Charleson playing the principal roles. The story is thoroughly human and its presentation in this photoplay is in all respects excellent.

THE SIREN'S SONG (Shubert), Dec. 13.—There are some effective scenes in this five-part melodrama produced by George W. Lederer; but in its entirety the picture is rather disappointing. Many of the situations appear forced and a lack of restraint too often characterizes the acting. The most satisfactory performances are given by Charles Trowbridge and Helen Ware.

Miscellaneous Specials.

THE BURGLAR AND THE LADY (Sun), State Rights, December.—James J. Corbett gives an able performance in the role of Raffles, a gentleman burglar, who eventually wins the love of the daughter of the man he attempted to rob. Claire Whitney is attractive as the daughter, and for the rest, the cast is adequate in a continuously entertaining five-part picture, directed by Herbert Blache and handled on the State Rights plan by the Sun Photoplay Company.

New Deodorizing and Perfuming Device

Massachusetts Concern Initiates Campaign for Placing on Market Fan Attachment to Purify Air of Theaters.

THE Springfield Deodorizing and Disinfectant Company, Inc., is preparing for an active campaign in the installation of its device for neutralizing all odors brought into a theater. A World man last week visited the busy Massachusetts town and called on the two principal officers of the company at their headquarters, 463 Main street. Frank S. Stone, the president, is one of Springfield's well-known residents and has for many years been a leading chemist. Dr. Philip W. Stone, the son of the president, is general manager.

The completed device and the liquids that perfume as well as deodorize the air are the result of experimentation for a year and a half of the two men named. The president has given especial attention to the composition of the chemicals as to their deodorizing qualities. It has been his aim to avoid absolutely any headache or nausea following the circulation of the vapor; to so mix them that even those most susceptible will be unaffected. With different kinds of vapor he has experimented on bacteria in order to find the most efficacious germ destroyers. "We can give an exhibitor anything in the way of odor he likes," said Dr. Stone. "For instance, if for a special occasion he wants violet, we can give him that. The basic principle of all the liquids is the same. Our idea is not to do away with a ventilating system, but to supplement it."

The device is made to conform to any size of electric fan. The nickel apparatus, which is placed in front of the blades, carries at the top a small container. By the pulling of a string or the pushing of a button the liquid is released into three small rubber tubes held in place by a freely perforated cloth. Through the courtesy of Manager Henry B. Schoch, the writer stood at the orchestra rail of the Bijou theater in Springfield, with twenty-six rows of seats intervening between that point and the demonstrating fan. In a couple of minutes the vapor made its presence felt—and not unpleasantly. It is estimated by the officers of the company that a five-minute operation a half dozen times a day will be sufficient to keep the air sweet. The president suggested that at a conservative estimate the fan retained at least 75 per cent of its power when the device was not in operation.

The company has prepared sixteen combinations which will be carried in stock. Some of these the writer saw demonstrated, including among others opera bouquet, sweet grass, violet, lemon. The company makes no charge for the device, the installation following an order for a stipulated quantity of liquid. Many Massachusetts houses already have been equipped and it is planned to extend operations to other States as rapidly as possible.

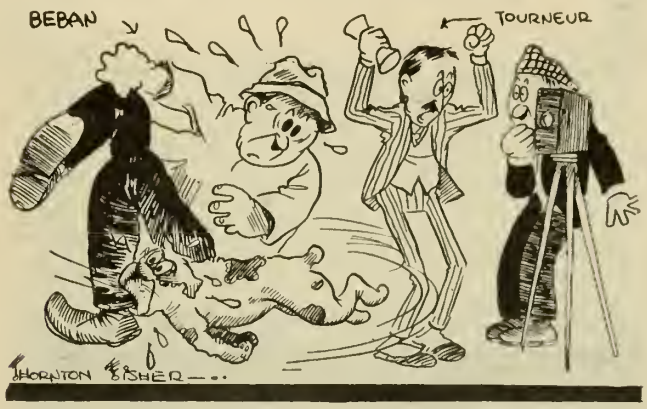
KELLY DOING GOOD WORK.

Anthony P. Kelly, whose very successful feature film, "The Soul of a Woman," led to his present engagement as Lubin's chief scenario man, is at work on a new feature for that company, entitled "The Light at Dusk." Lubin will soon release two of Kelly's four-reel original stories, called "The Sorrows of Happiness" and "The City of Failing Light." Through V-L-S-E will be released his five-part feature, "The Streets of Silence."

Beban's Bit

"Dog's Teeth Sterilized? Let Him Bite," Said Beban—The Retake that Failed.

A LITTLE thing like being bitten by a ferocious bull dog doesn't feaze George Beban, the World Film star, provided, of course, that the animal's teeth have been carefully sterilized before the biting scene is enacted.



They were taking the exterior stuff for the new feature drama in which Beban will star, "The Genius." They were proceeding with a scene in which Beban quarrels with his wife. The bull dog leaped into the picture and seized Beban by the leg.

"Great," cried Director Maurice Tourneur.

"Ouch!" cried Beban, "let go, you brute!"

The cameraman, not realizing the effect of the dog's

impromptu entrance upon the scene, had stopped turning the crank.

"We'll do that bit over," said Tourneur, as some one called off the dog.

"What bit?" queried Beban, "the dog biting bit?"

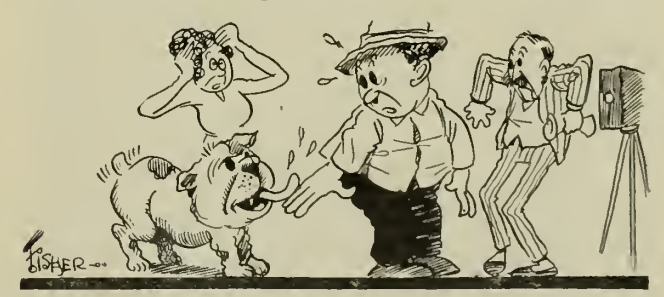
"Yes," said the director, enthusiastically. "It's fine."

"Nix," said Beban. "Yep," said Tourneur.

This ran back and fourth several times.

"Sterilize his teeth and I'll do it," ultimately agreed Beban.

They sent for tooth brushes and various dental antiseptics. Three men held the dog while its owner did the sterilizing.



Then they repeated the scene. The dog was released. He leaped forward—and began to lick Beban's hand.

"Ha, ha!" said Beban.

"Ha! h—l!" said Tourneur.

Vaudette Theater Changes Hands.

The Vaudette theater of Chino, Cal., has been sold by Fred Jackman to Harry B. Stark of the First National Bank of that city.

Manufacturers' Advance Notes

"THE BANKHURST MYSTERY" (Reliance).

AN adventure of Remar, the detective, whom followers of Reliance photoplays will remember as a heroic figure of force and daring, is the theme of this Reliance feature. A. D. Sears again plays the detective, while Irene Hunt, Margie Wilson, Alfred Paget and Jack Brammell are other principals.

The great diamond which Remar saved from the "Queen of the Band" (Reliance feature) is again the object of crooks. Mason (Jack Brammell) is manager of the jewel shop in the

Scene from "The Bankhurst Mystery" (Reliance).

vault of which the diamond is kept. He plans with Hanson, hotel keeper (Alfred Paget), to steal it. Mason's wife discovers the plot. She is slain by Hanson and the local police cannot find that her death was other than natural.

Remar is called in to solve the murder mystery. Ultimately, by means of footsteps near the body, he fastens the crime upon Hanson.

Meanwhile Hanson and Mason have taken the huge diamond from the vault. Remar gets hint of the crooks' plans, but Hanson and a female confederate escape in an automobile with the gem. Remar follows in another machine. He overtakes the criminals but is stabbed and falls to the ground. He is picked up later by his assistant in another automobile. A final race with the crooks' car follows which ends in victory for Remar and the ultimate punishment of all the guilty.

The auto racing scenes are thrillingly presented, and it is no secret that A. D. Sears ran considerable risk in making his fall from the onrushing car. Closeups are used with rare artistic utility to show how the mysterious murder was committed and how it was solved.

MISS ZEIDLER IN BIG "A" FEATURES.

Miss Leatrice Joy Zeidler has been engaged to play leads in all future productions of the Nola Film Company, one of the releasing companies of the Associated Program. Miss Zeidler holds the unique distinction of being the only player of the Nola Film Company who has played in all of its productions and is held over for the Big "A" productions. Miss Zeidler is of a vivacious, ingenue type, though she also displays great skill in the interpretation of dramatic roles. Her beauty is that of the Spanish type, the kind that is liked by the patrons of the silent drama, as it photographs beautifully. The next feature she appears in, in which she triumphs over all her former performances, is "The Turning Point," soon to be released on the Associated Program.

LEONARD MAKES ANOTHER OF HIS FAMOUS BOOB COMEDIES.

With the possible exception of the serial feature, "The Master Key," there is probably no type of story which has made Robert Z. Leonard's name so welcome on the Universal program as his intermittent series of "Boob" comedy dramas with himself in the role of "Boob." That is why exhibitors and film fans the country over will be keenly interested to learn that he has just completed another of these two-reel subjects, this time the story of an amateur detective who scores a scoop on the real article sent out from the city on the trail of a gang of bandits.

"The Boob's Victory" is the title of the tale and in it Leonard plays the role of the corn-fed country boy whose interest is always divided between the work he is hired to do and the studying of a little hand-book on the subject, "How To Become a Detective." During the two reels comedy situations alternate with dramatic crisis in a way that lends strength to both. This is the first of Leonard's productions since returning from Arrowhead and in it Ella Hall plays opposite Leonard, with Marc Robbins and Kingsley Benedict comprising the supporting cast.

KINEMACOLOR MAKING A FEATURE.

The Kinemacolor Company has just started the production of a new five-reel feature to be called, "Her American Prince," and is a picturization of the play of the same name. It is a fiction romance on the order of "Graustark."

Arthur Donaldson is to be featured in the part of Baron Von Blumberg. Miss Ormi Hawley will play the leading feminine role. In the supporting cast the leading male role, opposite Miss Hawley, is Bradley Barker. The juvenile lead will be played by J. Frank Glendon.

FANNIE WARD IN "THE CHEAT" (Lasky).

There is unusual interest attached to the coming Lasky Feature Play Company's release, Fannie Ward in "The Cheat," a Cecil B. De Mille produced picture, which will be shown in Paramount theaters December 13. Jesse L. Lasky, in a letter to W. W. Hodkinson, president of the Paramount Corporation, declared his belief that the production was one of the very best, if not the best, photoplay the producing firm has done, and that it certainly placed Fannie Ward in a foremost place among motion picture actresses.

Hector Turnbull is the author of "The Cheat," the story of which finds an application to thousands and thousands of families. It is the story of an extravagant and unthinking wife who compromises herself through thoughtlessness. In the moment of her great peril her husband comes to her rescue, shoulders the blame for her pistol attack on a wealthy young Japanese and stands trial for the assault.

The verdict of the jury is that the husband is guilty. But the wife goes to the stand, tells the true story, shows the mark which the Japanese made on her shoulder and wins the ac-

Scene from "The Cheat" (Lasky).

quittal of her husband. Meanwhile the Japanese is nearly mobbed in court.

It is a swift moving melodrama of many surprising scenes

Miss Ward, heretofore on the stage and on the screen (she was the star in the Lasky production, "The Marriage of Kitty") has been known chiefly as a comedienne. Now she becomes a dramatic actress of great skill and power.

The supporting company includes Jack Dean, as the husband; Sessue Hayakawa, as the Japanese; James Neill, Utaka Abe, Dana Ong and Hazel Childers.

"RECKONING DAY" (Essanay).

The bitterness of an unhappy married life which finally turns into the sunshine of happiness is the theme for this three-act photoplay. The girl weds a young scapegrace who has the dashing brilliancy, which young women are said to admire in men, only to find he is a forger and blackmailer. Her life is made miserable until the young man is forced to flee from the city after being exposed in a fraud. She hears that he is dead and

Scene from "Reckoning Day" (Essanay).

marries again, only to find out that he is alive. The scapegrace husband enters her home at night to extort money from her. There unfortunately he meets a burglar, who kills him. The girl then finds happiness with her new husband, who has all the good qualities the other lacked. E. H. Calvert plays the scapegrace with all his characteristic faculty of making himself hated in the villain role. Elizabeth Burbridge takes the part of the girl.

"CISSY'S INNOCENT WINK" (Rialto).

Cissy Fitzgerald is always recognized on the screen by the fascinating wink, which one may almost regard as her "trademark." This has been taken advantage of by Ben Cohn, who has written an extremely humorous Casino Star Comedy about "Cissy and Her Wink."

Miss Fitzgerald is introduced as the young city wife of a Deacon in a rural community. Unknown to the deacon, she has a nervous affliction which takes the form of an unconscious wink. "Budd" Ross as the deacon puts into his playing all the skill that comes from his years upon the stage as a comedian.

When the deacon brings Cissy to his village home and in-

Scene from "Cissy's Innocent Wink" (Rialto).

troduces her to the men in his congregation, Cissy gives them all the wink. They think she is flirting with them and complications follow fast and furious. The chief offender is played by Charles Craig, who has been seen to such good advantage in some recent Casino Star Comedies.

The play is staged by Director Edwin Middleton with his usual care, and embodies all the fun one finds in such plays as "The Old Homestead."

"THE CLEAN UP" (American).

Edward Coxen, the leading man of the Coxen-Greenwood Company of "Flying A" players, is ill. Coxen contracted a severe cold recently and complications have set in to such an extent that Ed has been forced to take to his downy couch for a week or two at least. In the "Clean Up," a two-reel "Flying A" drama, a forthcoming American release, Miss Winifred Greenwood appears without her co-star. It is the first time for many months that the American has scheduled

Scene from "The Clean Up" (American).

a week's output of film without the capable Coxen appearing opposite Miss Greenwood. Coxen's illness for a time was the cause of much apprehension among his confreres, but reports from the sick-room are now to the effect that threatened pneumonia has been averted.

"THE GIRL AND THE GAME" RELEASE POSTPONED.

In response to the requests of a large number of exhibitors the release of "The Girl and the Game," the Signal Film Corporation's series of railroad stories, featuring Helen Holmes, to be released through the Mutual Film Corporation, has been set forward to December 27th.

"SPEED KINGS" (Vim).

"Speed Kings" and "Mixed and Fixed"—Vim Comedies of December 17 and 24, respectively—promise to abound in unique and comical situations.

"Speed Kings" is the story of a couple of men—Pokes and Jabbs—who receive an automobile in payment for a debt and proceed to get the speed fever. The picture is marked by the explosion of an automobile which is said to be a most realistic bit of photography.

"Mixed and Fixed" presents a mix-up in wives and husbands, a mask ball and a "dummy" figure which is the cause

Scene from "Speed Kings" (Vim).

of all the fuss. The comedy ends in a lively chase which promises to surprise even the most blase.

In both of these comedies "Bobbie" Burns and "Wait" Stull as Pokes and Jabbs are featured with pretty Ethel Burton as chief support.

GAUMONT TO RELEASE A COLORED FILM.

Giving its December 29 photoplay a holiday atmosphere by tinting the film, the Gaumont company will release on the Mutual Program a beautiful Rialto Star Feature called "A Prince of Yesterday." To secure the utmost in the way of pictorial effect, this prismatic play has been presented in costume amid settings of unparalleled richness.

The story deals with the efforts of the Prince of Ballanza to resist his councilors who seek to force him into a marriage

Scene from "A Prince of Yesterday" (Gaumont).

of state with a princess whom he has never seen. Accompanied by one advisor, he travels in foreign lands, and happens to see a beautiful maiden at a convent casement. Unwittingly he has been brought to the very girl that he must marry to give his state happiness and prosperity. The love story develops along natural lines.

Whatever the beauty of the story, it is rendered incomparably greater by the wonderful effects of color. It is a multiple-reel photoplay, and as a holiday offering will be welcomed by exhibitors who delight in giving their patrons unexpected treats. It is released without extra charge on the Mutual Program as a regular Rialto Star Feature.

"THE TERROR OF THE FOLD" (Centaur).

The first Centaur Feature production directed by William J. Bowman, until recently director for Francis X. Bushman, is "The Terror of the Fold," a two-reel drama to be released December 30 on the Mutual program. In view of Mr. Bowman's past performances (he has staged a large number of photoplay successes), exceptional contributions are expected of him, and in this, his first effort, every anticipation has been realized.

The story of "The Terror of the Fold" was written by Miss

Scene from "The Terror of the Fold" (Centaur).

Theodosia Harris, of David Horsley's scenario staff. It has a powerful motive charmingly treated. The scenes are laid in the woods of the Northwest and are decidedly picturesque. Some very thrilling scenes are enacted by the principals in the cast and the Bostock pumas, which are just being brought before the camera.

Besides being Mr. Bowman's first effort for Centaur Features, the picture marks the initial bow in this brand of William Clifford, erstwhile associate of Francis X. Bushman, and other stars in photoplay features. Mr. Clifford assumes the leading character, that of a government forest ranger. He is supported by Miss Marvell Spencer in the leading feminine part; Mr. Ed. Alexander in the character lead, and Mr. Howard Millcrest in the "heavy" role.

GERALDINE FARRAR IN "TEMPTATION."

Geraldine Farrar is to be seen in another Lasky Feature Film Company's production on the Paramount Program. The photoplay is a six-part feature, produced by Cecil B. DeMille, and entitled "Temptation." It will be shown in Paramount theaters for the first time on January 6.

Coming at a time when Miss Farrar's film version of "Carmen" is breaking records as a feature attraction throughout the country, announcement of the release of "Temptation" has evoked the keenest interest among motion picture men and the public.

It is the story of a grand opera prima donna, her trials, troubles and tribulations in the long, hard fight to the top. That many of the incidents which comprise the play have been taken from Miss Farrar's own personal experiences, lends no small amount of interest to the production. Many of the scenes reveal for the first time publicly the manner of life and artistic business behind the scenes of a great opera house. Hector Turnbull, formerly dramatic critic of the New York Tribune, is the author of "Temptation."

Geraldine Farrar appears in the role of Renee Dupree, a young American student of singing, who is able to pursue her studies by reason of a small income she earns by singing in big restaurants. She is in love with a young violinist and composer. One night Muller, the impresario of the opera company, hears Renee sing, sends for her to come to his table at the restaurant, where he is sitting with a young woman

Scene from "Temptation" (Lasky-Paramount).

who is infatuated with him, and invites her to try for a place in the opera company.

Theodore Roberts never has done anything better than his interpretation of Muller, the impresario. Pedro de Cordoba appears as Julien and the cast includes also Raymond Hatton, Anita King and Elsie Jane Wilson.

RAVER TO USE PILOT STUDIOS.

Harry R. Raver, president of the Raver Film Corporation, has made arrangements through the courtesy of Dr. Shallenberger of the Arrow Film Company for the use of the Pilot studios, located in Yonkers.

This gives the Raver Company added facilities for the filming of the interior scenes of "The Other Girl," the successful Augustus Thomas stage play, which they are producing. At the outset it was thought that the production could be completed with the use of but one studio. Up to the present time the Gordon studios, on Staten Island, have been used exclusively. This new arrangement will not only facilitate the making of interiors, but also the filming of the outside scenes. Many of the locations have been picked in Yonkers, while other desirable spots were found on Staten Island.

CHANGE OF RELEASE DATE FOR RIALTO STAR FEATURE.

Announcement that "The Secret Agent" would change dates on the Mutual program with "The Ace of Death," in which Miss Stella Hammerstein is starred, has just been made by the Gaumont Co. Both these multiple-reel productions are Rialto Star features. "The Ace of Death" will be released Dec. 15 and the other photodrama Jan. 12. Robert T. Haines is the star of "The Secret Agent."

"THE MYSTERY OF CARTER BREENE" (Centaur).

The first episode of the "Adventures of Allan Dare" series, made by David Horsley and released under the brand name of Centaur Star Features, is entitled "The Mystery of Carter Breene." It is in three reels and will be released Wednesday, December 22, in the regular service of the Mutual program.

Unlike other continued pictures, this series will offer a complete story in each release. One picture will have no bearing on the preceding or subsequent release except that the principal

Scene from "The Mystery of Carter Breene" (Centaur).

characters are retained throughout. Each time another adventure of Allan Dare will be taken up and carried through to its final solution so that in the case of a patron missing a release the chain of the series will not be broken beyond following.

The advantage of carrying a series of this kind is manifold, as has been shown in the experiences of the biggest magazines of the time. A likable character when introduced will naturally bring to the magazine a number of followers, which will be maintained and increased with subsequent material concerning the same character. The Wallingford, the Craig Kennedy and the Penrod stories of Booth Tarkington are few of the instances in point. The same principle applied to motion pictures can only be expected to result the same way.

The series is written by Crane Wilbur, who has shown unusual ability as a photoplaywright with such scenarios as those used in "The Blood of Our Brothers," and "Could A Man Do More?" In each picture Mr. Wilbur will also enact the leading part.

In the cast besides Mr. Wilbur, who plays Dare, are Carl Von Schiller, Gordon Mullen, J. H. Lynch, Edward Collins, Celia Santon, Mrs. Williams and a host of others. The production was made under the direction of Robert B. Broadwell, with the assistance of E. F. Bishop. The next release of the series will be made in January.

IVAN ADOPTS STATE OPTIONS.

State right buyers no longer can purchase individual productions of the Ivan Film Corporation. For, as the records of the past few weeks in the sale of "Concealed Truth" and "Forbidden Fruit" demonstrate, state right buyers are eager for all Ivan productions. Answering the requests of many of his customers, General Manager Chadwick of the Ivan Film Corporation has evolved a new plan of selling his productions. He is disposing of options on his entire yearly output of a feature a month. He is connecting with the foremost state right buyers in every territory where possible, and is guaranteeing features of Ivan one a month regularly hereafter.

Statements to the effect that state right buyers haven't the faith of their own convictions is belied in the present Ivan situation. These concerns are today placing deposits on their faith in Ivan's "making good." Announcements have not been made yet of the titles of the forthcoming Ivan productions. Nevertheless, over half of the country has been sold on all Ivan productions issued during the coming year.

NOLA FILM CO.'S ACTIVITIES.

Two Orleans beauties are to have leading parts in the dramatic and comedy pictures of the Nola Film Company, the principal stock of which concern is owned and controlled by local persons. One of the girls is Miss Leatrice Joy Zeidler, who is to be leading woman, and the other is Miss Madelyn Nichols, who will be ingenue for the company. Miss Zeidler is a vivacious beauty of the Spanish type, and has acted in all Nola films produced so far.

Miss Nichols is the daughter of J. W. Nichols. She was picked out by Prof. George H. Dorsey of the University of Chicago as a beauty who would register well in the pictures. Miss Nichols has had some experience on the stage, having played with Emma Bunting in stock.

Plans for producing films equal to the best from California and the East are being made at the Nola studio. Captain William J. Hannon, president and general manager, has just returned from New York, where he signed up Walter Morton former Pathe and Edison director, to show the Nola players how to act. His new cameraman is Norton Travis, formerly with William Fox. William Morgan Hannon will be scenario editor and assistant director. The assistant cameraman is H. Guy Uyama, who once worked with David Griffith.

Nola films are to be released through the Associated Film Sales Corporation.

MUSTANG, NEW TYPE OF WESTERN DRAMA.

Without much ado, the old type of Western film drama, with its bucking bronchos and mad dashes over mountain trails, with its wild horseback rides and its sensational gun-play scenes, has evolved into a new type of photoplay. The new Mustang features produced by the American Film Co., Inc., and released on the Mutual Program, indicate the change that has been wrought. In these productions is found all the thrilling action that was seen in the old type of Western drama, but in addition have come stronger plots, involving intense emotional acting—stories that are more realistic and true to life.

In explaining the transition that brought about the new Mustang film productions, Samuel S. Hutchinson, president of the American Film Co., Inc., said: "I have made a deep study of the production of Western dramas. There is a big demand for them; but the material of this type that was marketed as late as six months ago, in which only a wild chase was necessary for a film play to be labeled 'Western,' cannot find a place in film service today."

"A DAUGHTER OF THE CITY" (Essanay).

"A Daughter of the City," a five-act Essanay feature, adapted from the play of H. S. Sheldon, deals with a problem growing out of the present-day economical and social conditions. It is the story of a girl who, through the combination of beauty and poverty, falls prey to the flesh-hunters.

The parts of the play which point out the great evil threatening the girl are delicately handled and fascinating. These parts are necessary to the story and point out the moral with force and strength.

Marguerite Clayton, who takes the part of the girl, who falls into the trap of the rich flesh-hunter, is ideally cast. She is beautiful and her large eyes look out at you from the screen with all the innocence of the character she represents.

E. H. Calvert, who takes the role of the wealthy business man looking for young girls as his prey, carries out his part in a way that makes his sinister motives stand out clear and sharp, but he stops short of any demonstration that could give the slightest offence to the most fastidious. He pursues his victims as a hunter pursues game, carefully, relentlessly. His patient, methodical efforts to trap the girl bring a shudder

Scene from "A Daughter of the City" (Essanay).

at the calculating villainy of such men, and sounds a note of warning to all young women.

There is no melodrama, no killing, no hysteria. The photoplay is a cross section of life as it is today, and men are not killed as a general rule for plotting against the virtue of a girl. But the libertine is punished in a much more effective way than killing. He is stripped of his mask and revealed to himself for what he is in the light his wife's contempt and utter scorn throws on him. And the girl is saved through the love of a boyhood playmate, who saw the dangers she was falling into and watched over her, until he could prove to her the evil intent of the man who was supposed to be befriending her. The picture is logical and well constructed under the direction of Mr. Calvert.

PERKIN'S PEP PRODUCER" (Selig).

"Perkin's Pep Producer," released Monday, December 20th, through General Film service, is perhaps one of the most comical of the rural productions that have made "The Chronicles of Bloom Center" so popular. The same cast of characters which has added so much to the entertainment of the preceding Bloom Center Chronicles disport themselves in this latest comedy.

Bloom Center is peaceful, but in Pleasant Grove, a nearby town, Percival Perkin is peddling Perkin's Pep Producer, a

Scene from "Perkin's Pep Producer" (Selig).

marvelous fluid, guaranteed to make one feel like new. The Bloom Center Bugle states that Bloom Center needs a trained nurse, and Percival Perkin decided that his wife, Lucy, should supply this demand and do the advance advertising for the patent medicine. The masculine Bloom Centerites are immediately interested when the beautiful young nurse arrives among them. Many become suddenly ill, and the nurse is called to attend them.

Slim Boggs arrives in the village and is taken really ill. The doctor pronounces the case smallpox. In the midst of confusion, Percival Perkin arrives. He gives Slim a dose of whisky instead of the Pep Producer, with most beneficial results. The sales are numerous. When the Bloom Centerites go behind the barn to drink the stuff, they find it quite different from the sample. It is too late, though, for the Perkins are far down the road toward the next town they will victimize.

"THE DRAGON" (Equitable).

In the Equitable's forthcoming release, "The Dragon," the story is told of youth and innocence issuing forth from an humble home to conquer the dragon which it has been told lurks in Fifth Avenue, the city's great highway of fashion,

Scene from "The Dragon" (Equitable).

seeking what it may devour. Youth and innocence are personified by Miss Margarita Fischer, and the one who warned her of the perils of the city's artificial life is her old father, who has suffered at the teeth and claws of the dreadful monster.

She meets various people of various sorts and conditions, among them being most of those who had brought ruin to her father and his family. Totally unconscious of the fact that she is working out the decrees of fate, she in her turn brings desolation to those who had injured her father, and retribution, if not poetic at least effective, overtakes them.

The scenes of the play include many taken in the streets and avenues of this city, Fifth avenue in particular, being the locale of some of the most striking—a big department store, a downtown bank, Washington Square, the downtown Italian section, and other sections of the great metropolis being included in the "locations." The fortunes of the family are recuperated through the results of the heroine's adventures, and the final triumph over the powers of evil embodied in the dragon of Fifth avenue makes a happy ending, and shows that the law of compensation some times works out in a peculiar way. The story is the first produced for the Equitable by Harry A. Pollard, and is regarded as a production of the highest class.

"THE HOLD UP" (Cub).

The Cub Comedy release on the Mutual program for December 17 entitled "The Hold-Up" presents George Ovey in the character of a gay Lothario under the always applied name of Jerry. As a swashbuckler, however, he is a questionable success, since his proclivities eventually land him in jail.

Jerry is in love with Bessie, whose mother objects to the attentions bestowed upon her daughter. In order to get her daughter from Jerry's influence she plans a long automobile trip. Bessie is not to be coerced in such a manner and tells Jerry of the plan. He promises to rescue her.

The party starts out and on the road is held up by Cyclone Pete, a Mexican bandit. Jerry has hovered near and, in the spirit of bravery, creeps up behind Pete, knocks him unconscious, and then takes from him all valuables, turning them over to the victims.

In time Pete revives and starts out for a country hotel, where Bessie and her parents and Jerry are enjoying themselves. Arriving there he starts on a rampage, shooting up the place and everybody in sight. One of the panic-stricken

Scene from "The Hold Up" (Cub).

guests calls the police, who arrive while the excitement is at its height and put an end to the trouble by carting Pete and Jerry to the calaboose.

Besides George Ovey as Jerry, there is in the cast George George as Cyclone Pete; Belle Bennett as Bessie; Jefferson Osborne as her father; Janet Sully as her mother, and a host of others.

SELIG STUDIO NOTES.

Colin Campbell, Selig director, together with his stock company, including Thomas Santschi and Bessie Eyton, left Los Angeles for San Francisco on December 2. In 'Frisco special water scenes for a forthcoming Selig Special, "Flotsam and Jetsam," will be filmed. Director Campbell and his "Ne'er-do-well" company were present at the opening of the Panama Canal, and therefore it was appropriate that Mr. Campbell and company should have been present at the closing of the Panama Fair.

Lewis Cody has joined the Selig Polyscope Company as a leading man and will show to the best of advantage as "Donald Harvey" in "The Grinning Skull of Respectability," a Selig drama by W. E. Wing, now in course of production.

The Selig Jungle-Zoo possesses six fine specimens of llama. These have recently been broken to harness and carrying packs and they will be used in a South American feature pictureplay.

Producer Wm. Robert Daly, of the Selig Company, claims he has a remarkable detective story in "The Uncut Diamonds," a single-reel melodrama. Fritzi Brunette is featured, supported by E. J. Pell, Frank Clark, James Bradbury and others.

Frank Beal, Selig producer, has started work on a highly dramatic one-reel subject entitled "Her Dream of Life," in which Harry Mestayer and Grace Darmond will appear.

Earl Foxe, member of the Selig company of actors, is one of the best-known dancers in the country.

Chaplin in "Carmen"

Essanay's Popular Comedian Does a Burlesque on Well Known Story.

"CARMEN," the classical tale of love and passion, written by a Spaniard and so appealing that it has been translated into every language in the world and made into a play and into an opera and finally into a photoplay by two

Scene from "Charlie Chaplin's Burlesque on 'Carmen'" (Essanay).

different companies, is the vehicle that Charlie Chaplin has chosen for his next offering to the world of mirth. The thing is so big that it lends itself readily to burlesque. And Chaplin as the smitten soldier uses Edna Purviance and the situations made by the story to such effect that the play is one continuous laugh. The situations aren't changed. But it is Chaplin, as the "lowbrow" in the part, that makes it ridiculous. Edna Purviance is a beautiful, passionate Carmen and Chaplin is a well-meaning and therefore extremely funny lover.

LIONEL BARRYMORE WITH METRO.

Lionel Barrymore has signed a long time contract to appear exclusively in Metro feature productions, according to an announcement made at the Metro offices in the Heidelberg Building early this week. Mr. Barrymore recently finished playing the stellar role in "A Yellow Streak," a Columbia-Metro feature. It is Mr. Barrymore's present plan to take a rest of several weeks before starting on his next picture. During this time he will go to the wilds of Long Island on a shooting trip, in quest of the festive wild duck. While on Long Island, Mr. Barrymore expects to spend a day or two on the country estate of his illustrious uncle, John Drew, who lives near Southampton.

Immediately upon his return to New York, Mr. Barrymore will begin work on the big five-part feature, "The Mysterious House," in which he will be co-starred with Marguerite Snow. "The Mysterious House" will be produced by the Columbia Pictures Corporation, for release on the Metro program. It is the first time that these two stars have been engaged for the same feature, and their joint appearance will be welcomed by a host of admirers.

"VITAGRAPH FAMILY."

The "Vitagraph Family" is the name of the attractive snappy new house organ issued weekly by the Vitagraph Company. Its purpose is to create a spirit of loyalty, co-operation, efficiency and harmony among the various individuals and departments of that concern, in order to reach out toward a higher achievement in years to come.

"The Family" is edited by J. Stuart Blackton and Albert E. Smith, heads of the Vitagraph Company, and besides containing a great many "Donts for Directors, Actors, Camera Men, etc.," it contains some valuable information on the proper making of pictures.

EQUITABLE'S FOR THE NEXT QUARTER.

The definite program for the Equitable Motion Pictures Corporation, which releases through the World Film Corporation, has been laid out for the forthcoming three months.

Following Henry Kolker in "The Warning," William Courtnay in "Sealed Lips," and Gail Kane in "The Labyrinth," will be seen Margarita Fischer in "The Dragon," which is now completed, and which represents the best work of Director Harry Pollard. This release date will be December 27th.

Julia Dean makes her first appearance in an important picture in the Triumph Film Corporation's Visualization of the well-known play, "The Ransom," which is in the final stages of studio and laboratorial work now and which will reach the program January 3rd.

Molly McIntyre, late star of "Bunty Pulls the Strings," and "Molly McKay," will be seen in S. E. V. Taylor's original story, "Nan Perrine," or "One Night," which Mr. Taylor wrote and which he is producing for Equitable. Miss McIntyre is making her debut in this picture, which will characterize the program January 10th.

Marie Empress, last seen in a Metro play, comes from the Triumph Film Corporation's plant in a stirring, interesting tale, "Behind Closed Doors." Miss Empress will feature the program January 10th, after which will come Muriel Ostriche in "Babette of the Ballyhoo," Frank Sheridan and Lily Cahill in "Caste," Gail Kane in "Her God" and Charles J. Ross in "The Senator."

In addition to the above stars, Marguerite Leslie, Teddy Sampson, Carlyle Blackwell and Clara Whipple will be seen in important productions.

A NEW A. C. F. PRODUCTION.

The wealth of the war-film controlled by The American Correspondent Film Company, Inc., is due to two facts: it has official permission to get German pictures; and it has war correspondents at once daring and indefatigable. "The Battle and Fall of Przemysl," released a few months ago, and "The Battles of a Nation," the success of the Park theater, are so popular that those who saw them will hail the appearance of the latest A. C. F. feature, "The Warring Millions."

"The Warring Millions" has had a run at the Oyimpic Theater in Chicago and police were necessary at each performance to hold back the crowds who came to see it. "The Warring Millions" is a faithful presentation of actual happenings taken on the battlefield by noted correspondents, among whom are Edward Lyell Fox, A. K. Dawson and Jack Everetts.

CONTRACT FOR ASSOCIATED PROGRAM.

To have three exchanges of a competitive program sign up in one day is the honor that was thrust upon the Associated Program on Saturday, December 4th. Fred Murphy has signed up for two exchanges, Buffalo, N. Y., and Boston, Mass., and H. A. Lande, of Pittsburgh, has signed up for his territory.

"THE LITTLE PURITAN" (M-IN-A).

"The Little Puritan," the M-in-A release of December 23, is said to be a high-class comedy possessing considerably more of a plot than the average one-reel comedy. It deals with the rivalry between two New York theatrical managers and how

Scene from "The Little Puritan" (M-in-A).

one of them finally gets the better of the other in a most unique and comic way.

"Smiling" Bill Parsons, who has played the lead in several laughable M-in-A releases, takes the part of Hubert, a theatrical manager, who is baffled by his rival with the invaluable aid of Corinne, a dancer. The part of Corinne is taken by Constance Talmadge, who has also appeared to advantage in many M-in-A releases in the past.

PATHE TO RELEASE "LIFE OF OUR SAVIOUR."

Pathe will release on the Gold Rooster program for Christmas week the famous seven-part "Life of Our Saviour" in Pathe color. This very costly production has probably attracted as much or more notice than any photoplay ever produced. Years were spent in its making and thousands of people employed in the cast. The principal parts were played by the leading celebrities of the Parisian stage, and the bewildering number of historically correct costumes had to be specially made. The

Scene from "Life of Our Saviour" (Pathe).

subject lends itself particularly well to color and the glowing splendor of many of the scenes are almost beyond description. It is difficult in a play of this character to give a thoroughly harmonious and reverent interpretation, but the success with which it has been done in "The Life of Our Saviour" is proven by the universal praise which has been given it by the clergy and educators everywhere.

THE EQUITY MOTION PICTURE CO.

The Equity Motion Picture Co., Inc., of New York, that has been filming comedies featuring Billy B. Van, the comedian, and the Public Service Film Co., of New York, that has been handling and exhibiting moving pictures, have combined forces with a capitalzation of one million dollars, with Billy B. Van as president, Joseph Leblang, vice-president, Alexander L. Jones, treasurer, and Morris Cohen, secretary and counsel. The administrative offices of the company are located in the Strand Theatre Building. The new Equity Motion Picture Co. have built a studio at Ridgefield Park, New Jersey, where they will commence picture making on or about the first of the year.

HAROLD LOCKWOOD IN "THE TRAGIC CIRCLE."

The thousands of admirers of Harold Lockwood, one of the leading photoplay actors of the day, will be delighted to learn that he is to appear in a number of two-reel subjects to be released at intervals by the American Film Company, Inc. The first of the two-reel Lockwood pictures will be "The Tragic Circle," which will be released December 27th. A particularly strong cast will appear in "The Tragic Circle." In addition to Harold Lockwood, Miss May Allison, William Stowell and Ashton Dearholt have prominent roles. The picture was produced by Thomas Ricketts, who has directed a number of notable recent successes, including "Damaged Goods," "The Secretary of Frivolous Affairs," "The House of Scandals" and "The Buzzard's Shadow."

CHANGES IN V-L-S-E FORCES.

Announcement is made that C. E. Shurtleff, formerly of the Atlanta office of the Big Four, has been transferred to Detroit, to take charge of the sub-branch office in that city, which is under the supervision of Sydney E. Abel, manager of the Cleveland office.

Another addition to the Big Four's constantly increasing sales organizations is that of Allan J. Bachrach, who will be attached to the Washington sub-branch office, and will work in North Carolina and Virginia. Mr. Bachrach was a former exhibitor, who made quite a name for himself by reason of advanced methods while manager of the Washington house of a Brylawski chain of theaters.

Mr. Bachrach entered the sales field of the industry when he became affiliated with the World Film office in Washington, under Leon J. Bamberger, who was then its manager. Mr. Bamberger is now sales promotion manager of the V-L-S-E, so that Mr. Bachrach will again come under the notice of the man who first introduced him to the marketing side of moving pictures.

"NO GREATER LOVE" (Selig-V-L-S-E).

"No Greater Love," a life drama of today, being the study of a woman's heart, will be released as a Selig Red Seal play in five soul-stirring acts through V-L-S-E, on January 10th. The play was written by the famous author, William Le Queux, and features Miss Regina Badet, the wonderful French emotional actress, in the role of Sadunah, the dancer. "No Greater Love" is a drama of intensity throughout, revealing the wonderful power of mother love. Husband, fame, life itself are all surrendered in one glorious sacrifice for an only child. Sadunah, the dancer, has a beautiful daughter whom she wishes to defend from the perils of the world and see comfortably settled. Pursuing her sole ambition, she marries a rich financier and when he gets into serious straits compels him to commit crime. But she, too, is ready to sacrifice and, the call coming, Sadunah, at whose feet the artistic world has paid homage, proves the Biblical adage of no greater love. Miss Badet has many opportunities for convincing emotional work; the scenic backgrounds both Interiors and exteriors are beautiful in the extreme. Miss Badet is supported by an all-star cast of players.

"TWO MEN OF SANDY BAR" (Universal).

Although he has been with the Universal Pacific Coast studios eight months and in that time has appeared in the leading roles of half a score feature productions, with every production he appears on the screen in an entirely different character. He has played cattleman, clergyman, professor, woodsman, ward heeler, trapper and others. Now comés one of the most picturesque roles of them all, that of John Oakhurst, in Bret Harte's play, "Two Men of Sandy Bar."

The character is that of an American of the early days of California. An interesting feature of Bosworth's make-up in this production is the pair of spurs which he wears. They are more than forty years old and were at one time the property of one of the oldest of the early Spanish families. They are of the old-fashioned Mexican type, silver mounted, with the silver tambores dangling from them and ringing with every movement of the foot.

"STINGAREE" MEETS WITH PRAISE.

Almost since the day of the initial release of the "Stingaree" series letters and telegrams of congratulation have been coming into the Kalem Company, mainly from exhibitors, though not a few were also from picture fans. One of the first letters to be received was the following communication from Ira Aronson, manager of the Cameraphone theater, Pittsburgh, Pa. It read: "Allow me to congratulate you on the first episode of 'Stingaree.' I played it Friday, the 26th, in our theater to about seven thousand people, and can truthfully say that 70 per cent. of my audience went out praising it. I am quite sure that you will meet with great success in this series, as the acting, the staging and the scenery are superb. I might add that our house is known for Kalem productions."

PAT ROONEY WITH UNIVERSAL.

Pat Rooney, of the well-known vaudeville team of Rooney and Bent, which has traveled and delighted vaudeville audiences the world over, has at last invaded motion pictures. His "maiden" appearance was made at Universal City, where he took the leading part in "I'll Get Her Yet," an original

Scene from "I'll Get Her Yet" (Universal).

one-reel comedy written and produced by Roy Clements. It is one of those comedies in which Mr. Rooney can be seen to the best of advantage, and he has made the most of the opportunities offered him in this little comedy. Marion Bent, Pat's partner in the vaudeville team, plays the role of Marion in the picture.

SMILEY BUSY ON SECOND OCEAN FILM.

Joseph W. Smiley, chief director for the new Ocean Film, who has just completed "Life Without Soul," five reels, in seventeen days, based upon Mrs. Shelley's classic, "Frankenstein," which will be an early 1916 release, is now engaged in forming his company for his second Ocean picture, "The Fortunate Youth," Mr. Smiley's own scenario from the novel of the same name by W. J. Locke, the celebrated English author, who wrote "The Morals of Marcus," "The Derelict" and many other best sellers. He has engaged Lilie Leslie as the leading woman, Wilmuth Merkyl for the title role, William Cohill, John H. Smiley, Charles Graham and Sue Balfour. As usual, Martin Faust assists Smiley.

CONGRESS TO SEE "THE BATTLE CRY OF PEACE."

At the instigation of Mrs. Storey, president of the Daughters of the American Revolution, the members of the Senate and the House of Representatives witnessed a private showing in Washington on December 17th of V-L-S-E's famous message on preparedness, "The Battle Cry of Peace."

Mrs. Storey sought to secure the consent of the President to attend this performance, and was told that, while Mr. Wilson feels that the picture is performing a wonderful work, he would have to forego the pleasure of viewing it because of demands which would be made upon him to see other film productions. That "The Battle Cry of Peace" should have a marked influence on the action of Congress in handling President Wilson's recommendations for greater defenses, is forecasted by the remarkable reception which the picture is receiving throughout the country.

PIONEER HAS "THE BURGLAR AND THE LADY."

Announcement is made by the Pioneer Feature Film Corporation, 130 West 46th street, New York City, that they have secured the New York State rights to "The Burglar and the Lady." This is an enthralling drama in five stirring reels, adapted from the play of the same name, and featuring James J. Corbett and the favorite stage beauty, Miss Claire Whitney.

Though the picture will be released on December 28th, advance bookings are already coming in at a fast rate. The Loew's Theatrical Enterprise has secured the first booking at the New York theater, Broadway and 44th street, on December 28th, and the Pioneer will cheerfully issue invitations to all exhibitors who are desirous to witness this exhibition.

CHURCHES BOOK "MANGER TO CROSS."

The fact that church and school authorities read the trade publications seems to be borne out by Kalem's experience since the original announcement that this year the holiday feature, "From the Manger to the Cross," could be booked direct from that company. A number of inquiries have been received from church and school authorities, though the only announcements yet carried have been in the trade publications. It might be said in passing that from the surprising number of bookings already made by exhibitors on this feature "From the Manger to the Cross" will continue to hold its record as the perennial holiday attraction.

NOTES OF THE TRADE

THE scenario of the Triumph-Equitable five-reeler, "The Warning," featuring Henry Kolker as the "good fellow" whose vices become monsters to drag him down, and whose fearful and dramatic experiences here and in the hereafter serve as a "warning" indeed to himself and the spectator, was written by Eve Unsell. The picture affords unusual entertainment, both as a good drama and as presenting weird and splendid spectacles of illusion and trick photography. Mr. Kolker rises to superb heights and does perhaps the best work of his career. Eve Unsell is the author of many other feature adaptations, among which are "The Man From Mexico," "Wildflower," "The Dawn of a To-morrow" and "The Ransom," an original dramatic feature for Julia Dean, now in course of production under Mr. Edmund Lawrence, who also directed "The Warning."

Eve Unsell.

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The Manhattan Slide and Film company has opened a branch studio in the Advance building, 1514 Prospect avenue, Cleveland, Ohio. Western business will be handled from Cleveland.

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Under the direction of Otis Turner, J. Warren Kerrigan has begun work in the stellar role of a film version of Louis Joseph Vance's novel, "The Pool of Flame," scenario for which was arranged by F. McGrew Willis. Bertram Grassby plays the role of Count Chambry with Lois Wilson in the character of Princess Beatrix. The story will be complete in five reels.

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The last hundred feet of "The Rack," the World Film release in which Alice Brady is to star, have been taken. It will be shown the first week in January.

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But a few scenes remain to be photographed at Universal City in the Smalleys' production of the five reel story by Rufus Steele, "Hop." The story deals with the smuggling of opium into this country and the leading roles in it are taken by the Smalleys themselves with Marie Walcamp, Juan de la Cruz, C. Norman Hammond and Eddie Polo supporting.

* * *

Mary Anderson, who recently joined the Vitagraph company at Santa Monica, Cal., has finished work on a one-part comedy entitled, "He Got Himself a Wife." It was written by Edwin Ray Coffin and produced under the direction of George Stanley. Included in the cast with Miss Anderson are Webster Campbell and Aileen Allen.

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Carter De Haven is still at work on a five reel feature, "The Wrong Door." De Haven and his wife, Flora Parker De Haven, play the leading roles.

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Frank Thompson, son and heir of the great Denman Thompson, whose immortal "The Old Homestead" is being adapted by the Famous Players, was an interested visitor at the company's studio while some of the scenes from the play were being enacted. Mr. Thompson, who appeared in the original play with his father, was particularly impressed by the work of Frank Losee, who is giving the beloved character of Josh Whitcomb its silent impersonation. "I have known and admired Losee's work for many years, but in this role, I believe he surpasses anything he has ever done," said Mr. Thompson.

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With "What Followed" completed, the William Worthington company this week began production at Universal City of the three reel story, "Scales of Justice," featuring Herbert Rawlinson. Agnes Vernon plays opposite Rawlinson in this offering.

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James Oliver Curwood is the author of the five-part melodramatic Blue Ribbon Feature now being produced for the Vitagraph by William Humphrey. Mr. Humphrey has selected such prominent Vitagraph Players as Harry Morey, Carolyn Birch, Leo Delaney, Rose Tapley and Templer Saxe to enact the leading roles.

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Lawrence Carey has been engaged by the Nola Film company, whose output is handled by the Associated Film Sales corporation, to play heavies. Mr. Carey worked in the Selig studios in Chicago under the direction of William Boggs playing character and leads in 1910 and 1911. He also played under Director Frank Howard of the same company. Mr. Carey's former connections before joining the picture business were with E. H. Sothern in repertoire. He played characters with the Edna May Spooner Stock company at the Lyric theater, New Orleans, La., in 1910, and also played with the Baldwin-Melville Stock company in Buffalo and New Orleans.

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Helene Rosson contributes a wonderful bit of character acting in "The Pitch of Chance," a two reel American "Mustang" drama to be released December 24.

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Pauline Frederick is delighted at the prospect of changing from the Egyptian atmosphere of "Bella Donna" for the regular, calm and collected American atmosphere of "Lydia Gilmore," which will be the next photoplay in which the Famous Players star will appear.

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"One Against Many" is the title of another Lenora Ainsworth picture which William C. Dowlan is this week putting on at Universal City. The story will be completed in three reels and in it Dowlan plays opposite Gloria Fonda.

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Julia Swayne Gordon, Robert Whitworth, Arline Pretty, Arthur Cozine, and Leo Delaney will be featured in Ouida Bergere's three-part dramatic Broadway Star Feature, "Wasted Lives," which was produced for the Vitagraph by Director Theodore Marston.

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Thomas Sanschi, Selig star, has laid aside his producing for the present in order to devote his entire attention to playing the leading role in a sea feature soon to be completed by Director Colin Campbell. His first scene required him to run about 150 feet along a rolling deck, to engage twelve sailors in a rough and tumble fight, then to receive a knock-out blow from a belaying pin and be thrown over the ship's side forty feet to the water below.

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Raymond Schrock, who has been editor of scenarios for the Imp-Universal forces, has written 112 scripts in the last two years. He will become a director when the Universal gets into the new studios.

Trade News of the Week

Gathered by Our Own Correspondents

Confreres Honor Farrell

Boston Exchange Managers Show Appreciation of General Film Manager Edward J. Farrell, Recently Promoted to Important Job, by Calling at His Office Before His Departure and Making Him a Handsome Present.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Prior to his departure to assume his new duties as the Southern district manager for the General Film Company, Edward J. Farrell was pleasantly surprised by the managers of the different New England exchanges.

They visited him at the offices of the New England branch of the General Film Company at No. 218 Commercial street, Boston, presented him with a purse of gold and wished him the best of success in his new venture.

The visiting party included Fred B. Murphy, proprietor of the United Film Service of New England; Manager Frank H. Vine of the World Film Corporation; Manager Samuel Moscow of the Boston office of the United Film Service; Assistant Manager Frank Grady of the V-L-S-E; Manager George Balsdon of the V-L-S-E; Charles Frazier of the United Booking Offices; Thomas Sprye of the American Feature Film Company; Winfield Bradley of the Triangle Film Company, and J. Lourie of the Beacon theater.

The presentation speech was made by Fred B. Murphy, who sincerely voiced the sentiments of all those present that the departure of Mr. Farrell from New England was deeply regretted by everyone, both the exhibitors and exchangemen. As Mr. Murphy expressed himself, "What New England loses, the South gains." There was not a dry eye in the party during the presentation, so deep is the regret of Mr. Farrell's departure. Both the visitors and office employees could not help displaying their emotions. Mr. Farrell responded with a few words, but was too overcome to talk at any length.

Samuel Hasse, who also left with Mr. Farrell for Dallas, Texas, was presented with a pigskin traveling bag by the exchangemen.

Mr. Farrell was the idol of every exhibitor in the New England territory. His genial nature made him many friends. He is succeeded as manager of the New England exchange by Lawrence J. Hacking, who has been his assistant for the past year and a half. Mr. Hacking has been connected with the local General Film office for six years.

GWENDOLYN PATES IN BOSTON.

Manager Pattee of the Grand Opera house, Boston, is now using United Film Service in conjunction with the Grew-Pates Stock company. Gwendolyn Pates, the former Pathe star, is the leading lady with the stock company.

FRED B. MURPHY ENTERTAINS.

A number of New York guests were entertained by Fred B. Murphy of the New England United Film Service on the day following the ball of the Motion Picture Exhibitors' League of Massachusetts. The party included Miss Rose Duggan of the New York Evening Mail; Doc and Mrs. Willat (Mae Rock), Mrs. Fred Singhi, Adam Kessel of the Triangle Film Corporation, Harry A. Palmer, comptroller of exchanges for the General Film Co., and Edward Klein, son of the late Charles Klein, the playwright, who lost his life on the Lusitania, and Miss Christine Mayo, who was second in the Boston American's popularity contest.

PRETTIEST GIRL AT THE BALL.

Miss Sophie Sadowski, the Dorchester girl, who was declared the prettiest girl in attendance at the Movie ball, left during the past week for the Thanhouser studios at New Rochelle, N. Y., to begin work as a picture actress. The girl will adopt the nom-de-cinema of Doris Grey and it has been stated that her first appearance will be made in a three-reel feature entitled, "What Doris Grey Did," a story of her adventure in winning this contest.

Miss Sadowski is eighteen years of age and was chosen from about one hundred contestants by a board of judges composed of Miss Florence La Badie of the Thanhouser Company; Miss Salita Salano of the Boston Traveller; Charles Sutherland of the Boston Herald, and Frederick Johns of the Boston American.

On the trip to the New Rochelle studios she was accompanied by Edwin Thanhouser, president of the Thanhouser Film Company; Leon J. Rubinstein, publicity director, and Alfred H. Moses, Jr., chief photographer and technical expert. The result of this contest gained considerable publicity for the Thanhouser company in New England and reflects great credit on the efficiency of Mr. Rubinstein. The young lady's picture was published in every Boston paper and a number of the New England dailies printed special stories. It has been pronounced one of the biggest film publicity stunts ever pulled off in New England.

On the evening of her departure, Mr. Thanhouser gave a dinner in her honor at the Copley Plaza hotel. This was attended by President and Mrs. Ernest H. Horstmann, of the Motion Picture Exhibitors' League of Massachusetts; Mr. and Mrs. Samuel Grant, R. W. Drown; H. Hirsch of the New England Mutual office; Miss Sadowski and her mother and brother; George Creney; Miss Lillian Russo; Frank Lavelle, of the Boston Globe; Bert Ford, of the Boston American; George Prince of the Boston Journal; Edward Hale and William Hardy of the Boston Post; Leon J. Rubinstein and Alfred H. Moses.

In the afternoon, Miss Sadowski was introduced to the audience at the Scollay Square Olympia, the most beautiful and largest moving picture theater in Boston.

KILLS DORCHESTER PROJECT.

The combination civic forum, community meeting place and moving picture theater of Joe Mitchelle Chapple, the Boston author, has been refused a license by Mayor James M. Curley, of Boston, as the result of the protestations of many Dorchester residents at a hearing during the past week. Eldridge Anderson, attorney for Mr. Chapple, submitted a petition with a thousand signatures favoring the $50,000 structure, which he intended to erect.

The proposed building was to have been located on Dorchester avenue. Chapple planned to use it three evenings a week and never during the afternoon when school was in session. He had planned to allow the community to use it for local gatherings, amateur entertainments and in various other ways to make the community more intimate and acquainted. The picture program was to be of a quality to make a mother happy through her knowledge that her child would be safer here than at any other entertainment.

HARRY F. CAMPBELL PROMOTED

Manager Harry F. Cambell, of the New England office of the Fox Film, has been appointed district manager for the New England and Canadian territory of the company. He will assume his new duties at once. Mr. Campbell has been the manager of the local Fox office for the past fourteen months and during that time has placed Fox features in almost every theater in the New England territory.

WINTER FILMS IN MAINE.

Many Companies Expected in the Pine Tree State to Get Snow Scenes.

From John P. Flanagan, Maine Correspondent, Moving Picture World.

BANGOR, ME.—Several of the large motion picture producing companies are planning a pilgrimage to Maine, it is reported, with a view to securing snow and woods scenes, such as Maine affords in abundant measure. The performers will arrive in Portland just as soon as possible after the announcement that there has been a good fall of snow in the state. Parts of the pictures have already been enacted and need but the Winter scenery to complete them. The companies will go directly to the woods and will remain there until all of the many scenes have been completed. It is expected that the experience will be a novel one, particularly for the moving picture stars who have never been away from the electrically lighted highway. The experience will also prove an interesting one to the woodsmen, many of whom are now in the forests.

DUSTIN COMES HOME TO HUNT.

Dustin Farnum, the noted Paramount star, recently made a trip of 3,000 miles from California to his native state of Maine just to enjoy the hunting. He was born in Bucksport, in this state, and says that there is no hunting like that to be found here.

Technicolor Motion Picture Corp.

Portland, Me.—The Technicolor Motion Picture corporation has been organized in Portland to manufacture and deal in moving picture machines, appliances and supplies. The capital stock is authorized at $150,000, with a par value of $1, of which nothing is paid in. E. P. Thompson of Arlington, Mass., is president; H. P. Sweetser, Portland, clerk; E. C. Randall, Boston, treasurer; directors, R. S. Almeder and E. C. Ramsdell of Boston; P. E. Coyle and C. A. Hight of Brookline; E. P. Thompson, Arlington, Mass.; E. T. Sheehan and H. P. Sweetser of Portland.

MAGISTRATE WARNS TROY, N. Y., MANAGERS.

Sixteen Owners Called and Warned That Letting in Children Under Sixteen Without Guardians Was Jail Offense.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

TROY, N. Y.—Managers of Troy moving picture theaters who permit children under sixteen years old to enter their theaters unaccompanied by parents or guardians will be sent to jail, Police Magistrate James F. Byron has announced.

The magistrate had the owners of sixteen theaters before him on complaint of Nathaniel J. Walker of the Mohawk and Hudson Humane society. He told them he had been receiving complaints for the last six months but that no specific complaint had been made until Mr. Walker acted. Mr. Walker's complaint came when it was reported to him that a girl, twelve years old, had been assaulted in a theater.

"We start out on an even basis today," Judge Byron said. "Past performances do not count. If any one of you is convicted before me from now on he goes to jail and gets the limit sentence provided by law. In the past I have been easy with you, but I won't be any more."

He warned the theater owners that strict watch will be maintained upon their places and that the owners will be held liable if ticket choppers permit children under sixteen years to enter the theaters without parents or guardians.

PARAMOUNT ROAD MAN DIES.

Mr. Davidson, traveling salesman for W. L. Sherry Feature Film, handling Paramount in New York state, was taken seriously ill while in Amsterdam and later died in the hospital. Mr. Davidson was working this territory only a short while for the above concern but during that time he made many friends, who will mourn his loss. It is reported that Mr. Davidson was smashing all records on business turned in to his exchange for the number of days he was working before being taken to the hospital.

CHOSEN MIDSTATE ITEMS.

"The Battle Cry of Peace" is booked for a return engagement of 6 days at Proctor's Griswold (Troy). This feature did a record breaking business when first show in this house and hundreds were turned away.

Mr. J. Saperstein has purchased the Star theater, South Troy, from H. Ryan.

The Beman Park theater is now under the management of H. Hall of Novelty theater, Troy.

The Glen theater managed by W. Rogers has been closed but it is soon to be reopened under different management.

IN NEW JERSEY.

New Houses—Personals—Features.

The Park theater, James J. Lyons' new house at Morristown, will be opened to the public in the first part of December. The work of construction is rapidly drawing to a close.

Weekly moving picture shows will hereafter be given every Friday evening at St. Stephen's Parish House, Millburn. "The Money Master" was the three parts feature last week.

The annual exhibit of the famous Wallace Hunting pictures was held last Wednesday at the Rialto Opera House, Plainfield, N. J.

"Honesty is the best policy." This maxim is again demonstrated in the case of Leopold Golden, of 11 Clayton street, an usher in the Strand theater, Newark. About a month ago, the usher picked up a bag of jewels valued at $600 which were last by Mrs. John West, of Cranford, N. J., the wife of a well-known broker, with offices in New York. Besides receiving a substantial reward, Golden has been offered a position with the brokerage concern at a remunerative salary.

Fighting Blue Laws

Jersey City Moving Picture Interests Association Begins Fight Against Obsolete Regulations on Sabbath Observance—Insist on the Laws Being Equally and Completely Enforced—Hale Many to Court.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

JERSEY CITY, N. J.—The Moving Picture Interests' Association, through its counsel, Frederick C. Henn, conducted a vigorous campaign Sunday against those, whom they alleged, were guilty of breaking the almost obsolete "New Jersey blue laws."

To show the law's absurdities they have taken steps to summon to court a dry goods merchant for selling goods on Sunday, a constable for throwing dice for cigars, 10 conductors and motormen for operating trolley cars, 200 storekeepers for opening their places of business on Sunday and even a chauffeur for operating an automobile. The proprietors of the moving picture theaters are of the opinion that the city authorities showed discrimination when they ordered the closing of their establishments.

Moving picture men, however, are quite hopeful now that State Senator Charles M. Eagan has come out for a more liberal Sunday. Senator Eagan announced that he would introduce a bill in the next session of the legislature legalizing Sunday picture shows. Although encouraged, the Jersey City film men will not discontinue their vigorous campaign until they have succeeded in their efforts.

ADDITIONS TO MUTUAL STAFF.

Frank L. Doyle, a well-known moving picture man of Hudson county, has joined the Mutual exchange, in Newark, as roadman covering the northeastern section of New Jersey. Mr. Doyle was formerly manager of the Columbia theater, Jersey City, and of the Majestic and Hippodrome, Bayonne.

Another addition to the Mutual road force is Louis Lyons, formerly manager of the Lodi theater, Lodi, N. J., and later connected with the Pathe exchange.

Ned Contrell, formerly with the United Film company, is also a new man employed by the Mutual forces. The new quarters of the Mutual, at 25 Branford place, have been fitted up with all the latest equipment essential to the running of a modern film exchange. Lynn S. Card is the resident manager in charge.

SINGER'S NEW EXCHANGE.

Leo Singer, formerly manager of the Special Feature Film, which represented Pathe in New Jersey, has organized the Royal Feature Film company, at 288 Market street. Mr. Singer will book Griffith's productions and the films of the Life Photo Film corporation. The new quarters have been thoroughly renovated.

NEW PLAYHOUSE AT RAMSEY.

Vincent Trainor is erecting a moving picture theater at Ramsey, N. J. The house will accommodate 400. The structure is now in course of construction, and will soon be opened to the public.

SUIT OVER NAME.

The Paramount Pictures corporation, of New York, has applied to the Court of Chancery at Trenton for an injunction restraining the Chelsea Securities and Investment Company and Siegfried Leschziner from using the name Paramount as a title for the moving picture theater at Broad and Hill streets, Newark.

The film corporation contends that insomuch as Paramount pictures have been discontinued since October 2, the term Paramount theater is a misnomer. When the representative of the Moving Picture World called at Mr. Leschziner's office, he was told by the exhibitor's secretary that Mr. Leschziner felt justified in retaining the name Paramount, as the name of the theater has nothing to do with the name of the producing company. The outcome of the case is awaited with interest by Jersey exhibitors, as it will set a precedent for the future.

NEW PERFECTION EXCHANGE.

The Perfection Motion Picture and Entertainment company has been organized with offices in the Strand theater building. Homer D. Smith, formerly with the Supreme Features, is the manager of the new exchange, while Henry Herdegen will manage the office. The newly-formed company will book special features exclusively.

CITY THEATER OPENED.

The new City theater, at Seventh and Orange streets, Newark, was opened Wednesday evening, December 8, under auspicious circumstances. The house, which seats 1,600, is completely equipped in every particular. Edward W. McDonough, the owner of the new house, will act as manager. Triangle and Keystone pictures together with the latest feature films will furnish entertainment to the patrons. The house is one of the largest in the state devoted exclusively to motion pictures.

NEW HOUSE IN JERSEY CITY.

The large new building now in course of construction at Ocean and Clairmont avenues, Jersey City, will, at its completion, be occupied as a moving picture theater. The new amusement place is owned by John F. Mooney and William Higgins, both of Jersey City.

JOHN ALLEN MAKES CHANGE.

John Allen, who managed the Broadway theater, Bayonne, has left that place, and will assume like duties at the New Empire theater, Bloomfield.

PARK THEATER DEDICATED.

The new Park theater, owned by former Assemblyman James J. Lyons, was opened to the public last Tuesday evening. The structure is designed in accordance with the Italian Renaissance, and Hyman Rosenohn, of Newark, drew the plans for the artistic amusement place. The seating capacity of the house is about 1,400.

LOEW'S BIG BENEFIT.

For the benefit of the National Polish Alliance, the sum of $240 was realized last Sunday. Rumor was current about Newark that the so-called benefit performances were "fake," and that the proceeds went to the managers. When asked about this, Eugene Meyers, resident manager of Loew's theater, made the following statement to the World correspondent: "It is absurd to make such irrational statements. There is absolutely no foundation for the circulation of such reports."

Palace Shows Triangle Plays.

The U. S. Palace theater, 504 Main street, Orange, will show Triangle plays twice a week. The prices will remain the same as at other performances.

Andover's New Picture House.

Leslie L. Van Syckle is making arrangements to start a moving picture place in Centennial Hall, Andover. It is expected that the house will be ready for occupancy about January 1.

Facing Censorship

Exchangemen's Association, Newly Formed in the Capital, Holds Meeting to Discuss Censors—Philadelphia Man's Tale Gives Shivers—Organization Advocated to Combat the Movement.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—At a meeting of the National Exchangemen's Association, held in the offices of the Pathe exchange, where the members were last week the guests of its manager, Herbert M. Osborn, a delightful evening was spent listening to the beautiful prospects offered by censorship as observed by Mr. Hebrew, manager of the Philadelphia office of the V-L-S-E. The remarks of Mr. Hebrew sounded like sections of a fairy tale, none of those present having previously realized just what censorship means, although some of the difficulties of the Pennsylvania exhibitors and exchange men had become known here. His talk, however, led the members to pledge their aid and assistance to any of the exhibitors in this territory who may face similar difficulties.

J. Howard Bennett, Maryland vice-president of the National League, who was also present at the meeting, told of the efforts being made by the exhibitors of Baltimore to get together on a strong footing so as to be enabled to squarely face some of the troubles which now beset them. Mr. Bennett told of the efforts being made there to bring about state censorship of motion pictures. Here again the exchange managers pledged their co-operation to aid the exhibitors.

It has been intimated that the entire censorship agitation in Baltimore has emanated from one source—a man who is at present an exhibitor in that city. It is generally believed that if this be true, and there is little doubt but that it is, the efforts of this exhibitor are not founded upon a desire to conserve the public morals, but perhaps more from a desire for personal gain. It is decidedly deplorable that there should be such a break in the ranks at this time.

Mr. Hebrew, in commenting upon the good work already accomplished by this new organization, urged that its membership be extended to take in all of those exhibitors of the territory whose desire it is to secure a betterment of conditions in the motion picture business, that a strong front may be had in facing its many problems. This suggestion was well received and further discussion will be had in the matter at a forthcoming meeting.

CENSORS IN GREENSBORO, N. C.

GREENSBORO, N. C.—Prof. W. C. A. Hammel, of the Normal College faculty; Dr. J. L. Mann, superintendent of the city schools, and Prof. T. R. Foust, county superintendent of education, have been appointed as an investigating committee by the city authorities of Greensboro, N. C., to visit the local theaters and to report to the city commissioners if any films or vaudeville performances are being given of a type that will tend to corrupt the public morals. These special officers are to serve without remuneration and they will in no wise be "censors." They will merely visit the various exhibitions of films, dramatics, etc., and report to the city authorities. A number of complaints have been filed by respected citizens that the performances in question savor of vulgarity; that they do not constitute musical comedies, but that they are an exposition of "form" with musical and comedy parts merely as an excuse for the display of figures in tights and stockings.

In explaining the stand taken by the city commissioners, Mayor Murphy stated that the performances given at the three theaters giving daily performances, particularly the one presenting the musical comedies and at present the principal subject of the controversy, should be censored very severely, and that every line or gesture that might be construed as being suggestive should be eliminated, as a large number of women and children attend the performances and the latter are very susceptible to suggestion.

AN INTERESTING CONTEST.

Great interest is being shown in the Ashville, N. C., Galax and Princess theaters' profit-sharing contest which started on Nov. 24 and will continue for twenty-five days. This is in reality a voting contest. Contestants are allowed to sell orders on the two theaters. What seems to interest all of those entering into this contest is the fact that they cannot possibly lose, for while the capital prize is a Maxwell touring car valued at $750, three prizes of $40, three of $20 and three more of $10, those who fail to obtain one of these will be given a present amounting to 10 per cent. of the value of the orders that they may have sold during the life of the contest. To make it more interesting the management of the theaters have decided to offer no free votes as a bonus, a scheme usually adopted to swell the number of votes and keeping the excitement at a high pitch, and each week a less number of votes are to be given to the contestants for their personal work so that those who entered early will be hard to beat. Votes are given at the rate of one for each 10-cent admission ticket. This assures purchasers of not only seeing the show at the regular price of admission, but also of helping a friend. The commutation tickets are good at either house and a special number of votes will be given to each contestant making a sale of these. It is these votes that will decrease in number as the contest waxes warm.

The manner in which this contest is being operated brings it outside the pale of a lottery, which would be subject to the censorship of the post-office department. The giving of the 10-per cent. on each sale of a commutation ticket places it on a commercial plane, it is believed, rather than making it a so-called gift enterprise on which the law frowns.

CITY SETS LIMIT TO ADMISSION PRICE.

West Point, Georgia, Says Exhibitor Must Not Ask More Than Ten Cents.

By A. N. Beatty, Atlanta Correspondent of Moving Picture World.

WEST POINT, GA.—Perhaps one of the most unique incidents of municipal regulation of moving picture interests is that which has been brought to light by W. C. Brandon, Atlanta branch manager of the V-L-S-E, at West Point, Ga.

The city government of that community has fixed by statute the maximum admission which an exhibitor of motion pictures may charge. This maximum is ten cents, and in the event that the exhibitor insists he cannot show a picture for that price, and he can prove to the city authorities that it has such exceptional merit as to warrant him charging more, he is required to pay the city a sum of $50 for the privilege.

It is said the ordinance was introduced because up to within a short time ago there had never been any competition in the city, and the sole exhibitor in the place abused his position by charging the public twenty-five cents for inferior productions.

John and Gus Evans Give Big Benefit Show.

Atlanta, Ga.—All of last Monday's profits of the Vaudette theater were turned over to the Christmas fund for the Atlanta Child's Home. The Vaudette opened its doors at 10:30 a. m.—eight performances being given between then and 10:30 p. m. The ninety lady patrons of the home, ten from each of the nine circles in charge, began last week selling tickets of admission, and great crowds filled the theater all day. With the object of making as much money as possible for the Child's Home, John and Gus Evans, proprietors of the Vaudette, placed on Monday's program, the very best Triangles obtainable—"Double Trouble" and "A Janitor's Wife's Temptation."

"Nation" Film Breaks Record.

"The Birth of a Nation" is playing this week at the Atlanta theater, matinee and evening. The advance sale of admission has broken all records of the Atlanta theater, and capacity business is assured all week.

The Common Towel and Drinking Cup

District of Columbia Commission Forbids Same Cup and Towel for Everybody After February 1, 1916—Will Affect Theaters.

THE attention of the exhibitors and theater managers of Washington is being invited to the new regulations recently adopted by the Commissioners of the District of Columbia governing the common use of drinking cups and towels which are to go into effect on Feb. 1, 1916.

In many of the places of amusement, in addition to the cases containing sanitary drinking mugs for which a charge of one cent each is made, the mugs or cups being contained in a slot machine, there is provided a glass or mug for common use. This latter will be prohibited by the regulation, which provides that "No person shall provide or expose any cup, mug, drinking glass or similar article for use by the public generally in any place under his control, or allow any cup, mug, drinking glass or similar article to be provided, exposed or used there, unless such cup, mug, drinking glass or other article has been thoroughly sterilized since last used."

The regulation prohibiting the common use of towels provides that "No person shall provide or expose any towel or similar article for use by the public generally in any place under his control, or allow any towel or similar article to be provided, exposed or used there, unless such towel has been thoroughly cleansed since last used."

Section 2 of each of these regulations provides that "Any person who violates any of the provisions of this regulation shall, on conviction thereof, be punished by a fine not exceeding $25."

LEO GARNER, NEW MANAGER.

Leo Garner, who has been traveling through Virginia and North Carolina for Sidney B. Lust, owner of the Washington United Film Service, has been recalled to assume the management of the local office. He is to be succeeded on the road by George Powers, a former employee of the company. During his several weeks on the road on this trip Mr. Garner has made a good record.

Refuse Proceeds of Sunday Picture Shows.

Rome, Ga.—The Woman's Club of Rome and the local branch of the Salvation Army have refused to accept the proceeds from Sunday motion pictures to be applied to their Christmas fund. They had been named as beneficiaries of a proposed empty stocking fund to be raised by this means when the city commission granted local theaters permission to operate on Sundays. The result of the refusal and the apparent public sentiment against Sunday motion pictures caused the exhibits scheduled for yesterday to be called off.

Sunday Charity Show at Grand.

An enthusiastic group of Atlanta children have organized to alleviate the sufferings of war victims, and gave a moving picture entertainment at the Grand theater Sunday afternoon from 2 to 10 p. m. The pictures shown were "Faithful Unto Death," a four reel drama of the Franco-Prussian war; "Joan of Arc" and a Pathe war special showing actual scenes of the conflict, and also "War Stricken Louvain," an eight reel picture. The entertainment was well patronized.

Tebo Quinerly Visits.

Tebo Quinerly, manager of the Majestic theater in Greenville, S. C., was an Atlanta visitor during the week.

Private Showing of "Peace" Film.

W. C. Brandon, manager of the Atlanta office of the V-L-S-E, gave a private showing of the "Battle Cry of Peace" in the assembly room of the Chamber of Commerce Tuesday to a selected crowd. From reports it is to be one of the really great pictures of the day, and is to be shown next week in Atlanta.

Empty Stocking Fund.

All the theaters in Atlanta will from time to time give benefit performances for the "Empty Stocking Fund," the receipts to go toward seeing that the poor children of Atlanta have a real Christmas time this year.

M. S. MASTBAUM BUYS THEATER. IN PHILADELPHIA.

M. Stanley Mastbaum, well-known moving picture notable in Philadelphia, has recently taken over the Tulpehocken theater from H. M. Reis. This theater is one of the most elegant in the city and has a seating capacity of 900 persons. Hitherto the house has been a failure, but it is expected that under the leadership of Mr. Mastbaum new life will be installed into the theater and that it will begin to play to normal houses.

WILL MANAGE NEW FILM CORP.

C. Lynch, formerly assistant manager of the Electric Theater Supply company, has taken over the management of the New Film Corporation, with headquarters at 1335 Vine street. Mr. Lynch will engage in putting out releases of the World Film Corporation and the Equitable Film company.

Chosen News Items of Interest.

The theater at 5123-25 Germantown avenue has been sold by the Manheim Amusement company to John Courdoff for a nominal consideration, subject to a mortgage of $14,729.33. The property occupies a lot 50 by 201 feet, together with a lot in the rear 15 feet 2 inches by 56 feet, and is assessed at $25,000.

The Frolic theater, 52d street and Wyalusing avenue, has been leased by several Pittsburgh exhibitors, who report accomplishing a favorable volume of business to date. This theater was idle for some time and the new managers are to be complimented on their creditable showing.

Court Reviews Pictures

Philadelphia Court of Common Pleas Decides That Film Companies Have the Right to Demand Review of Pictures by Courts as Appeal from the Decisions of the Censor Board—Case One That Has Excited Interest.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—The fact that leading film companies are refusing to take the decision of the State Board of Censors as being final was again demonstrated when an exhibition of a disputed film was given in Common Pleas Court No. 2. Counsel for the Franklin Film company requested that the court view the picture, "Virtue," part of which had been eliminated by the censors, and then give a decision in the case. Attorney General Brown, acting for the Board of Censors, contended that their decision was final and that the court had no power to interfere with said decision unless it was proven that they had made gross abuse of their power in such cases.

Judge Barrett decided that he should witness an exhibition of the photoplay in question and overruled the objections of Attorney General Brown, at the same time inviting Judge-elect Wessel to a seat on the bench.

As the exhibition proceeded it was discovered that the theme of the play lay in life in a girls' seminary and much of the above-mentioned life, including athletic events, was laid bare upon the screen. Judge Barrett remarked that he thought a little too much of a cross country run in which the contestants were clothed in one-piece running suits was shown. Attorney Krauss, acting on behalf of the film company, stated that this was done in order to show a real seminary contest. In answer Judge Barrett declared that he had never been through a seminary, but that he doubted if the public would be benefited by such an exhibition.

After the picture was shown counsel repaired to the office of Attorney General Brown, where an agreement on the scenes to be eliminated was reached without the aid of the court. Several scenes were withdrawn from the film, but the moving picture interests are well pleased with the outcome of the case and are more determined than ever to contest any discriminations shown by the Board of Censors.

BIG TRENTON DEAL.

TRENTON, N. J.—A deal was recently closed which will make moving picture history in the amusement field in Doylestown, Pa. Messrs. Bowlby & Powers, proprietors of the Princess theater, have purchased large holdings in the Strand Theater company, of Trenton, Lambertville and Doylestown, and will assume active management of the Strand theater in the near future.

The Princess theater has been closed and every franchise held by the Princess has been transferred to the Strand. Elmer Atkinson, the present manager of the Strand, has been transferred to the new Strand theater, now under course of construction in Trenton, N. J. While there are other moving picture theaters in Doylestown, the Princess and the Strand represent the highest class houses and now that the two have been combined a most satisfactory patronage should be the result.

SETTLEMENT WITH UNION.

TRENTON, N. J.—At a meeting held in the offices of the Trenton Exhibitors' Supply company, on East Hanover street, moving picture exhibitors and machine operators reached a friendly settlement of the differences which have existed between them during the past several weeks, and on account of which the operators recently went on a strike.

The meeting was attended by a number of managers, operators and unionists, including C. Howard Severs, organizer of the American Federation of Labor; Messrs. Hildinger, Blaustein, Levy and Robinson, exhibitors, and Clark D. Vaughn, Harvey Manners, J. Norris Dakch, Frank Krueger, William Sison and Thomas Wheatley, of the union.

The settlement concerns those theaters which did not sign the contract drawn up between the operators and exhibitors, the terms of which were mentioned in last week's MOVING PICTURE WORLD, including the Star, Garden, Princess, Park, Wilbur, Palace, Centre Street, Majestic, Crescent and Royal theaters. A most satisfactory agreement has been reached and the dissatisfied operators have already returned to their posts.

EXHIBITOR MULHERN UPHELD.

Court Says Inspectors Must Ask for Censor Certificate.

PHILADELPHIA. — Judge Sulzberger rendered a new interpretation of the laws concerning moving pictures when he remitted a fine of $25 and costs imposed upon James Mulhern, manager of the Fifty-second Street theater, for interfering with Frank P. Brennan, an inspector of the State Board of Censors.

On Oct. 23 past Mr. Mulhern refused to allow Brennan to enter the moving picture booth to inspect the "approval seals" on the films being projected upon the screen. There is an order of the fire marshal that only licensed operators are allowed in the booth while the machine is in operation.

Judge Sulzberger brought to light a clause in the act providing for a certificate of censorship, but this seemed to have been lost sight of by all of the attorneys in the case. The law provides that it is the certificate issued by the board which must be shown to the inspector and not so much the approval seal. The inspector had not demanded to see this certificate and Judge Sulzberger held that he could not unrestrictedly enter the machine booth of a theater for the inspection of films, but must call for the written certificate of censorship issued to the producer of the film.

H. SCHWALBE SECURES LOCAL TRIANGLE RIGHTS.

Quarter of a Million Said to Have Been Paid—How Pictures are Shown.

H. Schwalbe, of the Electric Theater Supply company, has contracted for one year for the exclusive right for the showing of productions of the Triangle Film Corporation in Philadelphia. The contract involved the sum of one-quarter of a million dollars, a large first payment having been made with the balance being payable monthly. Mr. Schwalbe has already closed many contracts with local exhibitors proving the advantage to be secured by the one-day booking system over the former method embracing three or four days.

The first run has been removed from the Chestnut Strect opera house, where it proved to be more or less of a failure, to the Arcadia theater, Philadelphia's newest and most beautiful photoplay theater. One instance of the freedom allowed by the Schwalbe system can be seen in the fact that the management of the Somerset theater has thrown over the old three-day plan and is now booking for one-day only under Mr. Schwalbe. Exhibitors throughout the city are remarking on the favorable results obtained from the use of Triangle films and several large houses are about to adopt the system already employed at the Great Northern and Belmont theaters.

Won't Try Bullock

Justice of Peace Schwartz in Cleveland, Ohio, Refuses to Act Further in Celebrated Case of State Censors Against Defiant Picture Exhibitor Who Criticised Them on Screen—Bullock Still Defiant.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

CLEVELAND, O.—Justice of the Peace Schwartz has refused to act further in the effort of the Ohio Board of Motion Picture Censors to make Samuel Bullock, Lorain avenue theater proprietor, suffer for his defiance of their mandates. Trial of the charge of having violated the censorship law by displaying slides criticising censorship as it exists in Ohio resulted in a disagreement of the jury before Justice Schwartz. Now the censors want Schwartz to revive the case and hale Bullock before him.

Justice Schwartz recently announced that the case was ended as far as he is concerned and that if Bullock is tried again, it will be before some other magistrate.

Bullock is still after the official goat of the censors. One of the members of the board is a woman.

ARREST ON SUNDAY CHARGE.

Victim Circulating a Petition Against the Unpopular Law.

East Cleveland, O.—Arnold Goodman, proprietor of the new Windermere theater, Euclid and Lake Front avenues, East Cleveland, arrested last Sunday for violating the East Cleveland ordinance forbidding Sunday amusements for profit, is backing a petition fight against the regulation.

Goodman is circulating petitions in East Cleveland, demanding that the council of that city repeal the ordinance. It is predicted that the regulation will either be repealed or will become a dead letter with the advent of a new administration January 1. Public sentiment is declared to be overwhelmingly against the enforcement of the measure.

Goodman's theater, called the Windermere, has been open a week. It seats 1,000 and is declared to be one of the best equipped motion picture houses in Ohio.

PATRONS WILL DECIDE POLICY.

Adolph Mahrer, owner of the Milo theater, which opened December 4, will let his patrons decide his policy. The new theater with 1,000 seats will draw from a big residence section around East 100th street and Miles avenue. It is in the center of a fast growing section of Cleveland.

"I expect to give the public the best there is to be had in the film business," Mahrer says. "The house is to be first class in every particular at all times, but of course the demands of its patrons will be consulted in some matters."

SAVOY OPENS.

The Savoy, opened at East 103rd street and St. Clair avenue last Saturday, has been drawing big crowds all the week. Herman Garfield is proprietor of the new house which has 900 seats.

GETS TRIANGLE FRANCHISE.

The Cleveland franchise for Triangle plays has been granted to Emmanuel Mandelbaum and Triangle films will be seen in many Cleveland photoplay houses in 1916. H. J. Bayley, until recently manager of the Alhambra theater, is booking Triangle films for Mr. Mandelbaum.

First run on the Triangle has been secured by the Metropolitan theater. The contract with this house stipulates that Triangle plays shall not be shown in any other Cleveland theater within thirty days of their exhibition at the Metropolitan. Two downtown playhouses have been negotiating for second run of the pictures.

LOUISVILLE NEWS LETTER.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

Colonel Al. Boulier Dies.

LOUISVILLE, KY.—The first week in December saw the passing of Col. Al. Boulier, 74 years old, one of the pioneer theatrical men of the district. Colonel Boulier for many years was manager of the old Masonic Temple theater, at Fourth and Jefferson streets, and was later manager of the new Gayety, which was conducted at various times as a burlesque and moving picture theater. During his many years as a theatrical manager he made hundreds of friends among the theatrical stars and companies visiting Louisville, and was a close friend to the late Col. John T. Macauley, who died less than a month ago. Colonel Boulier was one of the three surviving charter members of the local lodge of Elks, which was founded in 1877.

Dorsey Oriental Pictures Sold.

Probably one of the greatest film bargains ever purchased in Louisville consisted of twelve reels of film which were sold at the Courthouse door last week to satisfy an attachment against the films by a local concern which supplied machines and equipment while the pictures were shown at the Jefferson County Armory a few weeks ago. These twelve reels represented the Dorsey oriental pictures.

Ambitious New Film Company.

At Paris, Ky., Mrs. Laura Estill Francis, of Escondida, in the same county, announces that she has been chosen vice-president of the World Peace Film company, of Washington, D. C., a concern capitalized at $100,000. This concern proposes to secure a lease on a tract of land in the Blue Grass district of Kentucky with the intention of producing a serial film of the Bible in thirty-five installments. It is understood that the Cuningham farm on which Mrs. Francis resides, near Escondida, has been selected as a basis for operations, and that a small army of principals and supernumeraries will be brought to that point.

Good Advertising Stunt.

J. Johnson Mussellman, manager of the Star theater, of Louisville, recently employed a unique device in attracting attention from the crowds on Fourth street. A nine-foot figure of Charles Chaplin was placed in the lobby of the theater. One of the well known telephone and megaphone attachments was arranged so that the megaphone was hidden behind the figure, and a man was placed in Mr. Mussellman's office behind a screen. The operator could see the crowd on the street, but could not be seen. He spent his time in "kidding" the crowd, invited the people to come into the theater, and called some people down for jostling. The idea proved a good business getter.

Casino Gets First Run Associated.

Judge W. A. Kinney, of the Orpheum and Casino theaters, Louisville, has closed a contract whereby the new Associated program will be shown in the Casino, of Louisville, as first run. This service consists largely of western comedies and society dramas.

Edward Purnett Makes Headway.

Edward Purnett, of the Green Dragon theater, Shelbyville, Ky., was recently in Louisville, where he stated that he was now making nice headway with the new theater.

Louis Baum Visits.

Louis Baum, of the General Film, was a visitor in the city during the first week in December and discussed the new Unit program with a number of the local exhibitors.

Edward Clay Union Business Agent.

Announcement has been made to the effect that Edward Clay, who for five years was business agent for the local operators' union, will resume that position on January 1. Mr. Clay resigned a few weeks ago and Robert Hewlett has been holding down the job.

Torch Overflows and Burns Director.

Roy W. Conant, general manager of the Enterprise Film, suffered a badly burned left hand while taking a commercial picture of 1,000 feet in Madison, Ind., recently. A torch used for taking an interior fire scene overflowed, and the burning oil ran over his hand. The injury was not serious, however. The picture will be shown at the Crystal theater.

Irving Cummings in Louisville.

Irving Cummings, who played Arthur Stanley, the hero in "The Diamond from the Sky," was recently in Louisville where he appeared in person on the stages at the Novelty and Walnut theaters at various performances on Tuesday and Wednesday, December 8 and 9. Mr. Cummings made short talks before appreciative audiences. This is one of the first times that a well known star has appeared in person in the local picture theaters, and the star and the novelty attracted a good deal of attention.

Tickets Reward Best Essay.

Arrangements were made between the New Novelty theater and the Louisville Herald whereby a contest was inaugurated in connection with the showing of the film, "Should a Wife Forgive," at the theater. The Herald advertised that it wanted individual solutions to the problem, "Should a Wife Forgive?" and offered a first prize of 25 tickets to the Novelty, these tickets to be good until used. A second prize of fifteen tickets, six prizes of five tickets, and ten of two tickets were offered. A portion of the proceeds of the engagement were devoted to the Herald's Empty Christmas Stocking Fund.

Triangle Prices Still Lower.

The Walnut Street theater, of Louisville, has again reduced prices on the Triangle program, and from 15, 25 and 50 cents prices have gone to 5, 10 and 15 cents. The lower floor is 10 cents, the mezzanine floor 15 cents, while the balcony or gallery is 5 cents. It is understood that the management of the Walnut theater, which also controls a chain of theaters throughout the city, is making arrangements whereby the Triangle films may be shown at some of the outskirts houses.

William Tapp Back for Holiday.

William Tapp, manager of the Knickerbocker theater, of Eighteenth and Market streets, Louisville, recently returned from Galesburg, Ill., where he visited his mother whom he had not seen in a period of five years.

L. J. Dittmar in New York.

L. J. Dittmar, manager of the Majestic Amusement company, of Louisville, and president of the Kentucky Branch No. 7, Moving Picture Exhibitors' League of America, recently left Louisville for a ten-day trip to New York, it being understood that he will close some big pending business matters while in the East.

New Theater in Sardis, Kentucky.

J. M. Wheatley, Jr., of Sardis, Ky., is reported to be making arrangements for the establishment of a new moving picture theater and electric light plant in the city. The electric light plant will furnish current throughout the city and will furnish power and light for the theater. While Sardis has less than 500 people, it has a rich agriculturial district to draw from, and no immediate competition.

Buys New Richmond House.

Charles Triebel, of New Richmond, O., recently purchased for $605 the Pastime theater, of Maysville, Ky., which was sold by the commissioner at the Courthouse door. The sale included the lease, apparatus, furniture and fixtures. The theater has been in the hands of the court for many months. The Knights of Pythias, to whom the building belongs, made an effort to buy the theater in. The new owner of the theater has had previous experience, and will open the house at an early date.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

New House at Second and A Streets.

Joseph & Joseph, Louisville architects, have applied to the building department for a permit for the erection of the new moving picture theater at Second and A streets, and it is now certain that the new theater will shortly be in operation. The permit will probably be issued this week and calls for a theater to seat 750 people, to be built at a cost of approximately $15,000 for the building proper, without estimating the cost of heating, lighting or ventilation installations, which will bring the total cost of the house up to about $25,000. An interesting feature of the plans for this theater are that it is the thirty-eighth theater which the architects have built during the past few years, showing that the concern is obtaining a monopoly on this business in Louisville.

Preparedness Film Stirs

In Cincinnati, Manager R. L. Shrader Gives Private Advance Showing of the Big Vitagraph Feature, "The Battle Cry of Peace"—Many Prominent People Present —Stirs Enthusiasm for Preparedness.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—One of the largest audiences which ever witnessed a private moving picture exhibition in Cincinnati saw an advance presentation of "The Battle Cry of Peace," the big Vitagraph "Blue Ribbon" feature releasd under the V-L-S-E brand, at the Hotel Sinton, on Wednesday afternoon of last week. Manager R. L. Shrader, of the Cincinnati V-L-S-E exchange, issued invitations to several hundred people, selected because of their prominence and their probable interest in the film, and the big auditorium on the ninth floor of the Sinton, which is equipped in such a manner that it can be turned into a complete moving picture theater holding a thousand persons, was well filled.

Besides a number of local and out-of-town exhibitors who were interested, and many of the film exchange men who were Manager Shrader's guests, representatives of the various civic and patriotic societies, of the city government, and the like helped to make up such a gathering as is seldom seen save at an unusually interesting advance exhibition, such as this was. Detachments of sailors and marines, in charge of officers from the local recruiting stations, lent a peculiarly appropriate touch to the exhibition, and Manager Shrader was especially fortunate, moreover, in that the date was that immediately following the publication of President Wilson's message emphasizing the necessity of preparedness "against war," which is the moral of the picture.

The powerful manner in which the pictures drives home this lesson, and its instantaneous response, was evidenced by enthusiastic applause. It has not yet been settled where the picture will be shown in Cincinnati, nor who will have the privilege of the first run, which, it is anticipated, will be for several weeks, and at prices a good deal higher than the ten-cent admission which is the rule in Cincinnati for most features. "The Battle Cry of Peace" has just completed a week's run at the Colonial theater, at Dayton, and there, as elsewhere in the State, met with marked success.

COMBINATION VOTING CONTEST.

A selling campaign conducted by a number of the leading merchants and manufacturers of Cincinnati, in which prizes to the aggregate amount of $8,000 will be given to various organizations and individuals at the end of a voting contest in which votes will be cast represented by purchases of various commodities, is well under way. A number of moving picture houses are participating in the campaign as a means of publicity, each admission ticket being good for votes. Those who have entered the campaign are the Alhambra, the Freeman, the National, the Royal, the Variety, the Fairview, the Norwood, the Imperial and Heuck's.

FIVE-A OPENS ITS STUDIOS.

The new operating quarters of the Five-A studios, in connection with the International Film plant at Dixmyth and Clifton avenues, in Cincinnati, were formally opened on last Saturday afternoon, and many visitors responded to the invitation of Director Rex Weber to look through the plant. It is fully equipped in every way, not only for the finishing of films, but for the rehearsing and production of complete dramas, insofar as indoor work is possible; and this makes practicable more extensive training for the Five-A classes in moving picture acting than has heretofore been possible, as well as giving the best producing facilities in the city.

Anti-Tuberculosis Campaign.

All of the leading houses of Dayton, O., are lending their aid to the Anti-Tuberculosis Society in its educational campaign for the purpose of spreading information as to the sanitary precautions which should be used to avoid contagion. Slides are used by the theaters, for which they make no charge, calling attention to these hygienic matters, and to the necessity of reporting promptly to the health authorities all cases of "the white plague."

Clay Brehm Gets Around.

Manager Clay Brehm, the head of the Cincinnati World Film exchange, has inaugurated a new method of covering his territory and getting in close personal touch with exhibitors and conditions. Last week he made an automobile tour in which he visited the principal towns to which he furnishes World film service, as well as a number of smaller place, and returned delighted with the experience. He was able to make much better time in most cases, he said, as well as being able to go and come without reference to train schedules. Except in severe or inclement weather, he expects to follow this plan frequently in the future.

Some Feature Hits.

A very plain connection between the film dramatization of the novel by E. Phillips Oppenheim, "Mr. Grex of Monte Carlo," and the present European war, gave added interest to the Lasky feature at the Strand the latter half of last week, while Carlyle Blackwell and Theodore Roberts in the principal roles helped in drawing large houses.

"The Cave Man," the Vitagraph production featuring Robert Edeson in his latest film role, was shown for a single day, December 1, at the Alhambra theater, the Fifth-street house securing the film for the one day by reason of an open date.

Governor Willis Guards His Flock

Governor of Ohio Forbids His Party of Prize Corn Raisers to See "The Birth of a Nation" While in Philadelphia.

COMMENT upon the recent incident in Philadelphia, in which "The Birth of a Nation," barred by the Ohio censors, and the Ohio "corn boys" figured, has been widespread and caustic. Gov. Willis of Ohio, accompanying the big party of prize corn-raisers, put an end to the plan of having them see the film, which was on exhibition in Philadelphia at the time the party reached the city, on the ground that the Ohio censors had decided that it should not be shown in Ohio, and that, therefore, it was not proper for Ohioans to see it anywhere.

Five hundred seats had been reserved for the party, and it is reported that a considerable number of the party saw the picture, in spite of the governor's veto, and his attempt to give a sort of extra-territorial effect to the edict of the censors. The ground on which the picture was refused the privilege of exhibition in Ohio, as reported at the time, was that it tended to stir up race prejudice; and the applicability of this ground with reference to a view of the picture by a party of Ohio people outside of Ohio is hardly as clear as might be desired. However, most of the youngsters in the party had to bow to the governor's ukase, and saw a vaudeville performance instead of the picture; and it takes a governor to say that, judging from the average vaudeville show, this was more uplifting, or less demoralizing, than "The Birth of a Nation."

SABBATH LAW IN CHILLICOTHE.

Chillicothe, O., is having its own little private war over the question of the opening of moving picture houses on Sunday, which has been fought out in other of the smaller Ohio cities and towns more or less unsatisfactorily. Clarence Myers, owner of the Majestic theater in that city, has offered himself as the martyr to the cause, in order to test out the legality of the order of the city authorities to close up, and was arrested following his action in keeping the Majestic open on two Sundays in succession. He demanded a jury trial on the question, to which he is entitled, but the trial is awaiting the decision of how the matter shall be handled, under some ancient city ordinance. It is understood that sentiment in Chillicothe is about equally divided on the question.

Fight Cloth Sign Rule

Injunction Secured in Michigan Against Fire Marshal's Enforcement of the Rule Against Cloth Signs—Many Detroit Signs Are Still Up, in Spite of the Order—Fire Chiefs for the Rule.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—It may be that after all moving picture theaters will not be compelled to remove cloth signs from in front of their amusement places, despite the fact that the crusade against their use is being continued by the state fire marshal's department and the fire chiefs in various cities. A Benton Harbor business man protests against the enforcement of the ruling and is willing to go to the mat with the state department. He has secured an injunction against the state fire marshal from enforcing the ruling until such time as the case can be tried in the Berrien County Circuit Court.

According to Sam Robinson, assistant fire marshal, Detroit is the worst offender on the cloth sign proposition. Three hundred were found some weeks ago in that city and orders issued to have them down by December 1st. Many are still up, however. "This is the first year we have been able to go after cloth signs," said Robinson. "The law formerly barred them, but did not place any penalty. The 1915 legislature added this, and now we are trying our best to rid the state of them. The fire chiefs of the various cities are taking an interest in the work, as they are really responsible for the law. They say that in addition to being a menace and a fire hazard in themselves, the signs obscure the view of the building and where they cover the entire building, as they do in many cases, a fire may burn for several hours before it is noted on the outside."

WILL MANAGE NEW STRATFORD.

E. V. McGrath, who has been manager of the Maxine theater, Mack and Baldwin avenues, Detroit, since it opened more than a year ago, has resigned to assume the direct management of the new Stratford theater, Dix and Ferdinand avenues, which is now in course of construction and which will be completed the latter part of January.

Mr. McGrath came to Detroit from Cincinnati and has spent a lifetime in the amusement business. Until the Stratford is ready he will assist in supervising the construction, buying the equipment and seeing that the equipment is properly installed. It will be the policy of Mr. McGrath to give the patrons of the Stratford big features only, and to quote his own words, "No feature will be too big for the Stratford. We will play second run wherever we can get it."

The Stratford will seat about 1,200 people. It is 60 by 139 feet in size, steel frame, reinforced concrete floors and roof. The exterior is of terra cotta and brick, trimmed with terra cotta in recessed panels. The entrance doors and box office will be of mahogany, the base being of marble. A marquise will project over the sidewalk covering the entire entrance, which will be ornamented with concealed lights.

Ample space for poster advertising is provided by stationary frames in mahogany set in flush panels on both street fronts. The cost of the building and equipment is more than $75,000. The main floor seats 950 persons with 36 in the proscenium boxes and 115 on the mezzanine floor.

Convenient rest rooms are provided on both sides of the foyer. The ladies' room will have ample space to accommodate baby carriages. In the prospectus which the company has issue, it is estimated that the weekly receipts will average $3,360 and that the weekly expenses will be around $500. These figures are based on full capacity. At two-thirds capacity the receipts would be $2,240; at one-half capacity the weekly receipts would be $1,680 and at one-third capacity the weekly receipts would be $1,120. Even at one-third capacity, on the basis of a capitalization of $75,000 the stockholders would receive 45 per cent. on their investment. Fred A. Schneider is president, and William H. Steffes is secretary.

NEW POLICY AT ATHENAEUM.

Jackson, Mich.—Dates of all shows which were billed to appear at the Athenaeum, Jackson, Mich., between now and January 1st have been cancelled and that playhouse, the largest in the city, will be remodeled and converted in a photoplay house, to be known as The Majestic. H. J. Porter and George Howson, former managers, will sever their relations and the new lessees will be William F. Phillips, Wirt S. McLaren and Charles Ulrickson, who will comprise the Majestic company. No expense is to be spared in making the theater one of the finest in Michigan and to this end at least $20,000 will be spent in making improvements.

The management of the Majestic will be in the hands of Mr. McLaren, present manager of the Colonial theater, located on the east side. This will also come under the direct supervision of the Majestic Company. Mr. Phillips is a business man of Niles, Mich., while Mr. Ulrickson was instrumental in promoting the Colonial theater. The improvements include the installation of a large pipe organ, new stage, new lobby and new equipment. There will also be a new front. The projection booth will be moved into the rear aisle of the parquet. The music will be furnished by an orchestra, in addition to the pipe organ. Efforts are now being made to secure the exclusive first rights of Triangle pictures. Prices at the Majestic will be 10 and 15 cents, with a few at 25.

ART BLANKMEYER VISITS US.

Art Blankmeyer, proprietor of the Grand Circus theater, 301 Woodward avenue, called at the World office this week prior to his leaving for New York. He has appointed Fred La Vound as house manager and Harry Raber, assistant manager.

Many in Detroit Want Local Censorship

Several of the City Newspapers Co-operate with Vigilance Committee to Organize Board to Watch Theatrical Amusements.

DETROIT, MICH.—Co-operation of several of the newspapers of Detroit in support of the vigilance committee's program for cleaning up the theaters of the city was pledged at a meeting of newspaper representatives and member of the committee Wednesday afternoon, Dec. 8, at the Detroit Board of Commerce. The program includes plans for the organization of an efficient board of censorship of wide scope to watch first performances at all theaters and to pass on films of all the motion picture houses. No provisions for a censorship board were made in the city's budget for 1915, but the committee hopes to bring pressure to bear to secure an appropriation for next year. It is not proposed to take authority from the police department, but to secure action by the department through public sentiment.

As the writer intimated sometime ago, some of the publicity seekers of Detroit are doing everything in their power to bring about the censorship of moving picture films. The motion picture exhibitors of Michigan, who value their enterprises, are making a big mistake by sitting still and not getting together so as to be prepared when this great subject comes to an issue. Quite a number of leading Detroit exhibitors fully agree with what John H. Kunsky said—to have a city or state law passed eliminating such film that is not approved by the National Board of Censorship. In other words, to assure the public and public officials that the exhibitors, as a class, do not favor showing of objectionable film and that they are willing to abide by the judgment of the National Board, which certainly comprises intellectual men and women of unbiased judgments.

STARTS EQUIPMENT COMPANY.

Ray Branch, formerly assistant manager of the Detroit Universal Film Co., and who for a few months past has been representative for the Detroit Kriterion Film Co., has resigned to engage in business for himself. He has organized a company to be known as the Enterprise Theater Equipment Co., with offices at 409-410 Peter Smith building, Detroit. Mr. Branch has already secured the state agency for the Motiograph machine and has a number of other agencies pending.

As the name implies, the company will handle every thing in the way of theater equipment. Mr. Branch says he is going into the business on a big scale and that he will give Michigan exhibitors service such as they have never had before. He is a former electrician and operator himself, and with his experience in the exchange departments, has a pretty complete knowledge of what a theater should have in the way of equipment. He will have an emergency department which will be able to take care of troubles on very short notice; there will be an inspection department, the purpose of which will be to inspect theater equipment regularly; there will also be a repair department. Ray has many good friends in Detroit and Michigan and the news of his new venture will surely meet with general approval. The World wishes him every success.

NEW MANAGER OF THE MAXINE.

Frank C. Glick has been appointed manager of the Maxine theater to succeed E. V. McGrath. Mr. Glick was formerly assistant manager and prior to coming to Detroit was connected with the Stair & Havlin circuit of theaters.

DUPLEX THEATER OPENS.

The Duplex theater, Woodward avenue and the Grand Boulevard, Detroit, which opened December 15, will show first run Pathe Gold Rooster films. Earl N. Hennessy is manager of this theater. He was formerly with the Fine Arts.

LEASES CRYSTAL AT STURGIS.

R. J. Crosbie is now the sole lessee of the Crystal theater at Sturgis, Mich. He came to Sturgis in 1910 and started motion pictures in a church building. Then he took hold of the Crystal and put it on a paying basis, afterwards selling to Messrs. Landis and Yeagia, which was later taken over by Wait Bros. Mr. Crosbie has again taken over the lease. He started Dec. 6.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

Illinois Charters.

THE Arthur Lowy Company, Chicago, $2,500 capital, to conduct a theater business. The incorporators are John F. O'Connell, Alfred Livingston and John E. Crahen.

Secretary of State Stevenson at Springfield has issued charters as follows: The International Film Syndicate of Chicago, stock at $350,000, incorporators, George S. Pines, Richard R. Klein, Edward R. Newman; and the Lombard Amusement Company of Lombard, which was incorporated by Edward F. Bradley, Henry C. Schumacher and William Hammerschmedt, and which has $8,000 capital stock.

Some Chosen Items of Interest.

A fire-bug with a particular grudge against moving picture shows in general is blamed for a blaze that swept the business district of Coal City, Ill. The flames were discovered in the night in the Park theater, owned by Giacomo & Donna, which was destroyed with a loss of $5,000.

Joachin Wilson, proprietor of the Star theater, at Clinton, Ill., rooms over the theater. An excited man rushed into the show and yelled: "Jesse Wilson's house is half burned down." Confused by the name and thinking the blaze was above, the crowd left hurriedly, but no one was hurt.

Mayor Woodruff, of Peoria, Ill., when approached upon the question of a Sunday "lid" for saloons, intimated such a policy might also mean the closing of the moving picture theaters. A shut-down is not likely.

The pink dramatic section of the Sunday State Journal at Springfield, Ill., carried four extra pages, two of which were used by Manager W. W. Watts, of the Gaiety theater, to mark the introduction of Triangle service. Only half was advertising—the rest was bright Triangle feature news.

Schnepp & Lyon claim the largest mirror screen in Illinois for their new Castle theater at Bloomington. It is 13x17 and weighs two tons.

Changes and Business Notes in Illinois.

George Norwood Gollus succeeds Ellsworth Bros. as manager of the Rich theater, in Maywood. He will use Triangle service. The new manager operates other houses in Chicago and Austin.

H. E. McDonald has opened the Elmwood theater, seating 400, on Harrison street, in Oak Park.

Guy Barrett has purchased a half interest in the opera house at Villa Grove from Louis Van Rheeden.

Tedens Bros. have purchased the moving picture theater at Lockport from Kelly & Nelson.

Citizens of Milford are converting a building there into a moving picture theater.

J. C. Miller, proprietor of the Princess theater, at Woodstock, may reopen the other moving picture house on Main street in that city.

Ralph W. Crocker, formerly cashier of the Elgin Courier, has assumed the management of the Star theater, in Elgin, which he recently purchased.

The Plaza theater, at Eighteenth avenue and Seventh street, in Moline, opened with the feature "Doc."

The lease on the Majestic theater, at Kankakee, has been transferred from G. K. Brown to James Cradon and Anthony Nichols, of Chicago Heights.

Charles Atherton has started a moving picture show in the opera house at Lafayette.

The Theater Belvoir opened November 24 at Champaign. Pictures and theatrical attractions will alternate.

F. A. and T. Robinson, of Birmingham, Ala., have leased the Cozy theater at Shelbyville and re-opened it as the Tutweiler theater.

Manager Higgins has been remodeling the Higgins opera house at Cuba and fitting it for use as a moving picture theater.

Citizens of Kilbourne have organized a stock company to operate the A-Muse-U, a moving picture theater.

The Belasco Theater Company of Quincy has increased its capital stock from $1,200 to $10,200.

R. E. Layton of Kankakee has purchased the Grand theater at Mattoon. Ben Uran of Kankakee will be manager.

J. C. Wilson & Sons, who operate a moving picture theater at Astoria, have purchased the Gem theater at Macomb from L. L. Butterfield & Son and will conduct both houses.

C. E. Ensminger of Bolivia has purchased the Joy theater in Pana from S. R. Calvin.

E. Hamilton of Cicero and M. H. Bates of Riverside are managing the new Paragon theater which has been opened in Curtiss street in Downers Grove.

Fred Bach and Swen Ostewig have opened a moving picture show in the Opera House at Lee.

Irving Shuman plans to open his new opera house at Sullivan about January 1.

The Apollo theater has been opened in the city hall at Knoxville. Thanksgiving Day it gave a benefit for a farmer's family which had lost all in a fire.

H. B. Mayers has leased the Barley building in Mt. Sterling and will open a moving picture theater.

Oscar Ulrich, operator, and Miss Lilian Kremer, pianist, have purchased the Crescent theater at Alton from J. H. Work.

Marcus West will erect a moving picture theater, 40x123 feet, at Leltoy.

H. S. Toops, of Clayton, is operating a moving picture show at Baylis.

Manager Brownie Linton is adding 24 feet to the length of the Olympia theater at Tuscola.

The Strand theater, formerly the Grand opera house, in Aurora, opens December 12 with a Triangle program.

John B. Mayes is now manager of the Elite theater on Scherry street, in Galesburg, succeeding Harry W. Edmonson, resigned.

La Grille & Middleton have sold the Grand Photoplay theater at Sterling to George Greenough and I. A. Flynn, of Peoria. The theater will be enlarged to double its capacity.

Scores Lurid Posters

Percival Chubb, President of the Drama League of America, Says Violent Posters Do More Harm to the Picture Business Than Sensational Films.

Special to Moving Picture World from Midwest News Service.

GRAND RAPIDS, MICH.—It is the sensational poster that is injuring the moving picture industry, and not the films themselves, according to Percival Chubb, president of the Drama League of America.

"I think it is a violent offense to employ the popular advertising that is used by the moving picture show managers," he said to the Association of Commerce at Grand Rapids, Mich. "Great boards are covered with flaring placards which call attention to the extreme moment of the play—a man murdering another, for instance. The most morally injurious moment of the film is held where it is constantly in the eye. That is the great harm. The picture itself, from which the placard is drawn, shifts by in a moment and is obscured, but the placard creates a single impression that is lasting. This feature of the moving picture show should be done away with."

Among other things he said: "Everything is becoming a matter of pictures and print and the moving picture shows are merely the culmination of this tendency. We are speaking less and reading more. The moving picture should pursue one course, and the spoken drama another.

"There is no reason why films should be cencored any more than any spoken plays. I don't believe there is any more morally objectionable features in the moving pictures than in the spoken drama and if one is to be censored, the other should be.

"Everyone wants the moving picture, the 'quick-lunch' drama. Few care for the spoken drama, because there is not speed enough to it."

FILMS WIN AT THE FULLER.

Kalamazoo, Mich.—The Fuller theater at Kalamazoo which has been "filling in" with moving pictures has revised its policy and will become a moving picture house, but now and then will use a theatrical attraction. George Spaeth, for twelve years treasurer of the Majestic theater in Grand Rapids and later treasurer of the Fuller, has been made manager. The house was closed for two weeks to adapt the interior to the new photoplay policy.

Michigan W. C. T. U. Boosts Films.

The State Woman's Christian Temperance Union of Michigan, through its official publications, is boosting moving pictures, declaring that the theaters keep men out of the saloons.

Orders Their Weekly Bath.

Bay City, Mich.—A resolution requiring that all theaters be scrubbed at least once a week was passed by the Bay City Board of Health. Complaints had been received of unsanitary conditions but no theater was named.

Michigan Changes, Etc.

C. H. McLaurin has sold the Princess theater at Manistique, Mich., to Edward A. Garden and Lawrence Boudoin. The former has led the orchestra for two years.

A syndicate will operate the Knickerbocker theater at Holland, Mich.

A new moving picture and vaudeville theater will be erected in Adrian, Mich. Fred A. Acker, banker; George Ballenberger, market owner; Vern Hornley, fence manufacturer, and A. J. and J. J. Walper are interested in the project.

The Lyric theater at Fremont, Mich., owned by Pratt & Terry, was gutted by fire with a loss of $25,000. It used pictures and vaudeville.

J. W. Edminster of Hastings, Mich., has purchased the moving picture theater at Curtis, Mich., from Manager Fitzer.

Michigan Brevities.

When "Inspiration" was shown at the Idlehour theater in Grand Rapids, Mich., especial invitations were extended to the art classes of the high school.

The Gem theater at Hartford, Mich., has started "The Broken Coin." Manager John Conners of this house has a date line for his house run beneath the Chaplin cartoons supplied a local paper by a syndicate.

The Eagle theater at Olivet, Mich., has added Saturday matinees.

The Majestic Gardens at Grand Rapids, Mich., has taken on the Triangle service.

The Orpheum theater at Benton Harbor, Mich., had the naval reserves in full dress uniform as its guest to see "Neal of the Navy."

Father Henry J. Maus of St. Andrews Catholic church in Saginaw, Mich., has installed a moving picture machine in the church auditorium.

Whitcomb & Hafey have been increasing the capacity of their house at Lakeview, Mich., to 250.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

The Lyceum to Reopen.

INDIANAPOLIS, IND.—The Lyceum theater of this city is being redecorated. The Strand Theater company of Chicago is to take possession early in January and operate it as a high class photoplay house. It has been dark for several weeks, pending the outcome of a suit in Federal court in New York, filed by Dickson and Talbott against Anderson & Zeigler, who formerly operated the house.

E. C. Divine, president of the company; E. M. Tracy, secretary, and Ward Johnson, musical director, were in Indianapolis this week making arrangements for the opening of the house. They say four shows will be given daily and the prices will be 10, 15 and 25 in the afternoon and 10, 15, 25 and 35 at night.

Get $40,000 for New Invention.

Evansville, Ind.—Clifford T. Curry, former city judge of Evansville, and Smith Wiltshire, owner of the Annex hotel, Evansville, have sold the patent on an electric controller invented by Michael Burns of Evansville for $40,000. The controller is for use on moving picture machines and it is declared will reduce the user's expense from sixty-five to seventy per cent. Several Evansville houses are using the controller. It is understood a factory for making them is to be built in Indianapolis.

Features in Indianapolis.

One of the most important announcements in the Indianapolis motion picture industry is the one that Edward Sourbier of the Keystone theater has signed a contract with Triangle. This means that all the leading programs come here. The Colonial and the Regent are running Metro, Fox, the V-L-S-E and the Pathe Gold Rooster, and the Isis and Alhambra are running Universal, Paramount and World pictures.

The Keystone will show a five reel photoplay, a two reel Keystone comedy, with music by a six piece orchestra playing scores provided by the Triangle company. Continuous shows will be given. The first will start at 10:30. One complete Keystone comedy will be run every day at noon in order that patrons may see one complete picture in the noon hour. The Keystone seats but 600 people but is on Movie Row and is one of the most prosperous of the small theaters of the city.

Theater at Madison, Ind., Reopens.

Howager's theater, the Little Grand, Madison, Ind., has been remodeled throughout, and was opened December 8. The house is fireproof throughout, with the operating booth lined with sheet metal and asbestos. Two motion picture machines of late design will give continuous service. The house seats 800.

Want to See the "Nation" Film.

The newspapers at Evansville, Ind., are taking up the fight for "The Birth of a Nation," declaring that the film should not be prevented from being shown. The Evansville newswriter says, "For Mayor Bosse to throw one obstacle in the way of permitting citizens of Evansville to see this work of art would be a deplorable blunder."

Got Too Much Heat.

As a result of an overheated furnace, Manager James Chandler of the Palace theater, Peru, Ind., will have to replace his screen, buy a new piano, new seats at the front of the theater, redecorate the walls and revarnish some of the seats nearby.

Manager H. H. Hornbeck of the Majestic, Monticello, Ind., is giving an orchestra night once a week. On these nights is a special musical program.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

V-L-S-E Office Remodeled.

ST. LOUIS, MO.—Manager S. W. Hatch, of the V-L-S-E exchange, at 3630 Olive street, is having the office remodeled, the old partition that was used when the office was known as the Alco exchange has been pulled down, and a new one put up that will give more room in front. A private office for the manager will also be constructed.

Ferris Frees with Local Triangle.

Ferris Frees, formerly with the Mutual Film of Oklahoma City, Okla., has been appointed as assistant manager of the Triangle exchange, at 3320 Lindell boulevard. Mr. Frees has had much experience in the distribution of films and is an old friend of Floyd Lewis, the manager of the Triangle branch. They have been associated together in the business in Oklahoma before the Triangle exchange opened in St. Louis.

New Grand Central Books Fox.

Manager Baker, of the Fox exchange, reports the closing of a contract with Wm. Sievers, of the New Grand Central, for the exclusive use of Fox features, the first run of the pictures will be shown at the New Grand Central, and then transferred to the Central at Sixth and Market streets, and will not be shown anywhere else in St. Louis for the period of one year thereafter.

Changes at Redmon's Majestic.

Redmon's Majestic at Collinsville and St. Louis avenues, in East St. Louis, is a theater that deserves special mention for the high standard of management and program. The theater seats 1,100 and is up-to-date in every respect. Mr. Redmon has just completed the erection of a new front to the house, and a late model electric sign that will add much to the appearance of the place. First run Paramount and other big features are used and the theater and its program is extensively advertised, the press work being in the hands of John Choate.

Children's Shows at Lyric.

The West End Lyric, Delmar and Euclid, started a morning matinee for school children on December 4th, which will be a regular Saturday feature during the winter. Special subjects will be shown, among them educational and industrial pictures, besides comedy and films featuring child actors. The price will be ten cents for all seats.

Dixie Reopened by J. H. Kientzle.

The Dixie theater, formerly the Sun, at 13 North Broadway, which has been closed for some time, reopened on Thanksgiving Day, under the management of J. H. Kientzle, after being refurnished and having new projecting machines installed. The Dixie shows five reels of pictures for five cents, and runs continuously from 9 a. m. to 11 p. m.

E. Auger Visits St. Louis.

E. Auger, special representative of the Mutual Film Company of New York, was in St. Louis last week, and greeted many old friends among exchangemen and exhibitors. Mr. Auger was for a long time manager of the General Film Exchange, and is well known to the trade in the St. Louis district.

J. W. Cotter Resigns.

J. W. Cotter has resigned the management of the Kriterion exchange at 3217 Locust street, and says he will rest before he becomes affiliated with any other concern.

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

"Peace" Picture at Fancy Prices.

DENVER, COLO.—"The Battle Cry of Peace" is on in Denver now, and is playing to packed houses at two dollar prices for the best seats. The picture is being shown at the Paris theater, and is being put on in splendid manner. The interior is artistically decorated with American flags, and an orchestra of 18 pieces has been added to the Paris great Wurlitzer Unit Orchestra.

It will be well seen that the picture is being heartily endorsed by Denver people when it is known that a special permit has been secured from Washington to take one of the latest models of field pieces and place it before the Paris. Several of the National Guardsmen were stationed there to answer questions and to give information or verify statements made in the picture. So strong an appeal is the picture making, that every day there are recruits being added.

Harry Lustig Goes to Metro.

Harry Lustig, for three years in the Mutual Exchange office in Denver, has just resigned the managership of it, to take charge of the Metro exchange in Los Angeles. Mr. Lustig leaves Denver Wednesday.

There is no exchange man in Denver who is better known, or more popular than Harry Lustig. He is popular alike with his competitors and with his clients. Before his affiliation with Mutual, Mr. Lustig was in the feature business for himself. When he first went with Mutual he entered in the capacity of assistant manager. A year and a half ago he took over the management, and his exchange has been one of the busiest in town.

Aitken Visits Denver.

H. E. Aitken, president of the Triangle Film Cn., was in Denver for a short time Wednesday, to look over the situation here and to meet a few old friends. He was met at the train by Harry Lustig, manager of the Mutual exchange, and by Wm. T. Binford, traveling man for Metro, who was for many years in Mutual employ. The three men had lunch together, after which they visited the leading picture houses.

John Drum on Vacation.

John Drum, who has been traveling for World out of Denver, and who is a nephew of Webb Drum, and Harry Drum, both connected with World, has gone to Chicago for a vacation. Mr. Drum has made an unusual record since he has been traveling, but his health gave way, and he was forced to take a vacation. He will undoubtedly return in the next few weeks.

G. A. Smith Likes Denver.

G. A. Smith, in charge of Pathe serials, was in town a few days ago, completing arrangements for the Pathe serial to be shown here. Mr. Smith was much impressed with the greatness of the moving picture business in Denver, and considered it one of the strongest moving picture towns in the U. S.

Charles Guilmore Goes to Mexico.

Charles R. Guilmore, manager of the World Film Exchange, has gone on a short business trip down into Mexico. Mr. Morris, one of his traveling men, has taken charge of the office in his absence.

Denver Dancer Seen in Picture.

Of peculiar interest comes the news that Miss Hazel Wallack, well known Denver danseuce, appeared at the Isis theater Friday and Saturday, the 10th and 11th. Miss Wallack's first appearance at the Isis theater was in person, when she danced at the opening of the house.

FUNERAL OF EDNA ROLAND.

NEENAH, WIS.—The funeral of Mrs. Ellis, known in the photoplay world as Edna Roland, was held at Neenah. Mrs. Ellis and her husband were members of the Pike's Peak Photoplay Company at Colorado Springs, Colo. Mrs. Ellis was on her way to the plant to see a private exhibition of a five-reel production in which she recently appeared, and fell dead.

N. J. Blumberg Opens New House.

The Downer theater at Downer avenue and Belleview place, in Milwaukee, Wis., opened December 3. N. J. Blumberg, formerly with Paramount Pictures, is manager of the house, which is controlled by Oscar Brachman. It seats 1,200, has a pipe organ and an orchestra led by Elwyn Owen.

New Policy at the Toy.

The Toy theater in Milwaukee, Wis., has a new price of ten cents and a new policy which includes the booking of the Metro service.

Malicious Rumor Killed.

Somebody in Chippewa Falls, Wis., started one of those damaging rumors that the balcony of the Victor theater was unsafe. The city engineer after a test declared when filled it had only a third of the load it would stand.

Wisconsin Changes.

The Frellson Amusement Company has leased the Unique theater on Main street, in Waukesha, for two years to the Unique Theater Company. It will be managed by Charles C. Frellson. Although the new manager is a brother of George Frellson of the former lessees, there is no connection between the two companies.

Ted Lewis has purchased a half interest in the Pastime theater at Delavan.

Wisconsin Brevities.

The Colonial theater at Waukesha reserved the entire house when "Damaged Goods" was shown at 50 cents down.

The Orpheum at Lancaster gave a whole week with the exception of Tuesday night as a benefit for the Cemetery association.

Films of Mooseheart, the home for Moose children, was shown at the Idea in Fond du Lac under the aupices of the lodge.

"Judge Not" was shown for two days at the New Lyric in Marinette for the benefit of St. Paul's church.

The Idle Hour at Menasha had a special matinee of "Damon and Pythias" for school children.

Lyric Changes Holders

Minneapolis' Leading House Now Leased by A. G. Bainbridge, Jack Elliott and Harry Sherman—Goes Back to Popular Prices for Triangle Film—Interesting Career of "Buzz" Bainbridge.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The past week has brought changes of importance in the line-up of the downtown picture houses. Under the new ownership of A. G. Bainbridge, Jr., Jack Elliott and Harry A. Sherman, the Lyric goes back to popular prices, 10, 15 and 25 cents, but will continue to show Triangle programs.

L. V. Calvert, manager of the New Garrick, has been quick to avail himself of the Paramount service thus left open and has the exclusive contract for Paramount including the News Weekly and the Travelogue, which have been showing in other houses.

The sale of the Lyric by Saxe Brothers to local men is another step in the long history of this show house. The Lyric was the first high-class picture house in the city, but it had had a long and varied career before films were thought of. More than a score of years ago it was then known as the Lyceum, and was the center for lectures and intellectual activities of the city and for visiting companies of high order, Booth and Barrett being among the first to play there. It has housed nearly every stock company that has ever come to Minneapolis. It was at the old Lyceum that the early, pretentious and flickering travelogues were put on. In 1911 it cast its lot permanently with picture houses.

"Buzz" Bainbridge.

The career of the genial "Buzz" Bainbridge, who now becomes half owner in the Lyric contract, is almost as indicative of changes in the theatrical world as is the history of the old playhouse. The live young chap with the graying hair, familiar to nearly every theater goer of Minneapolis, confesses that if he should die tomorrow, he would have had "all the fun there was in it," and there is little that a theatrical manager can do that "Buzz" has not done. He started at eighteen as a "second man." A second man, he describes briefly, as a bill poster, and like the door-handle polisher in Pinafore, he posted the bill so carefulee that the next year he was manager of the companee.

Bainbridge ascribes his sudden rise to ill luck and drink, but both belonged to the other fellow. The first two months out as second man, the manager fell sick (just as in the theatrical fairy tales) and no other being immediately available, "Buzz" stepped into managerial shoes. Then came summer with a circus, then another year of managership, and then the drink. That is, the general manager from New York went on a "grand toot," and young "Buzz," still in his 'teens, stepped into the job of general manager for Carpenter, with some 20 shows on his hands, shows of the old style, melodramas described as "howling," and filling the description.

Makes Stock Company in Week.

Onc day, out of a job down in Chicago, he met Lou Scott. Mr. Scott told him the Metropolitan in St. Paul was dark for six weeks, and the same day Bainbridge was booked to put on a stock company there those same six weeks. He hadn't any stock company; he never had had, but a little thing like that never mattered to him. Inside of a week he had a company headed by Willard Mack (whom he dug out of obscurity) and Maude Leone. The company played the six weeks, then went to Duluth for a year and half, and just when "Buzz" was thinking more seriously than he cared to of breaking up the company there, a phone call from the Scotts brought him to Minneapolis. He put on stock at the Metropolitan for a time, and then got the two Shubert theaters in St. Paul and Minneapolis under way. From June 1910, when the Shubert, in Minneapolis, opened he was manager until a year ago, when he took his own lease on the house.

Bainbridge comes very near now, literally, to "having the only show in town." At the Shubert he is running "The Birth of a Nation," permitted to run after a long fight, which the courts decided against him and which was put up for final action to a censor board of 80. At the Metropolitan Bainbridge has his stock company, and now he is half owner in the Lyric, one of the three biggest downtown houses.

Bainbridge had a chance to go into the pictures ten or twelve years ago when they first started. He didn't take up with the chance, but he never forgot what E. H. McCoy, head of the National Printing Company in Chicago, who offered him the chance, said to him: "The Metropolitan Trust Company of New York City is the biggest corporation in America and they got it at a nickel."

"Buzz" has had plenty of downs in his career as theatrical manager—what manager has not? But he keeps right on smiling. "Only," his friends say, "you can tell the difference, because when things aren't going right, he wrinkles up his nose when he smiles."

Church to Compete With Sabbath Shows

Minister to Give the Best Picture on Sunday Nights in Order to Get Young People Away from Unregenerate Shows.

Special to Moving Picture World from Midwest News Service.

MADISON, WIS.—"We deliberately want to compete with the moving picture houses of the city in attractiveness," is a statement attributed to Rev. George E. Hunt, D. D., pastor of Christ Presbyterian Church in Madison.

Dr. Hunt has installed a machine in his church. After praising moving pictures for young people, he said: "The church plant located in the heart of the city can be made an effective instrument for reaching the multitude of young people with higher ideals of life and inculcating religious truths and practices if they can be induced to attend.

"They go to the picture shows Sunday nights in multitudes. They see there cutthroats and pluguglies and silly farces and meaningless tricks and a few worthy lessons. The photoplay producers are steadily improving the quality of the film lesson, and today there are hundreds of noble themes of life well acted before the moving picture camera and inculcating inspiring ideals of conduct and life. And there are many Bible themes already produced and many more will be produced, for there is no literature in the world so dramatic and powerful and so well known and genuinely interesting as the Bible."

UNION STARTS SCHOOL.

The moving picture operators' union at Milwaukee has established a school for members at Room 214, Alhambra building, on Grand avenue. All members of the union will study new devices of interest and value to the operating room. As fast as new appliances appear on the market, makers will be invited to send demonstrators.

The object is to increase the efficiency of the men. Incidentally, it is reported, practically every member of the Milwaukee local has a job.

CENSOR BOARD ORGANIZES.

Minneapolis' new board of censorship, which opened operations by deciding that "The Birth of a Nation" was entitled to a showing in this city, after numerous efforts had been made to prevent it and a supreme court decision had been secured upholding the power of the mayor to stop it, has formally organized with Karl De Laittre as chairman.

TWO NEW THEATRES.

Two new moving picture theaters are being built in Minneapolis. A theater to seat 1,200 persons on one floor is to be erected at once at 1021 East Franklin avenue by C. E. Marr at a cost of $40,000.

E. J. Phelps is building a new theater at 733-37 East Lake street. It will be of brick, tile and reinforced concrete and will cost $27,000.

"Good Fellows" All

Every Kansas City Exhibitor Is Now in the Great Christmas Organization and All Are Boosting the Movement to Bring Some Joy at the Yuletide to Children Who Would Be Forgotten Otherwise.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—A lot of "kids" in this city who would see Christmas only as a day of sorrow, some shivering in rags, some without sufficient food, and all without a visit from the white-whiskered Santa Claus, are going to be made happy this year. And the motion picture exhibitors of Kansas City will be able to set that down as a part of the year's good work. For every exhibitor here is going to be a "Good Fellow" and his show house will be one of the charity's biggest boosters.

The "Good Fellow" movement is an annual attempt of anonymous Kansas Citians to furnish the needy and poverty-stricken with good cheer on Christmas Day. It became an institution along about 1908 and every year thereafter its motor cars, its scouts, its kind-hearted members have carried toys to children, presents to boys and girls and food and clothing to the older persons who otherwise would be without.

Last year ten thousand families were aided and more than that number of children were given toys, candy and fruit.

Everything the "Good Fellows" do is anonymous. The organization has a chief. Not a dozen persons in the city know his name. Last year he had five thousand helpers. Their names were unknown and the only credit they got was the satisfaction and knowledge of having done good on the Christmas Day.

Well, one of the five thousand is a manufacturer of slides here. (It wouldn't be "Good Fellowship" to give his name). He has made, gratuitously, a hundred slides for projection use, calling upon whoever reads to become a "Good Fellow," taking care of a family, donating goods, candy, oranges or money to the cause.

After he made the slides he went around to every picture show in the city and persuaded the exhibitors to throw the appeal on their screens once in the course of every show. They appeared for the first time last week and will continue until the big Christmas giving is over.

And of course the Chief Good Fellow—the man whom nobody knows, but everybody reveres—has ordered that every exhibitor in the city be inscribed as a "Good Fellow."

"PEACE" FILM IN MIDDLE WEST.

Repeated demands for information from Middle Western exhibitors concerning the Vitagraph special, "The Battle Cry of Peace," has elicited the announcement from E. R. Pearson, V-L-S-E representative in Kansas City, that the big feature would open simultaneously in the Willis Wood theater, Kansas City, and Boyd's theater, Omaha, Christmas week. Boyd's theater, managed by W. J. Boyd, formerly was a "legit" house, but will start an exclusive motion picture policy, it is understood, with the Vitagraph picture.

Mr. Pearson has induced the Willis Wood to raise its admission fee to a scale of 25, 50, 75 and $1 for this attraction, the first time prices have gone above 20 cents in the Kansas City house. Boyd's theater, it is expected, will charge the same.

Several weeks ago when Hudson Maxim, the inventor, was in Kansas City to address the annual meeting of the Commercial Club on war preparedness, Mr. Pearson met him and induced him to write a monograph on peace that will be read both in Kansas City and Omaha in the course of the picture. Newspapers in both cities already have shown the necessity for defense and Mr. Pearson expects they will join in boosting the Vitagraph special. Plans now are being made for extensive advertising for its appearance.

DODGE CITY'S NEW THEATER.

Dodge City, Kas., hasn't the largest population of the cities in that state. It's far below several others, but after Dec. 15 it will have a motion picture house that will be exceeded in size and lavishness by only one or two in Kansas. The new house that will open then is the Beeson theater, built at a cost of $50,000 by Merrett L. Beeson, a son of Chalk Beeson, the wealthy cattleman and former plainsman, who was one of the best known pioneer Kansans. The Beeson theater will be devoted largely to features, according to information in the hands of Kansas City exchange men.

A KANSAS SCHOOL CIRCUIT.

A picture circuit of the five big state schools of Kansas is to be established, with a program one night a week at each. Educational pictures are to predominate, but there is to be a varied assortment, including comedies. The state manual training normal has projecting equipment now, and the other schools are to be supplied at once, according to the present plan. A committee composed of officers of the five schools will handle the engagement of films and the booking.

A FORTUNATE THEATER.

The Barrymore theater, at Thirty-ninth and Summit streets, has been enjoying a rapidly increasing business—as is indicated in the announcement of early improvements to be made in the house. Another indication of the growth and the popularity of the house, is that it has secured the first suburban releases of Triangle films; it is already the first suburban on Fox releases on the South Side, the second on Paramount in the city, on the latter showing three weeks after the Royal. It gets Triangles two weeks after the Willis Wood. One of the special services of the Barrymore is its picturizing of the community, especially the children. The company has its own machine and men, and develops the pictures on the place. The screen shows the children of the neighborhoods of the South Side, much to the delight of the small spectators. The theater is operated by R. and C. H. Green.

J. W. Wendel Opens New House.

J. W. Wendel, owner of picture houses at both Holton and Junction City, Kansas, has opened a new house at Clay Center, in the same state.

New Theater for Topeka.

A new motion picture theater will be erected in the business district of Topeka, Kas. A permit for the building was issued last week by the city fire marshal to Abraham Jacobson for the erection of a $10,000 stone and brick structure at 506-8 Kansas avenue. It will be completed about March 1.

New V-L-S-E Lobby Display Boards.

E. R. Pearson, V-L-S-E representative in Kansas City, has a new lobby display board that is being used widely by exhibitors. They do away entirely with the use of lithographed sheets in frame and provide a handsome lobby setting. The boards are made here, of beaver board almost a fourth of an inch thick, and the edges are secured by riveting a fiber mat around the whole. Brass corners, also riveted, prevent broken corners.

The boards are about the size of a one-sheet and are painted a solid color. Then either a sketch made by local artists or pictures of the players are placed on the board. A set for each film contains five boards. Mr. Pearson rents them to exhibitors for $1 for the time the film runs. The manufacture of a single set costs about $23.

The "Star" Starts Film Page.

The Kansas City Star is the last local paper to yield to the moving picture demands of the public, and establish a weekly moving picture page. It has for two weeks now devoted part of an inside page on Thursdays to the industry, using extracts from articles on moving picture productions and stars, chiefly concerning new productions and releases. The page has the advantage of a double column picture of a star or of a scene on each occasion.

Mrs. C. W. Harden Recovering.

Mrs. C. W. Harden, wife of the manager of the Fox Film Corporation at Kansas City, underwent an operation at the Wesley Hospital recently, and the friends of both will be glad to learn that she is recuperating finely.

P. J. Hall Back.

P. J. Hall recently returned from a trip to Chicago; he represents in Kansas City the Central Film Co., of the lake town.

Fred L. Scott New Apollo Manager.

Joseph L. Stiebel, who has been markedly successful in the management of the Apollo theater at 3227 Troost avenue, and Charles H. Rechner have sold their interests in the theater and the property to James W. Oldham, president of the Wellington Mines Co. Mr. Oldham will, it is said, enlarge the house, and make many improvements. Fred L. Scott, formerly owner of the Bancroft theater in Kansas City, will be the manager of the Apollo. Mr. Stiebel had been manager of the Apollo for four years; and he will now take a vacation, probably entering the business later again, in Kansas City.

New Slide Company Manager.

Floyd Deardorff has taken the management of the Best Slide Co. at Kansas City, and reports a good business. Mr. Deardorff has had large experience in this line, having been for years with the Kansas City Slide Co. One of his first acts after taking charge, was to begin the publication of "The Best Booster," a monthly house journal which displays slides, and includes helps for the exhibitor. There are many quaint sayings attributed to "Old Man Best," who is made a character.

Missouri Business Changes.

Joe T. Murray has sold his interest in the Broadmour theater, Kansas City, Mo., to his partner, Mr. Donnici, and it is said will soon open at a new location.

D. A. Baker is remodeling his airdome at Lamar, Mo., and will have it ready before Christmas, making it adaptable for use in the winter as well as summer.

O. C. Switzer has sold his theater at Cowgill, Mo., to F. A. Smith, of Eldora, Iowa.

Mrs. L. L. Cole is now in charge of the Princess theater at Joplin, Mo.

Kansas Business Changes.

The Orpheum theater, at Pittsburg, Kan., built 20 years ago at a cost of $40,000, and sold recently for $20,000, was burned November 24.

F. G. Yates is building a moving picture theater at Augusta, Kan., to cost about $8,000.

F. C. York at Salina, Kan., is building a theater to cost $7,500.

The Lotus theater building at Arkansas City, Kan., has been sold to the Home National Bank.

DALLAS NEWS LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

Nine Houses in San Antonio Consolidation.

SAN ANTONIO, TEX.—The recent consolidation in San Antonio did not stop with three houses, nine houses now being under control of the Lytle and Eppstein interests. These are the Wigwam 1 and 2, Pearl, Royal, Princess, Empire, Soledad, Pike and New Strand.

F. P. Roth Now With Mutual.

The Mutual Film Corporation has added a new member to its Texas force, F. P. Roth now being on the road in this State. Mr. Roth is an experienced film man, having formerly been with the Pathe and World forces.

New Theater in Hamlin.

H. B. Foreman has opened a new house at Hamlin, Tex., name yet uncertain. The place is well equipped, having two Powers 6-B's and a mercury arc rectifier. These and other equipment have just been shipped by J. D. Thrash.

Orpheum in Marlin Opens.

Marlin, Tex., has a new house, the Orpheum, under the management of C. P. Lewis. Mr .Lewis now has four houses in that city: Orpheum, Dixie, Majestic and one for the colored gentry.

United Installs a Rex Renovator.

The United Film's Dallas office is installing a Rex film renovater, which means good films.

F. P. Leiber Joins World Film.

F. P. Leiber, formerly manager of the Wigwam theater at Muskogee, Okla., and an old-timer in the business, has joined the exchange force as road man for the World Film Dallas office.

S. G. Sladden Back from New York.

S. G, Sladden, of the Fox office in Dallas, has just returned from Beacon, N. Y., being called there by the death of his mother. Mr. Sladden leaves here the first of the year, being at present engaged in the installation of W. M. Byrd in the Dallas office. After that time Mr. Sladden will be general manager of the De Luxe distribution offices. He is at present very much enthused over the magnificent De Luxe picture featuring Annette Kellerman, now being made by the De Luxe studios in the West Indies.

Business Good in Central Texas.

W. L. Lowe, of the Alliance Film Company, has returned from a business trip in Central Texas. He says the Christmas spirit is beginning to manifest itself and business is good.

Spokane Women's Clubs Insist on Good Music

Mrs. Heath Takes Lead in Crusade to Make all Picture Houses Give Normal Musical Interpretation to Picture Scenes.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Members of the City Federation of Women's Clubs, of Spokane, Wash., have practically pledged their support to a campaign against what they term inappropriate music being played at some moving picture shows.

The matter was first taken up with the film censorship committee by Mrs. E. C. Heath in a letter and reports are that the censorship committee is also considering advocating a committee to censor Spokane picture houses. They will also oppose offensive window display advertising.

It is the aim of Mrs. Heath, according to her own statement, to make appropriate moving picture music universal, instead of only in the higher class moving picture houses.

In the discussion it developed that hereafter when the moving picture show piano or organ players executes "Sparklets" or some of the later popular song hits, at a time when the villain, on the screen, is about to plunge a stiletto into the back of the golden-haired heroine, or pumps out the Lohengrin wedding march as the unfaithful husband flirts with the ballet dancer, he or she may have to account to the City Federation of Women's Organizations.

E. H. GOLDSTEIN IN SPOKANE.

E. H. Goldstein, assistant to the general manager of Universal exchanges, from New York City, spent a few days in the city in conference with G. A. Hager, local manager. He discussed exchange matters, the local business and the business of the territory while here. Previous to this he visited exchanges at Denver, Salt Lake and Butte, and will go from here to Seattle and Portland.

THE WEEK'S PROGRAMS.

Exceptional programs were presented to moving picture patrons in Spokane by Spokane exhibitors for the week ended Saturday, December 4. The second week of the Triangle picture at the Liberty theater continued to draw large audiences, the Clemmer presented Mary Pickford in "Madame Butterfly," and the third series of the J. Rufus Wallingford pictures, and the Class A presented Dorothy Gish in "Bred in the Bone." Each of the above run three and four days respectively.

Other programs which drew well in local picture houses were: Charles Chaplin, in a two-part Essanay comedy, at the Hippodrome, "The Woman"; Margarita Fisher in "The Girl from His Town" at the Lyric theater; Betty Nansen in "A Celebrated Scandal," at the Majestic; "Queen of the Counterfeiters" at the Best, and "The Measure of Leon Dubray," with Hobart Henley and Lucila Maxim in the leading roles, at the Rex theater. Manager B. W. Copeland of the Rex theater says that all the Broadway Features are drawing good.

Jesse J. Crawford, organist at the Clemmer, played a special musical program during the engagement of Mary Pickford in "Madame Butterfly."

GAVE THEMSELVES A BENEFIT.

Another episode was enacted at the Empress theater, which has been running a moving picture and vaudeville bill combined, the vaudeville portion being largely made up of local talent. The receipts did not suffice to pay the salaries of the employes, actors and actresses, and as a result the employes and talent took charge of the theater for several days and last Sunday Manager W. J. Drummond of the Mutual exchange donated the film service to aid the employes so they could have the money to eat on.

A. R. PATTON TO TRAVEL FOR MUTUAL OUT OF SPOKANE.

A. R. Patton, for some time booking clerk in the Mutual exchange, Spokane, under W. J. Drummond, has just been appointed traveling representative for this territory for the Mutual.

He has been engaged in the moving picture business in one way or another for the past three years and has been with the Mutual for the past nine months. Previous to this he was manager of the Lyric theater, Spokane.

Mr. Patton is being succeeded by J. F. Churchill as booking clerk.

Manager Ekre Visits San Francisco.

George J. Ekre, local manager of the General Film exchange, is in San Francisco, Cal., attending the convention of the Western Branch Managers' Association of the General Film Co.

Liberty Announces a Griffith Film.

Manager Ralph Ruffner of the Liberty theater announces that William S. Hart will be presented in Griffith's "The Disciple" for a full week, December 8 to 14, inclusive.

The Mission theater at Chency, Wash., was purchased by Glenwood Emory at a price said to be about $1,000. Mr. Emory is remodeling the place and putting in a new front at a cost of about $400. He has now signed for the Mutual service through the Spokane office.

Interesting Policy at an Iowa Family Theater

Asks 10 Cents Admission for One Whole Family, Any Size—Unattended Children Have to Pay 25 Cents.

Special to Moving Picture World from Midwest News Service.

DAVENPORT, IOWA.—Admission to a Davenport moving picture show is ten cents a family—no matter how many members. Single admissions for grown-ups is five cents and children unaccompanied are twenty-five cents. This is at Friendly House, in Davenport, where shows each Sunday will be designed for the family.

Friendly House has been placed in the circuit of the Iowa State College and Iowa State Teachers' College Film Service, which supplied educational films through the engineering extension department at the state university at Ames.

The high price for single children is because youngsters alone have a special show for Saturday at one cent admission.

PROJECTORS FOR SCHOOLS.

The Victor Animatograph Company of Davenport, Ia., is reported to have secured a contract to supply 1,100 projectors for use in the schools of that state. A. F. Victor of Davenport is the inventor.

RAGTIME WITH "CARMEN."

The Casino theater at Davenport, Ia., thought it best to have a few "rags" to accompany the Fox "Carmen." It gave notice as follows: "Our organist is not going to play the entire score of the opera. He played it yesterday at rehearsal—but we believe in tuneful, catchy music, so we have eliminated those wonderful or 'horrible' examples of classical music and substituted excerpts from other operas and even injected a few 'rags,' so a good time is in store for everybody."

Hurt by Falling Screen.

Harry D. Breene and Floyd Porch were injured when the screen in the Garden theater at Iowa City became loosened, fell and struck them.

Meets Patrons' Wishes.

Manager Samish of the Temple Grand theater at Creston, Ia., has decided to discontinue Sunday vaudeville in deference to the opponents of Sunday shows who are otherwise friendly and are patrons.

Leland Schmuck and George McPherson of Davenport, Ia., have opened a moving picture show in the opera house at DeWitt.

The theater at Mineola, Ia., owned by L. W. Bichel and Joseph Deitcher, was destroyed by fire. Loss, $10,000. Insurance, $3,500.

The Exposition Closes

World's Greatest Show Passes into History—Extensive Use of Moving Pictures One of Its Distinguishing Features—California Exhibitors Feel That It Cost Them a Prosperous Summer—Some Did Very Well.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO.—The Panama-Pacific International Exposition, which has attracted the attention of the world to San Francisco during the past year, has passed into history and will long be remembered for its completeness, its beauty, its success as an attraction and its success from a financial standpoint. The figures showing the attendance during the closing day have not been compiled but the total for the Exposition since the opening is well above the eighteen and a half million mark. The Exposition was erected without government aid and at its commencement owed over $1,000,000. This sum has been repaid and a surplus of as much more is now on hand.

One of the distinguishing features of the Exposition has been the extensive use of moving pictures. More than fifty theaters were fitted up in the various palaces and here films have been displayed free of charge. In the California building alone 130,000 feet of film were shown, while other states had from 10,000 to 75,000 feet, Pennsylvania ranking next to California in quantity. Moving pictures were shown in thirty buildings on the grounds and more than 750,000 feet of film were available for use.

Most of the exhibitors throughout California are of the opinion that the Exposition has worked a real hardship upon them in that it has attracted so many of their regular patrons. This is especially true in the suburban cities and in the territory reached by a few hours' ride of San Francisco. Local exhibitors in the residence districts have made a similar complaint, but as a rule the downtown houses have done a good business. One leading Market street house has made a gain of thirty per cent. for the year to date, as compared with last year, and others report substantial gains. The phenomenal run of "The Clansman," which extended over a period of thirty weeks, was due largely to the presence of so many visitors.

Railroad officials announce that more than five hundred thousand persons from points east of the Rocky Mountains visited San Francisco this year, with one hundred and fifty thousand from Coast States outside of California. This great influx of visitors offset in a large measure the attractions of the Exposition and the houses featuring big productions have fared well. Now that it is all over exhibitors express the opinion that business will be better than it ever has been before, feeling that people have become accustomed to seek amusement rgularly and to pay good prices for it and that the price of admission to moving picture houses will seem small.

TRIANGLE FILM IS RELEASING FROM SAN FRANCISCO.

Local Exchange Doing Business—Oakland and Sacramento Houses Booked.

After several postponements the Triangle Film corporation is making regular releases out of its San Francisco branch, although the service has not been placed here in a downtown house. The Liberty theater at Sacramento, Cal., conducted by Charles W. Goddard, opened a few days ago with Triangle productions at 20 cents, in place of the customary admission price of 10 cents, and has played to capacity, changing twice a week. Full page announcements were run in the daily papers calling attention to the fact that Trinagle films were being offered. In Oakland the first run has been taken by Pantages theater and a double page announcement was used to call this fact to the attention of theatergoers in the East Bay city. Harry E. Aitken, president of the company, visited Manager C. Mell Simmons last week and has since left for New York by way of Denver.

SUPPLY BUSINESS PICKS UP.

The equipment business, which has been quiet for several months, has picked up materially of late and is again normal. Many exhibitors have delayed placing orders for machines and equipment until the close of the Exposition, hoping to secure second-hand apparatus at low prices. So great a measure of success has been attained by exhibitors at the Exposition from an advertising standpoint that most of them have decided to retain their outfits for further use and it does not seem that more than a dozen machines will be disposed of here. Now that this is apparent many orders for new equipment are being placed with local supply houses.

EXCHANGE OPEN ALL NIGHT.

In order to be prepared for all contingencies the San Francisco office of the William Fox Film is now being kept open both day and night, an innovation in local feature exchanges. The shipping department has grown to such proportions of late that it has been found necessary to place this in charge of a manager and Frank Blaine has been selected to fill the position.

NAT A. MAGNER FILM.

The Nat A. Magner Film has been incorporated with a capital stock of $50,000 by Nat A. Magner, J. W. Davis, Charles Stillwell, F. J. Borel and F. A. Magner. The concern succeeds Nat A. Magner, Inc., the change having been found advisable on account of the death of a former partner of Mr. Magner before all of the details of the former company has been completed. This concern has taken over the California, Arizona and Nevada rights to "Tillie's Punctured Romance," formerly controlled by Bert Levey.

PROMINENT EXHIBITOR VISITS.

George W. Grant, well known in New York and London, was in San Francisco with his wife to visit the Exposition just before its close and after a tour of California plans to go to Cuba for the winter. He is now managing director of the Biograph Theaters, Ltd., London, Eng.

San Francisco News Briefs.

The V-Odeon, on Market street, San Francisco, has decided to show large feature productions and will present offerings from the Paramount program.

Max Dill, of the Kolb & Dill Film company, arrived in San Francisco from the south this week and is arranging to show the first production, declared to be a fifteen reel comedy.

The Market Street theater of this city is making extensive improvements in its operating room, having added two Powers Cameragraphs No. 6B.

The Liberty on Haight street is also preparing for the winter season and has added a new Simplex to its operating room equipment.

G. A. Metcalfe has just made an interesting sale of a machine for use in Alaska. It will be sent to Seattle and from there by boat to the Far North. After it reaches Seward it will be transported by dog team and sled over the ice for 150 miles. This supply man has received word that he ranks third in the sale of Powers machines among the dealers of the United States for the past year.

W. D. Nelligan, of Yerrington, Nev., was a recent visitor here and purchased a Simplex projection machine for his theater there.

Ralph Earle, for a long time with the Pathe News at San Francisco, is now making pictures for the Paramount News Service.

J. W. Allen, assistant manager at the local office of the Progressive Motion Picture company, has returned from a trip of investigation through the Sacramento valley.

William H. Hicks, manager of the Seattle branch of the General Film company, arrived here during the last week of the Exposition to make a short stay.

A new theater with a seating capacity of 2,000 persons is to be erected at Seventeenth street and San Pablo avenue, Oakland, Cal., by Vance & Holton. The estimated cost is placed at $100,000.

NEW CROWN THEATER SOON AT POCATELLO, IDAHO.

By H. W. Pickering, Sale Lake Correspondent of Moving Picture World.

THE Crown theater, Pocatello, Ida., is nearing completion and will be opened in the near future as one of the finest and best equipped photoplay houses in the west. Fred G. Caldwell and his associates in the Idaho Loan & Investment Company are the builders. The Crown Amusement Company—B. F. Williamson, president, and Emma C. Crow, secretary and treasurer—will operate the theater. The house will seat 1,000, will be fireproof and handomely decorated.

SWANSON CIRCUIT NEWS.

E. C. Schmidt, publicity director for the American, Rex and Liberty theaters, has put across a publicity scoop this week in the appearance of the first issue of the Swanson Circuit News, devoted to the interests of the Swanson chain of theaters, headed by the three big Salt Lake houses. The S. C. News is something rather new in the way of house organs, in that it is full 7-column newspaper size, with typical "daily" makeup and has four pages filled with stories of special and general interest to the public and the trade. The paper will be issued weekly and distributed free.

R. W. Bertelson Staging Big V-L-S-E. Campaign.

R. W. Bertelson is new manager for the V-L-S-E offices in Salt Lake and is staging a whirlwind campaign with whirlwind success. He was visited recently for several days by A. W. Goff, manager of the coast division of the V-L-S-E, with headquarters in San Francisco.

The list of Salt Lake newspapers which have started a motion picture page of weekly appearance was completed last Sunday with the entrance of The Tribune into the field. George C. Cowing is editor of the Tribune's photoplay page.

PORTLAND THEATER CHANGES.

Paul Noble to Manage the National.

Again there has been a stir-up on film row and old faces are seen in new positions. Paul G. Noble, the popular young man who guided Metro's destiny in Portland successfully for some time, has taken over the management of the National theater, Vice C. F. Regan, resigned. About the first thing Mr. Noble did after taking his seat in the National's office was to draw copy for newspaper advertisements which have elicited favorable comments from all who saw the ads in print, including Mrs. Colwell, of the censor board, and incidentally crowding the National to see Metro's "Greater Love No Man Hath."

Grombacher Made Managing Director.

G. A. Grombacher, of the firm of Grombacher & Bailey, who formerly distributed Metro in the Pacific Northwest, has been elected managing director of the National theater.

Kirkpatrick Heads Metro Branch.

A. S. Kirtpatrick has taken charge of the Portland branch office of Metro and C. J. Kerr, special representative and supervisor of Northwest offices, was in Portland getting Mr. Kirkpatrick installed. Mr. Kirkpatrick resigned his position as road man and efficiency expert with the Portland office of the Mutual to accept his new position with Metro. He is a man of ideas and one of his innovations in the Metro office is a "campaign map" of the territory served out of Portland which is set with colored headed pins representing business already controlled and that yet to be gotten. The first check signed by Mr. Kirkpatrick in his new position was in payment of a year's subscription to the Moving Picture World to be forwarded to the new office at 72 Broadway.

Before severing his connection with the Mutual Film, Mr. Kirktpatrick made a trip through eastern Oregon and Washington, returning a few days before joining the Metro forces. Part of his trip was made by stage into territory seldom visited by traveling film men.

J. R. Harrington Mutual Road Man.

Replacing Mr. Kirkpatrick as road man for the Mutual, J. R. Harrington will come from Seattle, where he holds a similar position and will cover both the Portland and Seattle territory for the Mutual.

J. C. Stille Goes to the Arcade.

J. C. Stille, who has been serving as house manager at the People's, has been transferred to the Arcade theater, La Grande, Ore., another of the People's Amusement company's houses.

Ban on Fake Ads.

Censors to Ask Co-operation of Portland, Oregon, Ad Club to Bar Improper Advertising of Pictures—Capitalizing the Board's Condemnation of Pictures Arouses Ire—Censors Report.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—A discussion lasting nearly an hour, on the subject of "fake advertising," was the principal event of the monthly meeting of the Portland, Ore., censor board held December 2 The discussion was occasioned by an advertisement appearing in the Portland papers stating that a picture condemned by the board was showing at a local theater. This advertisement; said Mrs. E. B. Colwell, secretary of the board, did not state the truth, the fact about the matter being that while the picture had been twice condemned, it had been allowed to show upon a third viewing after extensive eliminations had been made and the picture as shown on the screen was an approved picture and not one that had been condemned as the advertisement indicated. Mrs. Colwell stated that the matter would be laid before the Ad Club if advertisers persisted in making improper use of the fact that a picture had at one time met with official disapproval.

Censors' Report.

The report of the censor board showed 334 subjects, consisting of 767 reels, were viewed during the month of November, of which two subjects, comprising 5 reels, were condemned and that 29 eliminations were ordered. The board found six eliminations ordered by the National Board had not been made when the films reached Portland. Three pictures referred by viewers to the board were passed, the viewers' opinion of the picture not being sustained. The viewing committee for the month consisted of 42 people.

The spreading of censorship gospel goes merrily on. On November 28, Mrs. Colwell delivered an address on censorship to the young women of the bible class at the Westminster Presbyterian church.

NEW FEATURE SERVICE.

Sol Baum, formerly manager of the People's, and Orton E. Goodwin, formerly manager of the National theater, have acquired the state rights to Griffith's "Avenging Conscience" in this territory. This picture was exhibited at the Heilig in Portland recently. Messrs. Baum and Goodwin are bargaining for other features and Film Row may soon be graced with another exchange.

SEATTLE ROTHAPFEL BANQUET

Many exhibitors in and near Seattle attended the dinner given at the Lincoln Hotel November 8 in honor of S. L. Rothapfel. Among those present were the following: Aubrey Levy, attorney for Eugene Levy Amusement enterprise; Edward J. Fisher, Theatrical Bookings, Seattle; Eugene Mike Fisher, 621 Lumber Exchange building, Seattle: Joseph A. St. Peter, Rose theater, Everett, Wash.; F. S. Fountain, manager Progressive M. P. Co.; C. S. Jensen, Alhambra theater, Seattle; William Southern, Grand theater, Bellingham; Paul E. Judkins, Victor theater, Seattle; Bart Bertelson, Clemmer theater, Seattle; George H. Storck, Madison theater, Seattle; Ray Crombacher, American theater, Seattle; C. J. Kerr, Metro Pictures corporation, Seattle, Portland, Butte; Ben Ketcham, Mission theater, Seattle; L. J. Schlaifer, Universal Film, Seattle; R. C. Montgomery, Big "4," 415 Olive street; J. Brown, Coliseum, 722 First avenue, Seattle; Tom North, manager V-L-S-E, Seattle branch; J. von Herberg, Liberty theater, Seattle; Arthur Bastherm, 206 First avenue south, Coliseum theater, Seattle; F. V. Fisher, secretary Greater Theaters Co., Seattle; G. F. Fullerton, Jensen & Von Herberg, advertisers; John Rantz, Osran Amusement Co., Bremerton, Wash.; E. Bishop, World Film; H. T. Moore, Colonial theater, Tacoma, Wash.; H. P. Davidson, World Film; W. W. Kastner, Majestic theater, Ballard; J. L. Woody, Mutual Film; E. N. Smith, Colonial theater; H. G. Rosenbaum, Triangle Film, Seattle; E. Manche, Palace theater, Tacoma; W. A. Mead, Triangle Film, Seattle; J. V. Lynn, Everett, Wash.; C. E. McKee, Orpheum, Everett, Wash.; E. C. Williamson, Melbourne theater; E. R. Redlich, Fox Film; W. W. Lad, president Moving Picture Operators' Union, Seattle; A. Singebaum, Camera Correspondent Gaumont Co., Mutual World; J. E. Ferguson, Wenatchee theater, Wenatchee, Wash.; L. O. Lukan, Post-Intelligencer, Seattle; George M. Tell, Grand Opera House; Dan Donnellan, editor "Pals," V-L-S-E; Joseph Gottstein, Coliseum theater, Seattle; Eugene Levy, Grand Opera House, Seattle; James Q. Clemmer, Clemmer theater, 1414 Second avenue; J. L. Gottstein, Coliseum; Duncan G. Inverarity, ex-showman and publicity, Tilikums of Elttaes; C. C. Cook, World Film and the I. T. theater, Medford; H. S. Hoke, Bungalow theater, Seattle, Wash.; George W. Ring, Society theater; Ed. Watson, V-L-S-E; G. A. Reed, branch manager Mutual Film.

Portland Sabbath Reform Campaign

Sunday Closing Law of Bluest Dye Wanted by Some—Seventh Day Adventists Oppose Sunday Closing Law; Favor a One-Rest-Day Ordinance.

THE Sunday closing campaign in Oregon, the promoters of which are seeking a Sunday closing law of the bluest dye, and which has been conducted in the Portland churches for the past two months, has reached a point where it is considered a little serious by the Portland exhibitors. Individual houses have taken it upon themselves to show appropriate slides condemning the proposed legislation.

The ramifications of the situation are many. Dr. G. L. Tufts proposes a weekly rest day, not naming any particular day in the week and he says his proposed bill has met with considerable interest in Ashland, Roseburg, Eugene and Salem. Other, Portland ministers propose a straight Sunday closing law which the Seventh Day Adventists are strenuously combatting. A mass meeting on the subject was held at Ye Liberty theater, Salem, Ore., on Dec. 2 and other meetings will follow in the Portland theaters.

Exhibitors Dining in Seattle with Rothapfel.

Protest in Montreal

Moving Picture Protective Association Begins Fight Against Excessive and Unjustly Distributed Taxation—Dramatic Houses, Exempt from the Heavier Tax, Are Showing Occasional Features.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

ADVICES from Montreal, Quebec, contain the information that representatives of the local Moving Picture Protective Association had raised a protest to the city against the unjust and excessive taxation of the Montreal moving picture theaters. The matter had come to a head, it was suggested, through the growing tendency of the dramatic houses to give moving picture performances rather than the regular stage offerings. The dramatic theaters only paid an annual fee of $500 and they were putting on moving picture shows with frequent regularity, thus cutting into the film field, while the real picture houses were compelled to pay tremendous taxes. This was considered unjust.

Picture theater managers must pay a fee of 85 cents per seat to the city and 20 cents per seat to the Provincial government, and the "legitimate" houses are not taxed according to seating capacity in addition to their regular annual license. The film exhibitors must, as well, pay a license of no less than $800 before they can go into business. This license fee had been, originally, only $50 but the amount had been raised to the high figure when the managers of the "legitimate" theaters had raised the cry that the moving pictures were providing too much competition. A decided change in the show situation had come, however, and the picture exhibitors now had occasion to kick because film features were replacing dramas and comedies to a considerable degree and no steps had been taken to impose the high moving picture taxes on the legitimate houses.

A request was made to have the picture theaters taxed according to the valuation of the houses and the assessed rental.

FOX COMPANY IN CANADA.

Toronto, Ont.—The latest film company to obtain a Canadian organization in order to look after the rapidly growing moving picture business in the country to the north of the 49th latitudinal line is the Fox, which has secured a federal charter for the Fox Film Company, Limited, with offices at 12 Queen street east, Toronto. The Canadian general manager is Mr. Harry S. Campbell, formerly of the New England branch at Boston, and another Canadian officer is Mr. Ben Abrams of New York. Mr. Mitchell Granby of Fox's branch exchange at Boston has been appointed the manager of the Province of Ontario. A Montreal office has also been opened and it is in charge of Mr. C. St. John Brennon.

The Fox corporation makes the fourth big film organization to be established in Canada this fall, including the Metro, World, Paramount and Fox companies and the eyes of the Canadian people are being opened by the rapid development of the field and the definite organization of Canadian companies by the various producers.

FILMS SHOW CANADA'S GLORY.

Lieutenant Dwyer, Sergeant Fred Wells and Corporal White, late of Canada's foreign service army, invaded Toronto with their six reels of official Canadian war pictures on Monday, December 6th, for a four days' run in Massey Hall and fairly large crowds patronized the performances which were held twice daily. The pictures, which were very good from a photographic standpoint as well as from a popular viewpoint, showed the Canadian soldier in training, at play, crossing the ocean, reviewed in England by King George and going to the front. Views were also taken of the various Canadian military hospitals where "Jack Canuck" was seen recovering from wounds. Close-up pictures of a number of high British officers and nobility were also obtained by Lieutenant Dwyer, formerly of Victoria, British Columbia.

The performance also includes picture talks by Sergeant Wells, who lost an arm in the present war and who was returned by the Germans in an exchange of prisoners, and Corporal White, a resident of Calgary, who won the Distinguished Conduct Medal at Ypres.

The pictures are to be kept as a record of Canada's part in the war and the present set is to be increased from time to time until peace is declared and the soldiers return. Special exhibitions are to be given in all the large cities of the Dominion.

CHANGES AT THE UNIVERSAL.

A number of changes in the organization of the Canadian Universal, with head offices in Toronto, have been announced. The officers at the Montreal branch now include Mr. S. B. Taube, who was with the Universal exchange at Vancouver for five years, and Mr. T. O. Byerle. One of the two roadmen for the Universal in Ontario is Mr. Gerold Ruck, until recently with the Mutual Film company. Mr. Davidson of the Universal branch at Calgary has come to Toronto to assume charge of the accounting department at the head office.

The Universal company is taking an active interest in recruiting and military work by the supplying of numerous films free of charge to be shown at meetings and camps. The pictures at the big recruiting rallies in the Hippodrome, Toronto, each Sunday, are furnished by the Universal while the nightly moving picture show in the canteen of the military camp at Toronto is provided through the kindness of Universal officials.

LITTLE MARY WEEK.

During the entire week of December 6, the Carlton theater, Toronto, had nothing but Mary Pickford pictures as nightly features. These included "Fanchon the Cricket," "Caprice," "Cinderella," "Hearts Adrift" and "Esmeralda." It was called a Mary Pickford Review Week in honor of the famous film actress who is said to be a native of Toronto.

PROMISE NO OVERCROWDING.

When the Moving Picture Protective Association of Toronto, through its attorney, Mr. Louis Heyd, K. C., gave an undertaking that the various theaters of Toronto would not be overcrowded in violation of the law, Judge Morson remitted fines of $20 each against three exhibitors, Hyman King, 1092 Queen street west, who owns two houses; Moses Aziz, 326 Pape avenue, and Samuel Lester, 1098 Bloor street west. The convictions were allowed to stand and if the offences are repeated, in the opinion of the police, the fines will be again exacted in addition to further penalties.

IN VANCOUVER.

Notes on Patriotic Shows.

During the showing of war scenes in an Eclair Weekly recently at the Orpheum in Vancouver, Manager J. W. Pilling arranged to have patriotic choruses rendered on a large talking machine which was installed in an upper box. Much applause and comment resulted when the "Marsellaise" and "Soldiers of the King" were sung.

At the time of a recent showing of important war pictures, the Dominion theater in Victoria, B. C., had as guests of the management five hundred soldiers now in training at Willows Camp, near the city.

Pantages theater in Winnipeg recently featured a "Recruiting Campaign Week," during which the three-reel war picture, "Defenders of the Empire," was shown, and a singing act was given by Miss Bertha Gardner, who has recently been relieved from nursing service in French and British field hospitals.

The National Amusement company through E. H. Benson, manager of the Columbia theater in Vancouver, has announced that it will distribute each week through a local newspaper one hundred passes to the Columbia, to be given only to soldiers. These passes are to be distributed by the paper without any "strings" whatever, and may be had by army men on application.

A Stirring Performance.

On a recent Sunday evening, just on the eve of the "Birth of a Nation" premier in Winnipeg, a recruiting meeting was held at the Walker theater, in which the "Nation" film was to be shown. The audience had been worked up to a condition of intense patriotic emotion. Descriptive selections were played by the Military Band of the 90th Battalion; bodies of officers and private soldiers had marched across the stage; the skirling of bagpipes was soon faintly heard, gradually growing plainer, until suddenly the pipe band of the 79th Battalion marched out on the stage.

The immense audience was consequently in a receptive mood when Rev. W. J. Hindley, of the Central Congregational Church, delivered an impassioned speech on "The Birth of a Nation," giving a vivid and realistic description of one's feelings while viewing the magnificent production. The spectator, said Mrs. Hindley, grips his chair, bites his teeth into his lips and tongue, and marvels at the immensity of it all. This speech was followed by an appeal for recruits, and Mayor Waugh also spoke on the same subject.

"The Birth of a Nation" opened its two weeks' engagement the following day, at prices ranging from 25 cents to $1.50, and is reported to be doing a good business. The picture opens at the Empire, at Edmonton, Sask., Dec. 6.

Chosen Items of Interest.

The Strand in Vancouver has just installed an orchestra.

Several hundred people gathered at the Earl Grey School in Winnipeg on a recent evening, to see a series of educational moving pictures, including the whaling and pottery industries, North Sea trawlers, ostrich farming, and other subjects. The same reels were used the following night at the Isaac Brock School. It is planned to give similar exhibitions throughout the winter.

The Ladies' Auxiliary of the Royal Columbian Hospital took over the Royal theater in New Westminster, B. C., for one day recently, and augmented the regular picture show with musical selections by local artists. Quite a sum was raised for the hospital.

J. M. Maxwell, in charge of the photoplay department of the Vancouver Daily Province, is running each week a letter from some prominent star, addressed to the moving picture fans of the city. Mary Pickford and Robert Warwick have already been heard from, with other favorites to follow. This novel stunt has created a great deal of favorable comment.

"Via Wireless," the Pathe Gold Rooster Play, recently brought an unusually successful week to the Globe in Vancouver. Manager Creighton hired a wireless outfit, with an operator, to work in the spacious lobby, and kept a crowd in front of the house watching the sparks fly. So well did the picture draw that the engagement was extended from three days to a full week.

HECTOR QUAGLIOTTI.

Hector Quagliotti, although a comparative newcomer in the ranks of British Columbia moving picture exhibitors, has firmly established himself through the Colonial theater as one of the most successful managers of Vancouver.

In Turin, Italy, where he was for many years known as an oarsman and swimmer, Mr. Quagliotti received an extensive musical education, and after returning to this country filled many long engagements on the Pacific Coast with his own company of musicians, under the name of "Romano's Orchestra." He also conducted the Italian Conservatory of Music in Seattle, and later became associated with his brother, who operates several moving picture theaters in Victoria. Two years ago he purchased at auction the lease and entire equipment of the Colonial. This house, opened as the Kinemacolor theater by a local syndicate, showed the colored pictures for six months and then changed to black-and-white programs, but in a little over a year had lost its promoters the sum of $92,000.

Hector Quagliotti.

Acting against the judgment of practically everyone who knew the facts, Mr. Quagliotti took over the house, and by a strict adherence to a policy of having nothing but the best in every department, made a success from the start. Paramount pictures were at first shown, but later a change was made to Universal service, which has been continued ever since, with a Broadway Universal Feature the first half of each week, and various shorter subjects the latter half.

Mr. Quagliotti recently did the exhibitors of the province a notable service in the matter of censorship, and is largely responsible for the partial return to sanity in the administration of the local office. When "The Spoilers" was rejected, acting with the holders of the Canadian rights, he succeeded in having the picture reviewed and passed by the Attorney-General of British Columbia, and subsequently did the biggest week's business ever done with a feature in Western Canada. This victory constituted a strong opening wedge in the censorship fight, and has already brought very favorable changes.

It is Mr. Quagliotti's proud boast that the Colonial is the only house in Vancouver which has never used a second-run picture.

Board to Prejudge Films?

British Columbia Exhibitors Were Congratulating Themselves on Getting a Square Censorship Deal Through the Promised Appeal Board—Narrow-Minded Reformers Now Trying to Carry the New Board.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—With the censorship question greatly relieved, and with fewer pictures being rejected than at any time since the installation of a film censor in the province, British Columbia exhibitors, who have been asking the government for an appeal board to review rejections, are now threatened with a board that would place them more than ever under the control of the reform element.

It may be recalled that at a meeting of the Social Service Council in Vancouver during the agitation over the rejection of "The Spoilers," this subject was condemned without having been seen; moving picture manufacturers, the National Board of Censorship, this paper, the Vancouver newspapers—all were condemned. Only the censor escaped, and he was remembered with a unanimous vote of confidence.

The representative of the Moving Picture World has been informed that local exhibitors have been approached by Mrs. Perry, who has long been prominent in local reform work, and who spoke at the meeting, though not on the subject of censorship. Mrs. Perry, it is stated, at first was firmly opposed to an appeal board, and voiced a fear that it might be possible for interested parties to bribe the members. After some discussion, the report states, Mrs. Perry suggested herself as a member of the board, and has since been in favor of the establishment of such a body. Rev. Father O'Boyle, who presided at the meeting of the Social Service Council, has also been put forward for membership.

The exhibitors are thus confronted with a clear-cut situation: There is no guarantee of how long the present era of comparative sanity in censorship is going to last; the lines may be tightened again without a moment's notice.

Two Out of Three Surely Prejudiced.

The exhibitors have been asking for an appeal board of three members; now, with two of these members recruited from the Social Service Council, a reform organization which has shown itself to be prejudiced against moving pictures as an institution, and which has gone on record as willing to support the censor in practically any action, without investigation as to the merits of the case, it is not difficult to see that such an appeal board would not only be of no benefit to the exhibitors, but would increase the burden under which they are already laboring. The honesty of purpose of the present candidates assuredly is not questioned, but it may as well be understood that the moving picture men of the province are not prepared to have films regulated by theological standards.

It is now up to the exhibitors to concern themselves with the personnel of the board, if one is to be appointed, instead of waiting until the appointments are made. After the body is duly constituted, it would probably require a long, hard fight to bring about any changes in membership. As it was stated to the writer that these positions are to carry a salary, candidates will probably not be lacking.

Broy and Whitehead in Bad.

Our broad-minded censor was so provoked at the passing of "The Spoilers" that he has been real peevish ever since. In fact, he refuses to speak to George Broy and Sam Whitehead, and when he passes them on the street simply gives them a "nawsty" look. Broy and Whitehead have about decided to jump off a dock.

PLACES FOR BRAVE VETERANS.

The following letter has been sent to Sir Richard McBride, Premier of British Columbia:

"Hon. Sir Richard McBride.

"Dear Sir: We understand that there will likely be a good many soldiers returning from the front for whom employment must be found, if possible. We, therefore, take the liberty to advise you that we own and operate a number of vaudeville and motion picture theaters in the province, and it may be possible for us to place some of these men where they can be of service to our company, and at the same time enable them to earn a living. Application can be made to any of the following places: Columbia, Globe, Maple Leaf, Princess and Bijou theaters, Vancouver; Nanaimo Opera House and Bijou theater, Nanaimo; Columbia and Bijou theaters, Victoria; and Empire theater, North Vancouver. We would like to be able to do our part in taking care of our brave soldiers, many of whom will be seeking employment immediately on their return. We have the honor to remain,

"NATIONAL AMUSEMENT CO.

Jules Levine Goes to Calgary.

Manager James E. Finch of the Universal exchange in Vancouver reports that Jules Levine, his booker, will leave next week for the Universal branch in Calgary.

New Incorporations.

Michael Ert, Limited, capitalized at $60,000, has been incorporated at Winnipeg, to deal in motor boats, automobiles and moving picture machines. The incorporators are Michael Ert, Anna L. Ert, Harry Parsons, Walter Neischer and Beatrice McQuarrie.

The Trail Star Theater Company, Limited, was incorporated in British Columbia last week, with a capitalization of $10,400. Principal place of business is at Trail, B. C.

The Standard Feature Film reports big bookings on "The Melting Pot" and they have added "Guarding Old Glory," "Battles of a Nation" and other pictures to their list of features.

Supreme Court of Alberta Calls Voting Contest Lottery

Edmonton Theater Loses Its Appeal and Discontinues Contest for a Motor Car—Winner Must Now Guess Number of Shot in a Jar.

EDMONTON, ALBERTA.—The appellate division of the Supreme Court of Alberta has dismissed the appeal of the Hudson's Bay company of Edmonton against the judgment of Hon. Mr. Justice Simmons, who held that the automobile contest being conducted by the company constituted a violation of the statute prohibiting lotteries and kindred games of chance. The decision of the court is unanimous, the judgment being handed down by the chief justice.

The Hudson's Bay company has consequently abandoned the contest as planned, and has substituted a guessing contest, in which contestants are required to guess the number of shot contained in a large glass bottle. The automobile remains as first prize, and various other prizes have been added.

It now remains to be seen what action, if any, will be taken against moving picture theaters conducting "country stores," luck seat nights, numbered program contests, and other schemes of a similar nature. With these trade-getters prohibited, and all theaters on an equal basis, the result would probably be more profit for exhibitors, and better shows for patrons.

SETTLE LABOR TROUBLES.

Regina, Saskatchewan.—At a recent meeting of the Regina Trades and Labor Council the Regina theater, at the request of the Stage Employes' Union and the Musicians' Union, was placed on the fair list. Trouble which arose between the theater and the unions has now been adjusted, and the Regina joins the Rex and the Rose as a union house. The Roseland and Majestic are still non-union.

It was stated at the meeting that some Regina theaters are allowing young children, unaccompanied, to visit the shows at night. The delegate representing the Theatrical Employes' Union charged that certain irregularities exist in the licensing of moving picture operators, but could not point to any specific case. The council promised to look into the matter, but indicated that in future no action will be taken unless charges are presented in a definite, concise form.

Calendar of Daily Program Releases

Releases for Weeks Ending December 25 and January 1

(For Extended Table of Current Releases See Pages 2270, 2272, 2274.)

General Film Company.

Current Releases

MONDAY, DECEMBER 20, 1915.	Serial No.
BIOGRAPH—The Failure (Drama). (Reissue No. 29)	19747
LUBIN—Heartaches (Four parts—Drama—Unit Program)	1005-6-7-8
LUBIN—Otto's Cabaret (Comedy—Unit Program)	1009
SELIG—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Two parts—Comedy)	19743-4
SELIG—Hearst-Selig News Pictorial No. 101, 1915. (Top)	19746
SELIG—Hartney Merwin's Adventure (Comedy)	19748
VITAGRAPH—Levy's Seven Daughters (Comedy)	19745
VITAGRAPH—On Her Wedding Night Four parts—Drama—Unit Program)	1000-1-2-3
VITAGRAPH—The Patestn Food Conveyer (Comedy—Unit Program)	1004
TUESDAY, DECEMBER 21, 1915.	
BIOGRAPH—Packer Jim's Guardianship (Two parts—Drama)	19752-3
ESSANAY—The Danger of Being Lonesome (Two parts—Drama)	19749-50
KALEM—The Bandits of Macaroni Mountains (Comedy)	19751
WEDNESDAY, DECEMBER 22, 1915.	
BIOGRAPH—The Tides of Retribution (Three parts Drama)	19757-8-9
ESSANAY—Canimated Nooz Pictorial No. 3 (Cartoon-Comedy)	19756
—A Scenic Subject on the same reel	19756
KALEM—A Bushranger at Bay (No 5 of the "Stingaree" Series) (Two parts—Drama)	19754-5
THURSDAY, DECEMBER 23, 1915.	
LUBIN—Beyond All Is Love (Three parts—Drama)	19760-1-2
MINA—The Little Puritan (Comedy)	19764
SELIG—Hearst-Selig News Pictorial No. 102, 1915 (Top)	19763
FRIDAY, DECEMBER 24, 1915.	
EDISON—Blade o' Grass (Three parts—Drama)	19765-6-7
KALEM—The Oriental's Plot (No 9 of the "Ventures of Marguerite" Series) (Drama)	19768
VIM—Mixed and Fixed (Comedy)	19770
VITAGRAPH—Is Christmas a Bore? (Comedy-Dr.)	19769
SATURDAY, DECEMBER 25, 1915.	
ESSANAY—The Woman With a Rose (Three Parts—Drama)	19771-2-3
KALEM—A Boy at the Throttle (No 59 of "The Hazards of Helen" Railroad Series). (Drama)	19778
LUBIN—No Smoking (Comedy)	19774
SELIG—The Sacred Tiger of Agra (Drama)	19779
VITAGRAPH—The Thirteenth Girl (Three parts—Drama)	19775-6-7

Advance Releases

MONDAY, DECEMBER 27, 1915.

BIOGRAPH—Heredity (Reissue No. 30—Drama).
ESSANAY—Title Not Reported.
LUBIN—This Isn't the Life (Comedy—Unit Program).
LUBIN—Saved from the Harem (Four parts—Drama—Unit Program).
SELIG—The Making of Crooks (Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
VITAGRAPH—He Got Himself a Wife (Comedy).
VITAGRAPH—The Making Over of Geoffrey Manning (Four parts—Drama—Unit Program).
VITAGRAPH—The Pest Vamooser (Comedy—Unit Program).

TUESDAY, DECEMBER 28, 1915.

ESSANAY—Title Not Reported.
KALEM—The Caretaker's Dilemma (Burlesque Comedy).

WEDNESDAY, DECEMBER 29, 1915.

BIOGRAPH—The Woman of Mystery (Three parts—Drama).
ESSANAY—Title Not Reported.
KALEM—The Taking of Stingaree (No. 6 of the "Stingaree" Series—Two parts—Drama).

THURSDAY, DECEMBER 30, 1915.

LUBIN—The Convict King (Three parts—Drama).
MINA—Title Not Reported.
SELIG—Hearst-Selig News Pictorial No. 104, 1915 (Topical).

FRIDAY, DECEMBER 31, 1915.

EDISON—The Matchmakers (Three parts—Drama).
ESSANAY—Title Not Reported.
KALEM—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series—Two parts—Drama).
VIM—Ups and Downs (Comedy).
VITAGRAPH—By Might of His "Right" (Comedy).

SATURDAY, JANUARY 1, 1915.

ESSANAY—Title Not Reported.
KALEM—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—A Ready-Made Maid (Comedy).
SELIG—The Manicure Girl (Comedy).
VITAGRAPH—Title Not Reported.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending December 25 and January 1

(For Extended Table of Current Releases See Pages 2270, 2272, 2274.)

Universal Film Mfg. Co.

SUNDAY, DECEMBER 19, 1915.

LAEMMLE—No release this day.
L-KO—The Doomed Groom (Comedy)..... 01053
REX—The Bachelor's Christmas (Three parts—Dr.) 01052

MONDAY, DECEMBER 20, 1915.

BROADWAY UNIVERSAL FEATURE—Father and the Boys (Five parts—Comedy Drama)..... 01055
NESTOR—Love and a Savage (Comedy)..... 01056
UNIVERSAL SPECIAL FEATURE—Graft (No. 2, "The Tenement House Evil"—Two parts—Dr.).. 01071

TUESDAY, DECEMBER 21, 1915.

GOLD SEAL—Christmas Memories (Three parts—Drama) 01057
IMP—When Love Laughs (Comedy)..... 01058
REX—No release this day.

WEDNESDAY, DECEMBER 22, 1915.

ANIMATED WEEKLY—Number 198 (Topical)..... 01061
LAEMMLE—The Great Fear (Drama)..... 01059
L-KO—From Beanery to Billions (Two parts—Com.) 01060

THURSDAY, DECEMBER 23, 1915.

BIG U—No release this day.
LAEMMLE—One Hundred Years Ago (Two parts Drama) 01062
POWERS—Howard's Monarchs of the American Forest (Vaudeville Act)..... 01063
—Wild Bird Life (Educational)..... 01063

FRIDAY, DECEMBER 24, 1915.

NESTOR—No release this day.
REX—The Terrible Truth (Drama)..... 01064
VICTOR—The Tale of the C (Three parts—Comedy Drama) 01065

SATURDAY, DECEMBER 25, 1915.

BISON—When Rogues Fall Out (Three parts—Railroad Drama) 01066
NESTOR—Where Three Is a Crowd (Comedy)..... 01068
POWERS—Uncle Sam at Work, No. 1 ("Where Uncle Sam Makes His Laws and Keeps His Relics"—Educational) 01067

SUNDAY, DECEMBER 26, 1915.

LAEMMLE—No release this day.
L-KO—Greed and Gasoline (Comedy)..... 01070
REX—Stronger than Death (Two parts—Drama).. 01069

MONDAY, DECEMBER 27, 1915.

BROADWAY UNIVERSAL FEATURE—The Nature Man; or A Struggle for Existence (Five parts Drama) 01072
NESTOR—Some Chaperone (Comedy)..... 01073
UNIVERSAL SPECIAL FEATURE—Graft (No. 3, "The Transaction Grab"—Two parts—Drama).. 01089

TUESDAY, DECEMBER 28, 1915.

GOLD SEAL—As the Shadows Fall (Two parts—Human Interest Drama) 01074
IMP—No release this day.
LAEMMLE—The Evil of Suspicion (Drama)..... 01075

WEDNESDAY, DECEMBER 29, 1915.

ANIMATED WEEKLY—Number 199 (Topical)..... 01078
L-KO—A Scandal at Sea (Comedy)..... 01077
VICTOR—Father's Child (Three parts—Comedy).... 01076

THURSDAY, DECEMBER 30, 1915.

LAEMMLE—The Little Upstart (Three parts—Dr.). 01079
POWERS—Flivver's Terrible Past—Comedy..... 01080

FRIDAY, DECEMBER 31, 1915.

BIG U—Babbling Tongues (Drama)..... 01082
IMP—A Tribute to Mother (Two parts—Psychological—Drama) 01081
NESTOR—No release this day.
VICTOR—No release this day.

SATURDAY, JANUARY 1, 1916.

BIG U—The Honor to Die (Three parts—Drama).. 01086
L-KO—Pants and Petticoats (Comedy)..... 01087
REX—No release this day.

Mutual Film Corporation.

SUNDAY, DECEMBER 19, 1915.

CASINO—Cissy's Innocent Wink (Comedy)..... 04290
RELIANCE—The Bankhurst Mystery (Two parts—Drama) 04288-9
THANHOUSER—The Political Pull of John (Com.). 04291

MONDAY, DECEMBER 20, 1915.

AMERICAN—The Clean Up (Two parts—Society—Drama) 04292-3
FALSTAFF—When William's Whiskers Worked (Comedy) 04294
NOVELTY—The Fiddler (Comedy)..... 04295

TUESDAY, DECEMBER 21, 1915.

BEAUTY—Making a Man of Johnnie (Comedy)..... 04300
GAUMONT—See America First (No. 15), Lexington, Ky. (Scenic) 04299
—Keeping Up with the Joneses (Cartoon—Comedy) 04299
THANHOUSER—Ambition (Three parts—Society—Drama) 04296-7-8

WEDNESDAY, DECEMBER 22, 1915.

CENTAUR—The Mystery of Carter Breene (Three parts—Drama) 04301-2-3
NOVELTY—The Innocent Sandwich Man (Comedy). 04304
—Between Lakes and Mountains (Scenic) 04304

THURSDAY, DECEMBER 23, 1915.

CENTAUR—The Winning of Jess (Two parts—Animal Drama) 04305-6
FALSTAFF—Toodles, Tom and Trouble (Comedy).. 04307
MUTUAL MASTERPICTURE—The Painted Soul (No. 52) (Five parts—Drama)..... 04308
MUTUAL WEEKLY—No. 51, 1915 (Topical)..... 04308

FRIDAY, DECEMBER 24, 1915.

AMERICAN—Yes Or No (Drama)..... 04311
CUB—Hearts and Clubs (Comedy)..... 04312
MUSTANG—The Pitch O' Chance (Two parts—Western—Drama) 04309-10

SATURDAY, DECEMBER 25, 1915.

BEAUTY—That Country Girl (Comedy—Drama).... 04316
MUSTANG—Author! Author! (Three parts—Comedy—Drama) 04313-4-5

SUNDAY, DECEMBER 26, 1915.

CASINO—Hunting (Comedy) 04319
RELIANCE—The Decoy (Two parts—Drama)..... 04317-8

MONDAY, DECEMBER 27, 1915.

AMERICAN—The Tragic Circle (Two parts—Society-Drama) 04320-1
FALSTAFF—Una's Useful Uncle (Comedy)..... 04322
NOVELTY—Title not reported.

TUESDAY, DECEMBER 28, 1915.

BEAUTY—Kiddus, Kids and Kiddo (Comedy)..... 04328
GAUMONT—See America First No. 16 (Scenic).... 04327
—Keeping Up With the Joneses (Cartoon-Comedy) 04327
THANHOUSER—The Last Performance (Three parts—Drama) 04324-5-6

WEDNESDAY, DECEMBER 29, 1915.

NOVELTY.—Title Not Reported.
RIALTO—A Prince of Yesterday (Three parts—Romantic—Drama) 04329-30-1

THURSDAY, DECEMBER 30, 1915.

CENTAUR—The Terror of the Fold (Two parts—Drama) (Bostock Animal Subject..... 04333-4
FALSTAFF—Foolish Fat Flora (Comedy)..... 04335
MUTUAL MASTERPICTURE—The Deathlock (Five parts—Drama) (No. 53)..... 04336
MUTUAL WEEKLY—Number 52, 1915. (Topical).... 04336

FRIDAY, DECEMBER 31, 1915.

AMERICAN—The Mender (Drama)..... 04339
CUB—Title Not Reported.
MUSTANG—The Cactus Blossom (Two parts—Western—Drama) 04337-8

SATURDAY, JANUARY 1, 1916.

BEAUTY—Settled Out of Court (Comedy)..... 04344
CLIPPER—The Wrath of Hadden Towers (Three parts—Drama) 04341-2-3

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Stories of the Films

General Film Company

BIOGRAPH.

THE FAILURE (Dec. 20—Biograph—Reissue No. 29).—The cast: The Clerk (Wilfred Lucas); His Fiancee (Lily Cahill); His Employer (Donald Crisp); The Woman (Dorothy Bernard); Her Lover (Edwin August).

Discharged for drinking, the clerk is spurned by his fiancee, and thereafter goes steadily down hill. He becomes a habitue of a dancehall, where he earns a few pennies and drinks by singing. An outcast woman, who frequents the dancehalls, becomes interested in him and urges him to fight for self-control. "There's always a chance for a man," she insists; but for her, discarded by the lover to whom she gave all, there is no chance. The man makes an attempt to regain the lost ground, but fails. Again the woman spurs him to another trial.

His chance comes when his uncle in the country offers him a farm, on condition that he marry and settle down. When he cannot accept because he has no money to buy new clothes or a railroad ticket, the woman sells her jewels and offers him the proceeds. He refuses her aid, and she resorts to subterfuge. When the money is offered to him "for friendship's sake" by the owner of the hall, he accepts, and hurries to the home of his former fiancee, in the hope that she will become his wife and accompany him to the farm. But she has another sweetheart. Back to the dancehall goes the failure, and after much pleading the woman, who loves him but fears to mar his future, consents to be his wife. In their new home they find happiness.

PACKER JIM'S GUARDIANSHIP (Two Parts—Dec. 21).—The cast: Packer Jim (Ivan Christy); the Child (Zoe Bech); Indian Chief (W. C. Robinson); Claim Jumper (Robert Nolan).

Bill Pape, a prospector, recently widowed, lives with his motherless little girl in the hills, far from the nearest camp. He falls ill, and bids the child go for the doctor. She catches up her father's horse, contrives to mount him, and sets off toward Fourflush. On the way she is observed by a band of marauding Indians, who pursue her. The Indian chief sweeps her off her horse and sets her in front of him at full gallop; for he, in his turn, is being pursued by an avenger. The newcomer is a frontiersman known as Packer Jim by reason of his trade—packing supplies into camp with the aid of his educated burro, Mike.

Packer Jim, seeing the Indians give chase to the child, has followed at top speed, shooting as he comes. The Indian chief falls from his horse, but the child clings to the mane. The remaining Indians are dispersed, and Packer Jim takes the child home. Her father, dying, gives her into Jim's care, and entrusts to the frontiersman the records of his claim in the hills. Jim places the child in a convent and returns to Fourflush, where he is confronted by the leader of a trio of claim jumpers. These gentry have staked Bill Pape's claim, and now they warn Jim to keep off. He defies them and hastens to the recorder's office, where he learns that possession is nine points of the law. The claim jumpers have already set out toward the claim, but he hurries after them by short cuts.

To remove all evidence of Pape's possession they set fire to his cabin. Packer Jim shoots one of them as he is about to post the claim notice, then downs another, and is himself wounded by the third. Nevertheless he gets the drop on the claim jumper and drives him off. Then he staggers to his horse and somehow gets back to Fourflush. Soon he receives desertion and takes up a faster life than ever. He is a good dresser and gives the impression of being of good family. One day in front of between automobiles and Cairns saves her. notification that Pape's title to the claim is clear, and sends for the little girl to be his solace while he recovers from his wounds.

THE TIDES OF RETRIBUTION (Three Parts—Dec. 22).—The cast: Jim Carpenter (Jack Mulhall); Nellie (Vera Sisson); Tom Larkin (G. Raymond Nye); Virginia (Gretchen Hartman); Her Father (Edward Cecil); Her Mother (Kate Bruce).

Seeking employment, Tom Larkin comes to the little town where Jim Carpenter, an inventive machinist, lives with his pretty wife, Nellie. Larkin is a good draftsman, and Carpenter engages him to work on the plans for an engine he is building. Realizing that Carpenter has invented a marvelous engine, Larkin schemes to ruin the model and steal the plans. On the day of the test he tampers with the model, there is an explosion, and Carpenter's wife is blinded. In the excitement Larkin gets away with the plans and, assuming the name of Fenner, goes to an obscure village to perfect the invention. Here he meets Virginia Shirley, daughter of a stern old man, and breaks her heart. Thrown on her own resources, she makes use of her natural talents and in time becomes famous as a music hall artist under the name of Madame Laverne.

The outbreak of the war causes her to leave Paris and sail for America. Larkin, also, whom the stolen invention has made wealthy, takes the same boat, occupying the stateroom de luxe. Carpenter has long since taken Nellie abroad in the hope of having her sight restored. This failing, they have eked out a wretched existence until now, when the American consulate sends them home. Virginia pities the blind wife and takes her out of the steerage to her own luxurious stateroom. She has recognized Larkin, and has noted his start of surprise on sight of Carpenter.

Learning from Carpenter how Larkin stole his invention, she determines to wreak a double vengeance upon her betrayer, who does not recognize in this mature woman the little country girl he wooed. She allures him, plies him with wine, gets into his staterom, finds Carpenter's original plans, then brings the two face to face. There is a fight, ended by the captain of the vessels, who takes command of the situation and forces Larkin to sign a confession. Only when Virginia signs her name as witness does Larkin recognize her.

LUBIN.

OTTO'S CABARET (Dec. 20—Unit Program).—The cast: Otto Schmidt (D. L. Don); Clancy, the cop (Freddie Douglas); Mr. Buyer (James Cassady); Agent (John Delson).

Otto Schmidt has sunk his wealth in the purchase of a restaurant where flies are plentiful, but for some reason or other the patrons with hunger fail to approach. Otto is on the verge of a "high dive into the briny" when Clancy, the congenial cop, whispers that the installation of a cabaret is the only possible means for Otto to "put it over" and draw trade.

Being without money and still in sympathy with the ideas of Clancy, Otto decides to take his tip and be "the cabaret" himself. The influx of patronage and money is phenomenal, and then along comes a stranger who wants to buy the place. Otto says, "No," but the stranger, being an unkind little chap forces the sale. He forgot "the cabaret," however, and try as he would he couldn't get another attraction like Otto.

Wise Mr. Buyer realizes his position and decides to dispose of the "famous beanery." Otto, hearing of his intention and with just a small portion of the money Mr. Buyer coughed over for the place originally, he buys the place back. With the same old repertoire, the same old soup and the same old service—Otto being chef, waiter, piano strangler and the operatic attraction (between the soup and the coffee), he again reaps a harvest of greenbacks.

HEARTACHES (4 Parts—Dec. 20—Unit Program).—The cast: Kate Merry (June Daye); Mrs. Merry (Jessie Terry); Will Cairns (Francis Joyner); Marion Nelson (Helen Greene); Philip Nelson (Arthur Forbes); Mrs. Nelson (Eleanor Barry).

Kate Merry, the daughter of a washerwoman, married Will Cairns, a worthless fellow. Soon she realized his bestial character, leaves him and goes to work in a department store, where she becomes acquainted with Marion Nelson, a wealthy patron and who takes Kate into her home.

Meanwhile Kate's husband get a divorce for a theatre Marion Nelson is caught in a jamb From this instant a friendship springs up between the two. Marion, not penetrating the real character of the man, falls in love with him. One day she takes him shopping with her and Kate sees them by chance.

Marion has a brother who develops a fondness for Kate. Unknown to Marion, Cairn saw Kate the day they were shopping and, to protect himself, tells Marion's brother that Kate shouldn't be allowed in the house; that she is no good. Marion is confronted by Kate and is told that Cairns is a worthless and degenerate man. Kate is not believed, Marion contributing some other motive to her action. Their friendship is broken. At last Kate decides to show up Cairn's true character. She writes a note to Cairns that she is willing to go with him. She then persuades Marion to come to her house and secrete herself. Cairns comes; he is drunk, and, enticed a little by Kate, shows his true character. Philip, who has stood the separation from Kate as long as he could, has decided to locate her and make up. He comes in just at the wrong time and sees Kate struggling against Cairns. He denounces Kate and rushes out. Kate then sends Cairns away. Marion, heartbroken over his revelation, comes out of her hiding place and takes Kate home with her. Later Philip is made to see the truth of the situation by Marion and all points toward happiness.

BEYOND ALL IS LOVE (Three Parts—Dec. 23).—The cast: Will Hardy (Francis Joyner); Virginia Wells (Helen Greene); Edna Murray (Carrie Reynolds); John Kerry (Peter Lang); Hardy's father (Walter Law); Hardy's mother (Eleanor Barry).

Prologue.—Stuyvesant Hardy, a wealthy man, comes home to his wife and young son. He greets them happily, goes upstairs to his room and takes a drug which transforms him from a gentleman to a bestial and mean brute. He goes from the house and seeks out the roughest of companions in men and women. His wife, who is frail, dies during her husband's four-day debauch. Coming home, he finds his motherless son. It is this shock which braces Stuyvesant Hardy and saves him thereafter from the drug.

The Story—Will Hardy, the grandson of Stuyvesant Hardy, is sent to college where, doing athletic sports, his leg is broken. The doctor leaves medicine for him. Instructions are that he is to take one dose in case of severe pain. But Hardy suffers so that he takes another dose, and the next day bribes the porter to have the box refilled. In this way the youth contracts the drug habit. He is a brilliant fellow and graduates a valedictorian from college, with his secret affliction. He goes into his father's law office, the father having escaped the hereditary taint.

The drug habit has him in its clutches, and he is compelled to live a Jekyll and Hyde existence. He has the inherited craving for low life and bestial living whenever under the narcotic. When the sale of drugs is put under the jurisdiction of the State he has a hard time. About this time his father takes a case against John Kerry, a crooked ward heeler. On one his debaucheries Will meets Edna Murray, who is a tool of John Kerry. She gets drugs for Will, and he, in his morbid condition, becomes enamored of her, not remembering bis sweetheart, Virginia Wells, whom he loves deeply while in his moral senses.

It is the object of Kerry to get Will so tied up with Edna that he can hold it over the head of the prosecuting attorney when the time comes. Virginia, who is interested in mission work, has a fleeting glance of the dope victim in company with the Murray woman, but does not realize it is Will. The face affects her strangely, and when she sees her sweetheart again, who has supposedly been away on a trip, she tells him of this strange resemblance. The trial of Kerry draws near. Virginia that day, returning from the mission, wanders to where she saw the man resembling Will. She runs to him, in the company of the Murray woman and Kerry. She realizes it is her sweetheart and follows them to a den belonging to Kerry. Virginia rushes back to Will's father, who receives a note written by Will, at Kerry's command, stating that he will be harmed unless the case against Kerry is called off. Virginia tells where Will is hidden. The father phones detectives, and together they go to Will's rescue. They take him home, and when the drug wears off Will realizes, as his grandfather realized, what the drug had brought him to, and now Virginia's love had triumphed. He takes Virginia into his arms and then falls to her feet in humility and gratitude.

NO SMOKING (Dec. 25).—The cast: Wilkins (Billie Reeves); Finley, his friend (Arthur Matthews); Mrs. Wilkens (Carrie Reynolds); Aunt Julia (Jessie Terry); Janitor (Charles Griffiths).

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Have You Read Page 2263

Wilkens is a "hear" at smoking, pipe, cigarette, cigar or anything to an old hoot can't get by him. His good old Aunt Julia has a hundle of coin, but hates smoke and all who use tohacco in any form. Wilkins needs $10,000 to set himself up in business, and decides Aunt Julia will have to he the goat for the loan. He invites the "old girl" to come to his home for a visit, and then remembers her dislike for "the weed." Accordingly he decides to humor her and har tohacco from his home during her stay. He admits to her how he, to, hates smoking, all the while hattling with himself to keep from unconsciously "lighting up."

Aunt Julia, with her "Sherlock eye," finds a stray bundle of ashes lying about, and to her questions Wilkens explains that it is naught but tooth powder, which, of course, Julia insists upon trying. Then his meerschaum pipe, which he values more than life, slips into sight in some way, and it is hlamed upon the janitor, who gladly walks off with the prize. After dinner Wilken, with his usual hahit, carelessly inserts a cigarette in his face, and is forced to swallow it when Aunt Julia turns about and sees him, explaining it was a lady finger.

Finley, a non-smoking friend of Wilkens, happens in with a choice hox of cigars, for which he has no use and which he gives to Wilkens. Ananias is made to look like a piker by the explanations which are offered as to the contents of the bundle. Then, with Finley, he sneaks away to the "den" to enjoy a short smoke. Aunt Julia, passing the door, sees the stream of smoke coming from the keyhole and enters. Wilkens palms off the cigar on Finley, and, getting the idea, Finley, to save his friend, begins to smoke, hut heing of a lady's heart he soon nearly passes away in his sacrifice. Finally, unahle to stand it longer, Wilkens lights up, just as Aunt Julia comes to the room to arrange for the loan. He is cornered and, with no place to hide the weed, puts it in his pocket, where it rests uncomfortably against the skin amid Wilkens' contortions. With the hursting of the trousers pocket into flames Aunt Julia discovers the deception and leaves with her bank roll undisturhed, and with Wilkens still in a quandry as to who will fall for the $10,000 loan.

THIS ISN'T THE LIFE (Dec. 27—Unit Programe).—The cast: Riley (D. L. Don); Riley's wife (Florence Williams); Riley's daughter (Patsy De Forest); Count Gazazas (Jack Delson).

Riley, a laborer, works in the new subway. He falls heir to a lot of money, a fact which bores Riley to death, hut pleases his socially amhitious wife and daughter. They make him move into a swell neighhorhood and suhject him to a lot of social tortures that drive Riley crazy. He finally realizes that it is the money that is causing his unhappiness, and at once begins to plan to lose it. But everything that Riley touches, instead of diminishing his bank account, increases it and he is in despair.

Finally he reads in the paper that Harry Thaw's trial cost a million dollars for lawyers' fees, and Riley has an inspiration. He decides to become a nut, get himself committed to Matteawan and hire the hest legal talent to liherate him—for Riley argues that when the lawyers finish there won't be enough money left to buy a shave.

Riley gets into the fool factory, but finds it so uncomfortable there that he wants to get out again, but cannot. Through his lawyers he gets another examination, but when he tells the judge that his reason for geting in there, in the first place, was "that he preferred to he poor rather than rich," the judge decides that any man who would rather be poor than rich is surely nutty, and Riley is sent back to durance vile.

SAVED FROM THE HAREM (4 Parts—Unit Program—Dec. 27).—The east: Ezra Hickman (Melvin Mayo); Martha (Adelaide Bronti); Amy (Violet MacMillan); Lieut. Robert Brice (L. C. Shumway); Selim Bey (George Routh); His Ambassador (Jay Morley); Hanoum (Adda Gleason).

Ezra Hickman, of Kankakee, is a political aspirant. At a reception in Washington with his wife and daughter Amy he meets the Ambassador of Selim Bey, the ruler of a small European kingdom, Vergania. The Ambassador, seeking an American girl for his ruler, paints a glowing picture of Vergania to Hickman's wife, with the result that she persuades her husband to accept the American Consulate at Vergania. Amy, the daughter, is enamored of Lieutenant Brice of the U. S. Navy, and reluctantly she agrees to leave him and go with her family.

Arriving at the Selim's palace, Amy becomes immediately the favorite of tne Selim, and he plans to win her.

Hanoum, the former favorite of His Highness, hecomes angered and attempts to kill Amy at the festivities given in honor of the Hickmans. The Selim presses his advances and, learning his intent, Mr. Hickman and Amy become disgusted and resolve to leave, but hey are seized and imprisoned in the castle tower. In the interim the ship to which Lieutenant Brice is attached steams into Verganla Harbor. He hastens to find Amy, but learns that the Hickmans havc mysteriously disappeared. At a dinner tendered the naval officers hy Selim Bey he discovers a lorgnette helonging to Mrs. Hickman and accuses the Selim. He is convinced of his error and leaves for the ship.

Hauoum, the former favorite, decides to inform Brice, and making her escape, swims to his ship. Brice returns with an armed force and succeeds in rescuing Amy. Selim Bey is made to salute the American flag and make retribution for the actions he has pursued.

THE CONVICT KING (Three Parts—Dec. 30).—The cast: Jared Austin (Melvin Mayo); Ben Gray (Jay Morely); Robert Orme (George Routh); George Austin's son (L. C. Shumway); Pearl De Lyle (Adda Gleason).

Jared Austin and Ben Gray are contractors who use convict lahor. A bill is introduced in the legislature to abolish the system, and Gray assures Austin he will speak against the bill when it comes up. Austin's son, George, is infatuated with Pearl De Lyle, an actress. She tells him she must have $200. George meets a friend, Larry Graham, who nervously explains that his employer had entrusted him with some money to take to the hank, but he stopped on the way and the hank was closed when he reached there. He had lost some of the money. George asks for what remains, and promises to return the entire amount the next morning. Larry hesitatingly consents. George gives Pearl the $200 and huys wine for her. He reaches home intoxicated, and Austin hitterly attacks him.

When George awakens he discovers that it is after nine o'clock, and remembers the promise he made to Larry. He wonders where he can get the money now that his father is angry with him. He goes to the office, finds the safe open and steals some of the money. He rushes to Larry too late, for already he is in the custody of the police. He finds that Robert Orme, the bookkeeper, has been accused of the theft. Both Orme and Larry are sentenced to the convict camps, and George seeks to quell his conscience by spending the stolen money in drink.

Austin and Gray need convict lahor and bids in a large numher of convicts, among them Larry and Orme. Austin leaves the city on business on the same train with the convicts going to his camp. There is a wreck in which Orme escapes and Austin's face hruised, almost unrecognizable. He wanders dazedly to the woods, falls unconscious and Orme, finding him, changes clothes with him. The guards come across him, and lead him to the train. Orme takes Austin's place, and is not suspected. At the convict camp, the superintendent laughs at Austin when he declares he is not Orme. For the first time, Austin realizes the cruelty that is practiced in the camps. Larry attempting to escape from the camp is killed hy the guards. The sight profoundly affects Austin.

George seeks Pearl in order to forget his crime. He finds her with another admirer, and his head turned by wine, he shoots her in a jealous rage. He is jailed and makes a full confession of his past deeds. The order is given to release the prisoner, "Orme." Austin arrives at his office the day the hill against the convict lease system is to come up in the legislature. Gray is about to start on his way to speak against the bill. Austin tells him that he would sooner lose every cent than have his son go through the hell he did. Gray becomes furious, and when Austin says that he, too, will address the legislature, Gray locks him up in a closet and goes off alone. At the state capitol, Austin makes a masterful speech for the hill, with the result that it is passed overwhelmingly. Austin begins anew with Orme, who has returned, as a partner, and George, under proper prison condition, is given a chance to reform and become a useful citizen.

A READY MADE MAID (Jan. 1).—The cast: Billie Buttles (Billie Reeves); Algernon Dovey (Arthur Matthews); Mrs. Algernon Dovey (Carrie Reynolds); Major Dix (Peter Lang); Mrs. Dix (Jessie Terry).

Billy, czar, king, emperor and what not of the hobo clan, is stranded high and dry far from the sea of finance. A hundle dropped from a fast speeding laundry wagon fills him with hope as he pounces upon it—hut sadness overawes him when he opens it, for it contains naught but an abundance of women's clothes and lingeree. Then it is that his ever eager eye lights upon a "want ad" in the morning paper, and he decides that with the new found outfit he can he the maid required. Accordingly he is soon arrayed in the feminine garh and applies for the position at the home of Mr. and Mrs. Dovey, a newly married pair. As things will sometimes happen, Billy is hired and begins his duties at once. Despite the fact that he musses up the hric-a-brac a bit, nails the sheets to the bed, sets firc to the waste paper basket with a cigarette but extingulshes it with the parlor aquarium of gold fish, Mrs. Dovey assures her hushand on his return home that she has secured a treasure, however little Mr. Dovey may agree with her.

Billie has become Bridget now, and Mrs. Dovey decides to entertain Major and Mrs. Dix at dinner. Bridget is advised and "she" admits "she" cannot only handle the cooking wonderfully hut horribly as well. The cocktails and wine tempt "Bridget" more than a little, and he spills soup over the Major's shirt front. Many other uncomfortable little pastimes are indulged in hy "Bridget." The Major and his wife leave in a rage and Huhhy Dovey decides he will tie the can on "Bridget" without delay, but in the kitchen he finds "her" sharpening a pair of carving knives and he tip toes away from the irate one.

At midnnght, with the household wrapped in slumher, a burglar sneaks into the house. "Bridget" comes out of slumber long enough to save the "seared to death Dovey and wife" and gives chase to the intruder—upstairs and down to the street and straight to the arms of a waiting policeman who carts them both back to the Dovey mansion. Here it is discovered that "Bridget" is half male attire and half female attire and the secret is out. Mrs. Dovey and friend husband agree that Billy would be the proper caper as the gardener where he is installed at easy lahor; and a real cook is secured that the Dovey's might eat and Billy may have one to whom he can tell the love with which his heart overflows.

VITAGRAPH.

HE GOT HIMSELF A WIFE (Dec. 27).—The cast: Dick (Webster Campbell); Sue (Mary Anderson); Sophia (Aileen Allen).

Dick and Sue, engaged twenty-four hours, have a lovers' quarrel which is certainly the real thing, even to handing hack of the ring. But that evening Dick receives news of a $5,000 joh, provided he is a married man, and at once thinks of Sue, forgetting their quarrel. But Sue has not forgotten it, and when he asks her to marry him and tries to kiss her she slaps his face and runs into the house. Dick is crestfallen and ahout to leave this vale of tears hy way of a hig pistol, hut one look into that cold muzzle and he puts it down in a hurry. He then has a brilliant idea, hastens to the newspaper office and advertises for a wife!

Then his troubles hegin. It is enough to say that a convention of school teachers is in town, and they see a paper with Dick's ad in it. The convention breaks up right there and all the women start for Dick's house with a rush. One of the most hair-raising chases ever seen follows, in which Dick is led to take all kinds of desperate chances to escape the women. Sofia, the strongest one, capturcs him, and leading him in triumph to the minister's, hut Sue arrives at the critical moment and heroically—if ungracefully—rescues and marries him.

THE MAKING OVER OF GEOFFREY MANNING (The Unit Program—Four Parts—Dec. 27).—The cast: Geoffrey Manning (Harry Morey); His Father (L. Rogers Lytton); Harmony (Belle Bruce); Foreman (Ned Finley); Hennessy (Logan Paul); Maime, Harmony'a friend (Kate Davenport); Secretary (Jack Brawn); Margaret, a wealthy girl (Marlon Henry); Mother (Eulalie Jensen); Hogarty (Thom Mills).

Brought up in idleness, Geoffrey Manning is one of the most self-complacent indlvlduals possible to imagine. His hardworking father often reprimands him for his laziness, but he only laughs, until a young social "uplifter" gives him a verhal jolt that sets Geoffrey to thinking. The result is that, taking only Mathews, the family lawyer, into his confidence, Geoffrey tells his father he is going hunting indefinitely, and disappears from his little world.

In a cheap suit of clothes, and with very little money in his pockets, he sets out determined to make his own living unaided. What a rude awakening he experiences! No training, no experience, he finds himself unable to secure a job—of no use to anyone. Finally he gets work tearing up the street with a rough gang and, although he is strongly built, the work almost kills him. But he is game. Then he gets a job in the big steel mills—the very one owned by his father. Under an assumed name he goes steadily up the ladder of promotion in the huge forge room.

Becoming interested in labor troubles, Manning has become a popular leader among the men, who go to him for counsel in all their troubles. Meanwhile he has met and fallen in love with Harmony Laurie, a pretty music teacher and a girl of sterling character. He rescues the girl from a fire at the mill, nearly losing his life. On his return to work he finds the men on the verge of striking and, as their old leader,

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Emerson said that if a man but made a better mousetrap than any other man, the world would crowd its way to him. We believe that TRIANGLE PLAYS are the best motion picture plays that can be produced, and the world is discovering it. Moreover, it is paying cash for the discovery. It is clamoring in the lobbies of theatres where TRIANGLE PLAYS are shown.

On the page to the right is proof of this statement—that TRIANGLE PLAYS bring increased box office returns. The only question that remains is—

DO YOU WANT MORE PROFITS?

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The man who pays the bill usually suffers no illusion as to the quality of what he buys. He looks at the results with the cold calculating eye of an adding machine—no sentiment whatever. Hence—

When expressions like these come to us we have to print them:

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TRIANGLE PLAYS were enthusiastically received at the opening today. I am as much gratified at the showing of these wonderful masterpieces as were my many patrons today. There was such a rush many people were unable to get in the theatre. I join you as a Triangle Booster and congratulate you on the high class showing made at this initial opening.

H. W. Kress,
Mays Opera House,
Piqua, Ohio.

It is expressions such as these that are being received every day. The number increases in proportion to the number of new theatres opening with TRIANGLE PLAYS.

TRIANGLE FILM CORPORATION
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(*Continued from page 2235.*)
takes up their grievances in person with his father and "boss." His father, on learning his identity, is overjoyed and makes him superintendent of the mills. Then Geoffrey secures justice for the mill workers. He marries Harmony, allowing her to think him a poor man until the very day he brings her into their beautiful home.

THE PEST VANOOSER (Dec. 29).—The cast: Mr. Bumptious (Albert Roccardi); Mr. Itsky (Harry Fisher); Mary, Apple Woman (Kate Price).

Mr. Bumptious, at his office, is pestered continually with all kinds of book agents, apple women, peddlers, etc., and after bouncing a particularly exasperating bookseller he desperately appeals to his inventor friend, Mr. Itsky, to invent some contrivance to rid himself of the troublesome callers. Itsky is right on the job and sketches out an invention which proves him to be a veritable genius. It is a long board arranged like a table, rigged up with pulleys, ropes and a lever near Bumptious' desk, which raises one end and slides whatever is on the board out of the window.

A book agent is the first victim, and when he carelessly places his hooks on the shelf Bumptious pulls the lever and the hooks slide out the window onto the head of a masher. His antics draw a crowd under the window, and when the apple woman comes in to pester Bumptious he pulls the lever and the basket of apples humps onto the heads of the people below. The same thing happens with a statue peddler. But Mr. Bumptious' cashier brings in the weekly payroll and lays it on the board, then accidentally hits the lever, resulting in a shower of greenbacks outside. Bumptious is wild, but his rich uncle, overwhelmed by his nephew's apparent largesse, rushes in and forces a large check upon him in appreciation. Then everybody's happy.

BY MIGHT OF HIS RIGHT (Dec. 31).—The cast: Henry (Sidney Drew); his wife (Mrs. Sidney Drew); Big Brother (Donald MacBride).

Henry and his little wife are as happy as two turtle doves until the sad day when "Big Brother" arrives with a bunch of suitcases, loud clothes and loud talk, to visit his married sister. Henry's wife is delighted to see Big Brother, but Henry isn't, although he doesn't dare to show it. Big Brother has a great habit of expatiating on his boxing accomplishments at college, and illustrating his discourse by using poor Henry as a punching bag. His wife is filled with admiration and Henry with a desire for revenge. He accordingly visits an old chum, Tony Trexel, a rich society man and boxing faddist, who is about to give a novelty gymnasium party.

Henry bribes a huge "pug" by the name of "Battler," who is to appear in an exhibition bout, to lay down at the proper time. Henry brings boasting Big Brother and wife along to the affair, and when "Battler" challenges anyone in the audience Henry jumps up and begins to put on the gloves. He knocks the fighter down with his trusty "right," and walks straight for Big Brother's chair, with a "you next" expression. That gentleman heats it, leaving Henry to the undisturbed love and admiration of his wife.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 95 (Nov. 29).

San Diego.—Thousands crowd Panama-California Exposition grounds to see historic relic, Liberty Bell, on its way to Philadelphia after trip to Pacific Coast.

Jamaica, L. I.—Boy scouts gather at King's Park, where members of various camps go through competitive drills.

Washington, D. C.—Boy scouts of the District of Columbia, 1,300 strong, hold their first review along Pennsylvania avenue. The Capitol is seen in distance.

New York.—Funeral of Father Reaney, for years engaged on Uncle Sam's big sea fighters, is held with military honors. Escort arrives at St. Patrick's Cathedral.

Tia Juana, Mex.—Syndicate begins work on million-dollar race course just across California border.

San Francisco.—Novel combination boat and motor car rolls over road to landing, is christened and then enters water for maiden voyage.

New York.—Sweeping out of the east, 68 mile gale strikes America's largest city, overturns wagons, halts traffic and sends pedestrians flying for shelter.

San Francisco.—Twenty-four of the 48 monster searchlights of the Panama-Pacific Exposition are sold to the Russian Government. The scintillators are operated by marines of the U. S. Navy.

Boston.—Maine wins most points of eleven teams in inter-collegiate cross-country race over six-mile course, but Yale man is first over tape.

Atlanta.—Monster crowd at Harvest Festival watches firemen give actual demonstration of life-saving methods when hotel is set ablaze. Pictures show coming down ropes and jumping into life nets.

HEARST-SELIG NEWS PICTORIAL NO. 96 (Dec. 2).

Red Bank, N. J.—The Monmouth County Hunt Club rides after hounds in fox chase over fields and through timber.

San Francisco.—Children troop to North Beach playground, where they romp on the slides. Then go to the baths for free bathing suits and take a December swim in outdoor pool. A water fight ensues.

Atlanta.—Pony farm owned by Mr. D. O. Smith furnishes Atlanta children with free mounts. Every child can claim and name a pony and ride it whenever he pleases. "Uncle Tom" instructs the riders.

New York.—Torpedo is drawn behind gun carriage to headquarters of Navy Defense League, where it is put on display as lesson in preparedness.

Chicago.—First Cavalry gallops thirty miles a day for three consecutive days on the annual test required by the government.

San Francisco.—J. M. Walker completes last lap of his hike from Boston to the Pacific coast and sets new world's record for pedestrians.

Boston.—Members of Canine aristocracy have big bench exhibition while throng of fanciers crowd round to watch the judging.

New York.—Brand Whitlock, minister to Belgium, arrives with Mrs. Whitlock to take vacation after arduous labor in war torn Europe.

Boston.—Pacific coast suffrage leaders, after trip across continent seeking signatures to petition for amendment to federal constitution, visit Massachusetts Capitol to ask aid of Governor Walsh.

Atlanta.—Keeper of Grant Park Zoo raises lion cub and terrier puppy together in harmony. Marguerite Carlisle is their nurse.

With the Serbian Army.—Actual war pictures of Serbian retreat before Teuton drive by staff photographer Varges.

PERKIN'S PEP PRODUCER ("Chronicles of Bloom Center"—Dec. 20).—The cast: Constable Plum (Wm. Hutchison), Postmaster Pash (John Lancaster), Chubby Green (Ralph McComas), Johnny West (Sidney Smith), Percival Perkin (Wm. Fitchett), Lucy Perkin (Betty Nathan), Slim Boggs (Orhie Farris), Selina Tubbs (Martha Mattox), Mrs. Plum (Lyllian Brown Leighton).

Bloom Center is peaceful, but in Pleasant Grove, a nearby town, Percival Perkin is peddling Perkin's Pep Producer, a marvelous fluid guaranteed to make one feel like new. He is assisted by his pretty young wife and also Slim Boggs. The Bloom Center Bugle states that Bloom Center needs a trained nurse, and Percival Perkin decides that his wife, Lucy, should supply the demand of a nurse and do the advance advertising for the Producer.

The masculine characters of Bloom Center are at once interested when a beautiful young nurse arrives in their midst. Constable Plum is taken suddenly ill. Then Ira Pash becomes ill. Johnny West is also stricken, and Lucy, the nurse, is called to attend them all.

Slim arrives in the village, is taken really ill and the doctor pronounces the case smallpox, much to the consternation of the Bloom Centerites. In the midst of confusion Percival Perkin arrives with the wonderful "dope." He gives Slim a dose of whisky instead of the Pep Producer, which has beneficial results. The sales are numerous. When Pickle, Pash, West and Plum go behind the barn to drink the stuff, they find it quite different from the sample. It is too late, though, for the Perkins are far down the road toward the next town they will victimize.

HARTNEY MERWIN'S ADVENTURE (Dec. 20).—The cast: Hartney Merwin (Wm. Stowell), Hal Dart (Edwin Wallock), Grace Dart (Marion Warner).

Hartney Merwin believes there is no adventure or romance in present-day life, and places a bet with boon companions that he cannot get away from the conventional. Hal Dart, his chum, plots with his sister, Grace, to give Merwin the adventure he seeks.

Grace meets Merwin, refuses to give him her name and conducts him to a cottage that Merwin's clubmen friends have secured. There he sees a hand of supposed counterfeiters, who are really Dart and other clubmen in disguise. He summons the police and after a battle he rescues Grace and carries her to safety. The clubmen explain matters to the police and then go to their club to nurse the bruises they secured during the fight. En route home, Merwin and Grace visit the club and tell the men that they were married immediately after Merwin "rescued" Grace. The boys win the bet, but Merwin believes that the real joke is on them, because he won a charming wife.

THE SACRED TIGER OF AGRA (Jungle Zoo Picture—Dec. 25).—The cast: Jennie Harris (Vivian Reed), Joseph Harris (Mr. Von Harder), Rajah Hamurii (Edw. J. Piel), Omah (C. C. Holland).

Dr. Harris and his daughter, Jennie, incur the everlasting gratitude of Omah, a native of the jungle. Rajah Hamurii wishes to purchase the doctor's land, but they cannot agree on the price. In the meantime, the Sacred Tiger of Agra, which the Rajah worships, is released from its cage by a vindictive servant.

Dr. Harris dies suddenly and Jennie is left with only Omah to protect her. The Rajah learns of the doctor's death, purchases the land from Jennie and plots to secure her for himself. Omah urges Jennie to flee to the jungle. The two are followed by the Rajah and his men. Omah and Jennie come upon the Sacred Tiger, which is put to sleep with a powerful native drug. The Rajah overtakes Jennie, and is about to take her to his palace, when she thinks of the tiger. She offers to restore it to the Rajah if he will provide a guide to escort her to the settlement. The honor of the Rajah forces him to agree to this; Jennie starts for safety, while the Rajah rejoices over the recovery of the Sacred Tiger.

EDISON.

BLADE O' GRASS (Three Parts—Dec. 24).—The cast: Dorothy Ward (Loenie Flugrath); Dorothy Ward, as a child (Eldean Stewart); Emerson Peabody Winthrop (Pat O'Malley); John Ward (Charles Sutton); Mrs. Ward (Mabel Dwight); Aunt Catherine Van Schuyler (Mrs. Wallace Erskine); Catherine Van Schuyler (Grace Morrisson); David Travers (Guido Colucci); Jerome, a guide (T. Tamamoto); the butler (Joe Bingham).

Deserted by his wife, John Ward gives up his rich home in the city, and takes his baby daughter with him. Retreating into the woods of Maine, he builds a log cabin to house him and the child. Hunting in the forest by day, he spends his evenings teaching the child, and reading to her from books he has brought with him. The years roll on. Dorothy grows up, a child of nature, knowing all its secrets intimately. Emerson Winthrop, a wealthy New Yorker, comes to the Maine woods to camp. In a stream, he sees a vision glide by him in a canoe. Struck by the beauty of the girl, he seeks her acquaintance. She, unaccustomed to the sight of strangers, is frightened and coy, but he wins her confidence. Together they roam the woods, and slowly within her is awakened a strange indescribable feeling. Winthrop knows it also; but to him it is love. Ward, realizing that Dorothy is taken with Winthrop, compels him to return to the city.

Ward is beginning to reflect. A letter from his sister rebukes him for his injustice to Dorothy. "Because you have chosen to shut yourself from the companionship of men, there is no reason why a sweet girl should be deprived of the fullness of life"; so the letter reads. Ward agrees that his sister is right, and sends Dorothy to the city for the "polish" it gives. Dorothy's ways are not the ways of a great city. Accustomed to the freedom of the woods, she cannot live, confronted by the rules and stinted bounds of a great metropolis. She returns home to live once more the free life of the forest. Winthrop, whom she has met in the city and for whom her love has grown, follows her and takes up his camp in the woods again. Fate seems to demand that Winthrop shall follow her in spite of Ward's warning. After a fierce struggle, he saves her from the fiendish attack of a native woodsman, and so Ward is compelled to bow before the mandates of love.

THE MATCHMAKERS (Three Parts—Dec. 31).—The cast: Mamie Lane (Sally Crute); Pa Lane (William Wadsworth); Hugh Hardy (Carlton King); Bertie Van Loon (Paul Bliss); Alice Warren (Margaret Prussing); Aunt Catherine De Launcy (Leonora von Ottinger); Mr. Van Loon (Robert Brower); Mrs. Van Loon (Mrs. Wallace Erskine).

Mamie is the daughter of Pa Lane, postmaster and keeper of the general store in a little mining town. Hugh loves Mamie and Mamie loves Hugh. Therefore, when Hugh wants to go out prospecting for gold Pa Lane grub-stakes him. Hugh promises to divide his gold with Pa Lane—providing, of course, that he strikes gold. In New York the aristocratic Van Loons are broke. Work—horrors, no! Who ever heard of a Van Loon working? Their only hope lies in marrying their son, Bertie, to a girl of wealth. Their friend, Mrs. Catherine De Launcy, agrees to help them. But dear little Bertie is not what his name implies. He loves a girl—a poor girl, it is true, but he loves her.

Then the newspapers announce that Hugh has made a fortune and, true to his word, divided it with Pa Lane. Suddenly Mrs. De Launcy is struck—by a thought. Mamie Lane is her niece. She has it all planned out. Pa Lane gets an invitation from her to visit New York—and to

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bring Mamie. Like all Western millionaires, he makes the trip. Dissatisfied with Bertie's love affair and fearful of his marriage to the poor girl, Alice, Mrs. Van Loon pays her a visit. In eloquent style she pictures the terrible things that would happen if Alice, poor wretch, were to marry Bertie. Steeped in sorrow, Alice agrees to give him up.

When Mamie gets to the city with Pa Lane, Mrs. De Launcy and the Van Loons have it all fixed for Bertie to marry her. But Mamie sighs and thinks of Hugh, and Bertie sighs and thinks of Alice. Neither of the two can act, and each soon realizes that the other is in love with someone else. Immediately they have a common interest—not to marry each other. Pa Lane learns the truth. He sends for Hugh to come to the city. Also, he makes a few plans of his own without consulting the Van Loons. Mamie marries Hugh; Bertie marries Alice, and when Mr. Van Loon tries to object Pa Lane simply impresses upon him that a .44-caliber gun must be respected. Pa Lane takes the two young couples back home. Bertie gets a good job in Hugh's gold mine, and Pa Lane says that no Van Loon or any other fancy-named aristocrat can make a fool out of him—that is, him and his .44-caliber gun.

KALEM.

THE CARETAKER'S DILEMMA (Dec. 28).—The cast: Jean (Ethel Teare); Roland Way (William Clarke); his wife (Lillian Savage); Bud (Bud Duncan); Mac (Jack McDermott).

About to take a trip out of town, Mr. and Mrs. Way hire Bud and Mac as caretakers. Barely have the Ways left the house than the caretakers settle down to solve the problem of enjoying themselves. The two are discovering the meaning of solid comfort for the first time in their young lives, when Jean, Mrs. Way's cousin, arrives on a visit. Jean has never met Mr. Way and when she sees Mac, the girl throws her arms about him under the belief that he is her relative. This, much to the envy of Bud.

Poor Bud, relegated to the position of general factotum, has a hard time of it, until Jean expresses a desire to go automobiling. Since the two caretakers have possession of the key to the garage, it is an easy matter for them to oblige the fair miss. Bud, promoted to the position of chauffeur, proves himself to be worse at that task than at care-taking. After a wild ride that scares poor Jean and Mac out of at least ten years of life, Bud succeeds in bringing the machine home.

There a worse scare is in store for the caretakers. Filled with a feeling that all is not well, the Ways have suddenly returned. Jean meets Mrs. Way and is introduced to the latter's husband. Her story fills the Ways with rage and they make a dash for the culprits. With one accord, Bud and Mac tumble into the machine and break all records in speeding away!

THE TAKING OF STINGAREE (Episode No. 6 of the "Stingaree" Series—Two Parts—Dec. 29).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel Porter (Marin Sais); Inspector Cairns (Thomas Lingham; Inspector Kilbride (Frank Jonasson); Miss Kilbride (Ollie Kirkby); Trooper Bowen (Edward Clisbee).

An intense rivalry exists between Inspectors Cairns and Kilbride, each being determined to have the honor of capturing Stingaree, the notorious bushranger. The outlaw learns that Ethel, his former sweetheart, is to sing at the station and determines to attend the concert. Trooper Bowen, of the Mounted Police, falls into Stingaree's hands after a duel in which the former is shot in the leg. Exchanging clothes with the man, Stingaree ventures forth and meets Kilbride. Cleverly hoodwinking the inspector, the bushranger takes him prisoner.

Cairns comes upon Stingaree after the outlaw has bound Kilbride to a tree. In the struggle which ensues, Stingaree is knocked unconscious. Cairns then seizes the opportunity to jeer at his helpless rival. Consequently, the man does not see the bushranger, who has revived, creeping up behind him. A few minutes later finds Cairns in a plight similar to Kilbride's. Leaving the men helpless, Stingaree rides to the station, arriving in time to hear Ethel sing. The girl sees the bushranger and her agitation is so great that she breaks down and is unable to continue. Mounting his horse, Stingaree rides to safety.

The following morning Kilbride's men receive a note from Stingaree which informs them of the whereabouts of the two inspectors. While the rescued chiefs pour out their wrath upon each other's head, the bushranger, unseen, watches the proceedings with glee.

THE SPY'S RUSE (Episode No. 10 of "The Ventures of Marguerite"—Dec. 31).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Bob Winters (Bradley Barker); Kagler (R. A. Bennett); Wharton (Joseph Sullivan); Jones (Harry Edwards).

Bob's electrical torpedo deflector proves so successful in the tests conducted by the United States officials that the young man is informed of its adoption by the government. Wharton and Jones, employed by a foreign power, are eager to obtain possession of the device which embodies Bob's secret. To this end, the agents bribe Kagler, the inventor's assistant, to deliver this device up to them. Kagler knocks Bob unconscious and steals the invention. At the last moment, however, he determines to dispose of it himself. The man flees, pursued by Wharton and Jones. A shot fired after the fugitive strikes him in the arm. He is on the verge of being captured when chance leads Marguerite to his assistance.

The girl takes Kagler to her home. There the thief tells the heiress of how the foreign agents had attacked Bob and himself in their attempt to steal the invention. Bob appears while Kagler is telling his story. At the sight of the traitor Bob advances to attack him. Kagler escapes by leaping out of the window. Wharton and his accomplice, who have trailed the man to Marguerite's home, see him coming. Again Kagler eludes their grasp. Furious, Jones shoots and slays the man. A moment later, Bob and Marguerite appear upon the scene and hold the agents at bay until the police, attracted by the shooting arrive.

AT THE RISK OF HER LIFE (Episode No. 55 of the "Hazards of Helen" Railroad Series—Jan. 1).—The cast: The operator at Lone Point (Helen Gibson); Tony, a half-breed Mexican (Frankline Hall); Jim, a cowboy (Robyn Adair).

Tony, a half-breed Mexican is kicked from pillar to post, but he grasps a chance for revenge on society when he peers through the station window and sees Helen, the operator at Lone Point, opening the express company bag containing a valuable shipment to a local rancher. Tony overpowers Helen and makes away with the package.

He runs down the track and comes to a train standing unguarded and climbs aboard. In a second he is tearing away at a great speed. Cowboys, aroused by Helen's cries, come to her rescue and she is released from her bonds. Helen, knowing of a short-cut, jumps on a horse and starts cross-country on a reckless ride. She reaches a stretch of track before the engine bearing the Mexican and climbs aboard a freight train on a parallel track. When the Mexican passes she jumps to the engine, grabs the bag, and leaps to the ground. The engine is going at great speed but it is soon brought to a stop and the Mexican starts on foot for her.

ESSANAY.

RECKONING DAY (Special—Three Parts—Dec. 14).—The cast: Gideon Winfield (E. H. Calvert); Clara Worthington (Elizabeth Burbridge); Her Father (Ernest Maupain); Hemming, Winfield's friend (Sydney Ainsworth).

Gideon Winfield, a bank employe, steals money to pay his gambling debts. He marries Clara Worthington, the daughter of a financier, and before many days has requested her father to pay the remainder of his debts. Clara then discovers why he married her. About this time the theft of the bank's funds is discovered, and Clara's father, to avoid notoriety, pays the defalcation, Winfield leaves town. Some time later Clara marries, after hearing that Winfield is dead. He is really alive, and one night is killed by a burglar, when he enters her home to threaten her. Clara is accused of murder, but at the last moment is saved by the burglar, who admits his guilt.

THE FABLE OF SISTER MAE, WHO DID AS WELL AS COULD BE EXPECTED (Dec. 15).—The cast: Mary (Betty Scott); Luela (June Keith); Lunch Room Proprietor (Charles Stine); The Speculator (Sydney Ainsworth).

Two sisters lived in Chicago, the Home of Opportunity. Luella was a good girl and had taken prizes at the Mission Sunday School, but she was Plain. She found employment in a Hat factory. Mary was different. She lacked industry and Application. Finally she got a job as cashier in a lunch room. Soon her date book had to be kept on the Double Entry System. She turned them all down for a Bucket Shop Man, who had lots of Coin, and went to live in a flat with a Quarter-sawed Oak Chiffonier. She was Mac at this stage of the game, and took Luella away from the Hat factory and made her assistant Cook. Moral: Industry and Perseverance bring a sure reward.

SNAKEVILLE'S CHAMPION (Dec. 16).—The cast: Bloggie (Ben Turpin); Hotch, the Champion (Lloyd Bacon); Bloggie's Wife (Margaret Joslin).

Hotch, the world's greatest wrestler, arrives in Snakeville and stands ready to defend his title against all comers. Bloggie meets him on the street, and not knowing who he is, starts a fight. The result is that the champion sends a challenge to Bloggie. Bloggie immediately starts training for the match. Bloggie wins the first fall, and Hotch the second. Bloggie wins the third and deciding fall by tickling the bottom of his opponent's feet, and amid cheers is carried away on the shoulders of his admirers.

BRONCHO BILLY'S MARRIAGE (Dec. 17).—The cast: Broncho Billy (G. M. Anderson); The Girl (Marguerite Clayton).

Broncho Billy, while in a dance hall, goes to the assistance of the girl who is playing the piano, when a patron tries to force her to drink. As a result, the girl loses her position. A few days later Broncho Billy finds her wandering about the streets. She tells him the sad story of her life, and how through her innocence, she was led into a shameless life. Broncho Billy falls decply in love with her, and shortly after asks her to become his wife. He is accepted.

A CHRISTMAS REVENGE (Special—Two Parts—Dec. 18).—The cast: Broncho Billy (G. M. Anderson); his sweetheart (Marguerite Clayton); his rival (Lloyd Bacon).

Broncho Billy becomes enraged when a stranger comes to town and wins the affections of his sweetheart. On the night of the wedding Broncho Billy "shoots up" the church, wounding the bridegroom. He then escapes across the border, after leaving a note to his rival telling him he will finish the job on Christmas night.

On Christmas night Broncho Billy returns and intercepts the man who is to be Santa Claus at the church exercises. He dons the costume and gains entrance to the church with the intent of carrying out his threat. He suddenly relents and decides to let his rival go unharmed as a Christmas present to his old-time sweetheart.

THE DANGER OF BEING LONESOME (Two Parts—Dec. 21).—The cast: John Adama (Bryant Washburn); Flora, his wife (Nell Craig); Signor Virtusio, a musician (John H. Cossar); Cleo, his little daughter (Eleanor Kahn).

John Adams craves the company of his wife, but she, having great social aspirations, has little time for him. One night she gives a musical, and Adams, being lonesome, goes to a cafe. He is attracted by a child, who is trying to earn money by playing her violin. He takes her home with him. When he arrives he finds his wife in the embrace of a musician whom she has engaged to play at her musical. He later discovers him to be the father of the little violinist. Adams escorts the father and child to their home, where the mother is found murdered. The father is killed in a fight with her slayer. Adams then takes the child home with him.

CANIMATED NOOZ PICTORIAL, NO. 3 (Cartoon by Wallace A. Carlson—Dec. 22).—This is a split reel release containing five hundred feet of animated cartoons as a burlesque on the topics of the day. Among the subjects reviewed this week are Colonel Roosevelt at his country home, the great preparations that are being made for the expected overflow of riders on the 1916 water wagon, Arthur Anthracite, candidate for the Alabama legislature, makes a stand for wide open chicken coops a great issue in his campaign, and General E. Speaking of the English army is decorated by King George for capturing a flock of weeny-wursts from the German commissary department. The remainder of the reel contains scenes taken in the Canadian Rockies.

THE WOMAN WITH A ROSE (Special—Three Parts—Dec. 25).—The cast: Adele Clinton (Lillian Drew); Herbert Clinton, her husband (Frank Dayton); Anton Czerny, a violinist (Ernest Maupain); Joseph Lechison, a dilettante (Fred Malatesta); Todd, an artist (Hugh Thompson).

Adele Clinton poses for a picture for her husband, who is an artist. The picture is exhibited and called "the woman with the rose." Lechison sees the picture and wished to buy the woman, while Czerny, a musician, appreciates art and wants to buy it for its beauty. Lechison leases a studio and advertises for a model. Adele sees the ad and, hoping to help her husband, who is down to his last cent, she applies for the position and is accepted. Not until Lechison tries to make love to her does she realize the trap that she has stepped into. She screams, and Czerny, the musician goes to her aid. He kills Lechison. Adele is accused of murder, but her husband, to shield her, confesses his guilt. Adele then declares she committed the crime. Czerny comes forward with his confession, and Adele is freed.

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Universal Film Mfg. Co.

BISON.

HIS REAL CHARACTER (Two Parts—Dec. 18).—The cast: Richard Livingston (William Clinley); Irene, his daughter (Edythe Sterling); Klint Martin (Sherman Bainbridge); Duncan (Norbert Myles); Klint's Father (Rex Roselli); Mrs. Wells (Lule Warrenton).

Richard Livingston, a wealthy cattle broker, is continually haunted by the fear that he will some day have to pay the penalty of his evil act toward his one-time cattle partner. Years ago he and a man named Martin, who, like himself, had been thrown out of work by a strike, became partners in the cattle business. They prospered and when an alluring offer was made for their holdings they accepted it. The knowledge of being in possession of so much money turned the mind of Livingston, who attacked Martin with a chair while he was asleep, took his share of the profit and left the country. The blow rendered Martin a cripple for life, and his son, Klint, vows to be avenged.

Livingston comes in possession of new cattle holdings which require his personal inspection and, with his motherless daughter, Irene, he starts for the property. Although neither one is known to the other, Klint is the foreman of Livingston's new cattle ranch. Klint, while a good man at heart, has developed a dual personality by reason of his nursing the vengeance to run down the culprit who injured his father. The men under him admire him for his squareness, but fear him when he is under the influence of his obsession. Duncan, a new man on the ranch and a tough character, breaks one of the iron-clad rules of the ranch by drinking during working hours. He is severely reprimanded by Klint, who takes the bottle of liquor away from him. Duncan resents and a fight is the result. Klint downs the malefactor just as Livingston and his daughter arrive. Assuming that the foreman is a brutal person, Irene rebukes him, and the words sink deep into him. A few days later Klint is the unseen witness of a crooked card deal given to Duncan, and he stops the men, who are about to shoot Duncan for having declared it to be a false play. Irene observes the action of Klint, who, in answer to her question why he defended his enemy, tells her that Duncan was playing a straight game. This act on the part of Klint is the means of Irene dropping her indifference to him, and she asks him why he does not try to conquer his brutal nature. It is then that Klint tells her of his decision to run down the man who injured his father.

Irene meets Klint's father one day, and in the course of the conversation she shows him a photograph of her father. Matin at once recognizes his enemy. Klint enters and hears everything. His hatred for Livingston is uncontrolable and he makes all haste for the latter's home. Outside Klint encounters Duncan, who has come for revenge, and as the two are fighting, Irene, who realizes that she must get to her father first in order to warn him, dashes away. Meanwhile Klint subdues Duncan, mounts a horse and is soon on his way to Livingston's home. Bent on revenge, Duncan follows Klint, but, being weakened by liquor, he guides the horse over a cliff, ending in the death of both horse and rider. Irene is successful in reaching her father's home before Klint, but not long enough ahead of him to give her father ample time to get out of sight. Klint overtakes him, but as Livingston is weakened by his obsession he is in no condition to resist Klint and faints in the arms of his enemy. Irene arrives at this time and manages to get Klint to spare her father. Through the mediation of Irene the two enemies are brought together. Between Irene and Klint there develops a mutual attraction, and a week later the four leave for the city and a future which promises to atone for the strife of the past.

WHEN ROGUES FALL OUT (Three Parts—Dec. 25).—The cast: Helen Holmes (Helen Holmes); Her Father (Mr. McDaniels); Frank Hynes (W. R. Weber); Ben White (L. D. Maloney).

Holmes, the president of the S. L. Railway, has been trying very hard to secure a new franchise for his company. Frank Hynes, an acquaintance of Helen, the daughter of Holmes, has been a friendly visitor at the house, but, unknown to Helen and her father, is trying in every way possible to prevent Holmes from obtaining the franchise. Hynes, some time later, learns that Holmes has obtained the franchise and, with the aid of Ben White, a dope fiend, and some of the latter's pals, the papers are stolen that night from Holmes' office.

Hynes is working hand in hand with some of the dissatisfied members of the board, who are trying in every way possible to oust Holmes from the presidency. He takes the papers to them and tells them that he can "railroad" the one man who is likely to squeal about getting the papers. Hynes then phones the police, giving them White's address and telling the police that they can capture him there. White, however, before giving the papers to Hynes had made a photographic copy of them. The police capture White and, through Hynes' testimony he is sent up for ten years. On the way to prison White jumps out of the car window into a boat and is assisted to escape by two of his friends.

Helen leaves for a trip to the beach and while there makes the acquaintance of White. As soon as White is settled in safety he wires Holmes asking what he will give for a copy of the franchise, giving a fictitious address for answer. Hynes learns of this and details detectives to locate White and rearrest him. They trace the message back and find that White is stopping at the same hotel with Helen. Hynes hastens to the beach and, confronting White, tells him that if he does not give him the papers that he will have him rearrested.

By means of a sleeping gas forced into his room White is rendered unconscious, but as he has a presentiment of coming trouble he writes a note telling where the papers can be found and drops it out of the window. Helen's maid, while dusting near the window, sees the note and gives it to her, and Helen, realizing the importance of the information to her father, starts out in a car to take it to him. Hynes learns of her mission and goes in pursuit. Helen, seeing that she is about to be overtaken by Hynes, succeeds in boarding a moving freight train, and, riding that for a short distance, jumps off on top of a street car. Hynes is thrown off the trail and Helen arrives home just as her father is about to be ousted from the presidency. White returns and confides all to Holmes. Hynes is then arrested and during the trial White is given his freedom. As the story ends, White is on the way toward leading a better life with the active assistance of Helen.

REX.

THE TERRIBLE TRUTH (Dec. 24).—The cast: Mary Anne (Myrtle Gonzalez); Dave Phelps (Mr. Allen); Tom Sanford (Arthur Shirley); Steve Redding (Val Paul).

Old Dave Phelps and his partner, Tom Sanford, are doing very well with their prospecting. Mary Anne, Phelps' daughter, is accustomed to bring her father's dinner to him every day and it has become Tom's habit to hask in the girl's presence whenever she came around. It was Phelp's fond hope that his daughter and partner would come to an understanding, but Mary Anne thought otherwise and while she was in love, it was with a man named Steve Redding, who was a loafer and hard drinker. Tom asks Mary Anne for her answer, and she tells him to call that night for it. On her way home she meets Steve and tells him, too, to call that night for her decision.

That night Mary Anne writes a note to Tom telling him that while she has always loved him as a brother, she can never come to love him as a husband. While she is writing Steve comes in much the worse for liquor and sees the note. He tries to read it and when Mary Anne refuses to read it to him his jealousy is aroused. In the struggle for the note it is torn and from the portion that Steve gets it appears that Mary Anne had written Tom that she loved him only. He leaves in a jealous rage and goes to the saloon. Tom comes in, but Mary Anne eludes him and follows Steve. She finds him in a saloon, drinking and carousing and caressing the girls of the dance hall. Crushed by the knowledge that Steve is not faithful, she returns home and meets Tom. In a moment of pique, she promises to marry him that night. He joyfully has the ceremony performed and they return to the house.

Steve learns of the wedding and seeks out Mary Anne. She is alone in the cabin when he enters and he calls her to task for marrying Tom. In the excitement Steve notices the torn portion of the note and compares with the portion he has. He realizes how much the girl loved him, and while trying to persuade her to elope with him, Tom enters. Steve is thrown out of the house, vowing vengeance. Tom takes down his pistol and seeks out Steve. Both fire at the same instant and grapple in an effort to kill each other. Mary Anne slowly comes to a realization that her love is for Tom. She hurries to the fighting men and tries to prevent Steve from throwing Tom over a cliff, but in vain. Steve then tries to take her, but she denounces him and tenderly assisting her bruised husband, helps him back to their cottage.

STRONGER THAN DEATH (Two Parts—Dec. 26).—The cast: June Lathrop (Louise Carbasse); Rupert Spaulding (M. K. Wilson); John Henshaw (A. Shirley); Attorney (Lon Chaney).

June Lathrop, an orphan, under the guardianship of Rupert Spaulding, a rejected suitor of her now deceased mother, meets John Henshaw, a young surgeon just home from college. Their attraction is mutual. June learns of the love her guardian bears for her. He tells her how he loved her mother in her youth, but delayed his proposal so long that she at length married Tom Lathrop, June's father. He tells June of her mother's dying wish that he care for her, which request he has so faithfully fulfilled through all the years. He now asks June to allow him to care for her all through life. She is at first inclined to refuse, but realizing his true love for her, she finally consents.

Spaulding does not live long and just before his death he enacts a promise from June that she will never marry again, having her make a written promise to that effect, which is filed with the other legal papers of the estate. Henshaw calls after Spaulding's death and again pleads his love, only to learn of June's promise. Spaulding's spirit hovers about his wife and she becomes a victim of sleepwalking. One night she falls from a balcony while asleep and suffers concussion of the brain. It happens that Henshaw, now a celebrated surgeon, receives the case and he sees that a very delicate and dangerous operation is necessary. While under the influence of the anaesthetic, June's spirit meets that of her dead husband. He tells her that he has witnessed her intense suffering and offers to free her from her promise. In spirit she follows him to the vault where the papers are laid, extracts the copy of June's written promise and it becomes ashes before her eyes. He then bids her an affectionate farewell and says she will never be troubled by him again.

Meanwhile, Henshaw and his assistants have been working feverishly to revive June from the influence of the anaesthetic. They finally bring her to consciousness. She does not know whether it has all been a dream or a spiritual reality. She orders her lawyers to bring the package of documents to her and upon opening it the lawyer and all present are dumbfounded to find the topmost slip which formerly bore the promise in the handwriting of June is indeed ashes. June now realizes that her dream has been a reality and that she is now free to marry the man she loves.

L-KO.

FROM BEANERY TO MILLIONS (Two parts—Dec. 22).—The cast: The waitress (Alice Howell); the father (Dick Smith).

When Alice's father dies, he wills her to a cafe owner, to whom he is indebted and Alice is forced to work in the cafe. She is befriended by a young man, who is heir to an immense fortune, and becomes his wife. The father disinherits his son for marrying Alice against his wishes, and they live in extreme poverty. Their son is injured by an automobile, in which his father is riding. He takes the child to its home and there meets his son and his wife. A reconciliation takes place and they go to live in the father's house. The cafe owner has lost his money and is working as a butler in the father's house, and when he sees Alice forces her to open the safe, steals the money and jewels in it and attempts to escape. A ball is in progress, and when the crime is discovered all give chase. The automobile in which the villain is riding blows up and when he comes down the money and jewels are recovered.

GREED AND GASOLINE (Dec. 26).—The cast: The husband (Reggie Morris); the wife (Gertrude Selby); the tramp (Dave Morris); his fat partner (Fatty Voss).

Reggie and Gertie, a newly married couple, have little cash but mortgage their home to buy an auto. Two lazy tramps scheme to make some money and one pretends to be hit by Reggie's car. The sympathetic young people bring him home and nurse him while he runs their house. Thinking he is seriously hurt, they humor his most extravagant whims and sleep on the uncomfortable parlor chairs while he reposes contentedly in their bed.

The next morning after a heavy breakfast he demands an invalid's wheel chair and hubby has to leave his office and hurry home with one. He arrives to find the tramp master of the house, while the little wife runs to obey his endless requests. Fearing a lawsuit and moved by sympathy, the young husband dares not protest and tries to bear the excessive demands with resignation. Later, the tramp's fat side partner arrives and they try to rob the house. The wife telephones to her husband and he arrives with officers in time to place the tramps under arrest.

GOLD SEAL.

CHRISTMAS MEMORIES (Three parts—Dec. 21).—The cast: Robert Harding (Robert Z. Leonard); Little Sunshine (Ella Hall); Reverend Baker (Marc Robbins); Beppo (Kingsley Benedict).

After the death of her mother, Little Sunshine, a child of the mountains, is left a pen-

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niless orphan. The Rev. Baker, who has been a friend of the girl and her mother, assumes a sort of friendly guardianship over her. Beppo, an Italian violinist, worships Little Sunshine. In the distant city Robert Harding, a clubman, leaves for the country on a fishing trip. One day while engaged in fishing a little hat comes floating down to him. He recovers it only to look up and see the owner—Little Sunshine herself—advancing toward him from up stream.

The attraction is mutual. Sunshine recovers the hat and there is promise of further meetings. The call of love is strong and before long a simple country wedding is celebrated. Little Sunshine leaves with her husband for the big city. Society and its conventions present difficulties to the little mountain maid which she has not suspected. After many months she misconstrues her husband's actions at a ball in their home and believes he no longer cares for her.

That night the inward struggle comes. Harding, returning from his club, finds Little Sunshine has disappeared. He fears the worst and is a little piqued at her actions of the previous weeks and her apparent inability to conform with the conventions of his accustomed existence. He throws himself into the whirl of dissipation in an effort to forget. Little Sunshine returns to the Rev. Baker and Beppo. Months pass and the kind minister learns that his former charge is about to become a mother.

Back in the city Harding, from time to time, feels the sting of remorse for his actions toward Little Sunshine, and is disgusted with the life he is leading. He learns what he had least expected when he comes across a little baby garment upon which his wife was working just before she left. He rushes away to the mountains, arrives at the little cabin and finds preparations have been made to celebrate the Christmas season. He rushes past Beppo at the door, through the room with its Christmas tree and to the door of the bedroom wherein Little Sunshine lies a mother. A joyful reconciliation follows.

POWERS.

THE FROLICS OF THE MARIONETTES (Dec. 9).—"The Frolics of the Marionettes" is a well-known vaudeville act. It consists in an arrangement of manikins in a setting representing a theater stage, and the boxes on either side of it. On the stage itself a vaudeville performance takes place, with manikins on strings, and the audience is represented by the manikins in different boxes. It is needless to say that Professor Charlarte's manikins posed gracefully, and without fear of the camera, for they refused to be frightened by anything so harmless. As the show on the stage goes on, we are given glimpses of the bold flirt in the left-hand box who refuses to watch the performance and the magician on the stage because of a wireless flirtation with a lady on the opposite side of the theater. He is sitting opposite an inebriated manikin, who barely escapes plunging from her second story box on every flirtatious glance of the lady, though none of them are intended for him. The performance on the stage is concluded with a dance in which the marionettes and their leading lady take part.

HOWARD'S MONARCHS OF THE AMERICAN FOREST (Dec. 23).—This is a picture version of a vaudeville act which consists of a group of black bears which were captured in the Rocky Mountains when cubs and made to respond to the will of Frank Howard, as a kitten would answer the call of its mistress. Although some of these animals weigh almost a thousand pounds, they are gentle and kind and have never been known to refuse to respond to the command of Mr. Howard or his wife, who assisted in putting the bears through their paces before the camera.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 2, "The Tenement House Evil"—Two Parts—Dec. 20).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nannie Wright); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Anton Dow (Mr. Spooner); Mrs. Dow (Helen Orr).

Bruce Larnigan has been elected district attorney. His first move is a hot campaign waged against the tenement house evil. Supposed owners are warned, and they, in turn, pass the warning along to the "man higher up." Anton Dow is the head of a corporation handling the tenement property in the slums; also the cheap section of the "red light" district. This property pays them enormous dividends, as they spend no money on it in needed repairs and reforms. Dow calls a meeting of the Trust Syndicate and it is decided that Dow will either bribe Bruce or kill him. Dow knows it is useless to attempt to bribe Bruce and therefore plans to trap Bruce into an embarrassing intrigue. To this end he hires a woman of the underworld to tell Bruce of the evils existing in a certain house in lower New York—pointing out to him that he can only get the true facts by going there as a regular customer. Dow then plans to have the house raided and Bruce arrested.

Bruce makes several trips to the slums, investigating conditions at first-hand and relieving, where possible, the misery he finds about him. Dorothy Maxwell accompanies him on some of these trips and becomes much interested in the work; so much so that she organizes a Sunday school class in one section, renting a large storeroom at the top of a tenement for her school room. She has promised the children a real Christmas tree on Christmas eve. Mrs. Dow's two children beg their mother to let them accompany Dorothy to the tree on Christmas Eve and they are given their parents' consent. Bruce sends an ultimatum to the owners of tenement house property, which reaches Dow, to the effect that if fire escapes are not put on all buildings within thirty days, he will have the owners in jail.

Dow realizes that the time for action is at hand, so starts his plan for Bruce's downfall. Bruce leaves his preparation for the morrow—(it is Christmas Eve)—and goes with the woman. But, suspecting the trap, he has the commissioner of police follow him, the presence of the commissioner of police stops the officers from making an arrest. Dow steps forward, and insists on Bruce being taken to jail. This move is a bad one for Dow; Bruce sees in a flash that he is the man to go after. He denounces Dow and glories in the fact that the trap laid for him has resulted in his finding another member of the "Trust." Dow laughs, believing that his statements will not carry weight in the face of his present predicament. In the midst of the argument the fire department arrives across the street. Bruce sees the blaze, and, realizing the danger to the inmates, turns to Dow and shouts: "Man, there are scores of children in that building—one of your rotten tenements, without fire escapes—they were enjoying their first Christmas tree—and your own children are there with them."

Dow is beside himself with fright and grief. All rush to the rescue. Bruce saves the Dow children; Dorothy escapes carrying two little tots; a number of children are saved by jumping into life nets. The terrible experience makes a deep impression on Dow and he sets out to make all necessary changes for the safety and comfort of the tenants. His reform is complete. He promises Bruce that on the morrow at 9 A. M. he will join him in his fight on the trust. Stone, the head of the "Graft" Syndicate, overhears this and preparations are made to prevent the exposure, even at the sacrifice of one of their number. An infernal machine is placed in the clock at Bruce's office, attached to the works, so that it will explode at 9.05. Dow arrives for his confession and becomes a victim of his own system. Bruce has yielded to the wishes of his mother—to run home and have Christmas breakfast with her—and so escapes. The "trust" meets with two members from their accustomed places. They settle down in earnest to plan for the removal of Bruce from their path as the episode ends.

BR'DWAY UNIVERSAL FEATURE.

THE WHITE SCAR (Five Parts—December). The cast: Na-Ta-Nan-Gan (Hobart Bosworth); Wenonah (Anna Lehr); Mackintosh (Norval McGregor); Janet (Jane Novak); Robert (Frank Newburg); Henri (Ronald Bradbury); Red Pete (Seymour Zelliff).

Wenonah relates to her charge, a boy of twelve and the son of Na-Ta-Nan-Gan, a name which means, in the Indian tongue, "great trapper," a story of his father's early life.

Na-Ta-Nan-Gan is a great trapper and a friend of the Indians. Wenonah, a young Indian girl, has a deep affection for him. At the Hudson Bay trading post, where Na-Ta-Nan-Gan goes to dispose of his skins, he meets Janet, the daughter of Mackintosh, the factor, and a mutual attraction develops at the sight of each. It has been decided, however, that Janet is to marry Henri, a French Canadian, who has coveted her with a primitive passion which has held the girl in awe at times. Henri steals the skins left with Mackintosh, and gives them to Red Pete, a renegade, to hide. The factor misses the skins, and Robert, his son, voices his suspicions. Henri hears that he is being accused, and to get revenge places the stolen property in the mail bag which Robert is to take out. Mackintosh accuses Henri, who transfers the charge to Robert. The skins are found in the bag, and Mackintosh decrees that his son must be dealt with according to the law of the North. He is forthwith given La Longe Traverse, which means that the lawbreaker shall be sent for three days into the wilderness without means of sustenance.

Na-Ta-Nan-Gan learns of the incident and sacrifices his reputation for the sake of the brother of the girl he loves by declaring that he put the skins in the mail bag. He is imprisoned, but late that night is released by Janet and her brother Robert, who had been called back. At the suggestion of Robert, Janet and Na-Ta-Nan-Gan then hasten away and are married. The Indian friends of Na-Ta-Nan-Gan, learning of his sacrifice, set out to find him and eventually come upon him and his bride and offer assistance. A child is born to the pair and he is known to the Indians as "Starlight." Back at the post, Red Pete makes a dying confession that Henri is the real culprit, and Mackintosh, seeing his error, sends his men to locate Na-Ta-Nan-Gan and Janet.

Henri is sent on La Longe Traverse, and days later he is found in an exhausted condition by Wenonah. He tells her that Red Pete made a confession before his death that he (Red Pete) committed the crime, and that he was sent in search of Na-Ta-Nan-Gan and Janet. Believing his story to be true, Wenonah directs him to the hut wherein lives the missing couple, and to them Henri tells the same story. Days later, when Henri and Na-Ta-Nan-Gan are on a trapping expedition, the old covetousness of the former's nature to possess Janet comes to the surface, and he throws his benefactor over a cliff. Henri tells Janet that her husband met his death by accident, and pleads with her to let him protect her. Believing that it will be the best for her child, Janet consents, and they leave the vicinity. Wenonah discovers Na-Ta-Nan-Gan and nurses him back to health. Hearing what his wife has done, he believes that she is unfaithful to him, and vows to kill both Henri and Janet.

Meanwhile Mackintosh's searching party comes upon Na-Ta-Nan-Gan and learn the sad news from him. Instead of taking Janet back to her father, which he had promised to do, Henri stops for several days at a distant trading post. Janet is heartbroken by a letter purporting to come from her father which Henri shows her and which denounces her. She agrees to marry Henri, and just as the ceremony is about to take place, they are confronted by Na-Ta-Nan-Gan, Wenonah and Robert, who had started out in search of them. Henri is about to kill Na-Ta-Nan-Gan when Wenonah throws herself in front of him, and receives a bad wound. Na-Ta-Nan-Gan kills the criminal and, hearing the story in full, he realizes the innocence of Janet. Back at the post, old Mackintosh, bent low with years, awaits the return of his beloved. Joyous indeed is the meeting.

As the story ends, Wenonah solemnly points to the white scar upon her neck, and tells her little charge that it was made by the knife of Henri when she was willing to give herself that his father might live.

FATHER AND THE BOYS (Five Parts—Dec. 20).—The cast: Lemuel Morewood (Digby Bell); William Rufus Morwood (H. Ham); Thos. Jefferson Morewood (Bud Chase); Major Didsworth (Hayward Mack); Tobias Ford (H. Davenport); Tuck Bartholomew (Lon Chaney); Bessie Brayton (Louise Carbasse); Emily Donelson (Yona Landowska); Frances Berkeley (Mae Gaston).

Lemuel Morewood is a wealthy business man to whom riches bring no pleasure because he

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Don't Fail to Read Page 2263

has entirely lost the sympathy of his sons, for whom he lives. Billy is society mad and completely enthralled by Mrs. Bruce Guilford, a leader of the smart set. Tom thinks of nothing but sport. He is an amateur athlete of national prominence. Lemuel longs to see the boys interested in the business. He escepially wants Tom to marry Frances Berkeley and Billy to marry Emily Donelson. But the boys will have none of them.

Bessie Brayton is a Western orphan who has come to New York and taken up society entertaining for a living. Her only property is a half interest in the Bluebird mine, which she supposes is worthless. The Morewoods employ Bessie one evening to entertain at an exclusive dinner they are giving, and here Bessie meets Major Bellamy Didsworth, who offers to sell her half interest for her.

Lemuel has run away from this dinner. But, goaded by Bessie's taunts that he is old-fashioned, he gets into his evening clothes and enters into the gambling that follows. Bessie encourages him and he cleans up on Didsworth, as the others look on, staggered by his plunging. Leaving them dazed, Lemuel makes a spectacular exit with Bessie to "blow his winnings."

Lemuel keeps up the pace he has set. He goes to the races and there his conduct is so riotous, and his followers, Bessie and a sporting man, so conspicuous that Mrs. Bruce Guildford is scandalized. She criticises Lemuel to his son. Billy defends his father, and the quarrel results in a complete break. Bessie has a telegram from Didsworth saying he can get $1,000 for her stock. Lemuel suspects that Didsworth is planning to rob her and takes the matter in his own hands. He and Bessie go out to Nevada together.

Lemuel's sons think he has run away to get married to Bessie, and they follow—with Emily, Frances and Ford, the family lawyer. Out in Nevada, Lemuel and Bessie find that her half of the Bluebird is worth at least $75,000, and—they discover that the other half is owned by Carl Higbee, Bessie's old sweetheart who disappeared in Alaska.

On the way to Nevada, Tom becomes engaged to Emily and Billy to Frances—which is exactly contrary to what Lemuel planned. They arrive in time to stop the wedding, as they think, and are mortified to learn that they are all wrong, and that Bessie is to be married to Higbee. Lemuel is delighted that his sons are going to bring the girls into the family, even though they have shifted partners. Lemuel agrees to go back and help the boys run the business.

UNIVERSAL.

ANIMATED WEEKLY, NO. 197 (Dec. 15).

Suffragetes Besiege Congress.—Army of women demand vote when 64th Congress assembles.—Washington, D. C.

New Queen of Seas.—The "Great Northern" leaving on her maiden trip for Honolulu.—San Francisco, Cal.

Envoy Alds Dedication.—At unveiling of Joan of Arc's statue French Ambassador Jusserand pays tribute to United States.—New York City.

Famous Resort Burns.—Flames baffle firemen at $1,500,000 blaze that destroys town of Avalon. —Catalina Island, Cal. Subtitle: One of the rescued seals.

Men Who Run U. S.—Ways and Means Committee assembles for opening of Congress.—Washington, D. C. Subtitles: "Cyclone" Davis, Texas representative. Democratic Floor Leader Kitchin.

Labor Chief at Movie City.—Samuel Gompers, A. F. L. head, pays visit to Universal City, Cal.

Half Way Around World.—Australian cadets, on globe-girdling tour, visit Mayor of America's metropolis.—New York City.

What Girls Are Wearing.—Fashionable silk sweaters shown by Universal stars.—New York City. (By courtesy of S. Heim & Sons.) Subtitles: Dorothy Phillips, Edna Hunter, Mary Fuller.

By Air from Germany.—Receiving wireless message hurled 5,600 miles over sea and land. —Chicago, Ill.

War on Mexican Border.—Protecting American territory during Aqua Prieta battle.—Douglas, Ariz. Subtitles: Off for trenches. Shell that fell in Douglas. Driving refugees back across border. Boy bandit with rapid-fire cartridge.

Where Rent Is Cheap.—Noted writer opens outdoor office to keep stenographers healthy.—Wellesley, Mass. Subtitle: Using "iron fingers" while wearing mittens.

War's Grim Trophies.—Torpedo and cannon taken from the foe.—London, England. Subtitle: Mine found floating in English Channel.

With French Fighters.—Troops entering evacuated city—"Somewhere in France." Subtitles: On outpost duty. Carrying ammunition. In the trenches. The morning bath.

U. S. Representative in Germany.—Ambassador Gerard, "Man of the Hour," at Legation desk.—Berlin, Germany. Subtitle: Outside the Embassy.

Interned British Submarine.—Uncle Sam refuses to allow E-Boat, built for Allies, leave until after war. Charlestown, Mass.

Giant of Fleet.—New superdreadnought "Pennsylvania" is made Atlantic Fleet's flagship.—Hampton Roads, Va.

Cartoons by Hy. Mayer, world famous carlcaturist.

IMP.

WHEN LOVE LAUGHS (Dec. 21).—The cast: David (Matt Moore); Jane (Jane Gail); Bessie (Bettie Riggs); John (William O'Neil).

David and Jane are in love, but each suspects that the other is not true. Jane employs Bessie to meet David and put him to the test by trying to induce him to make love to her. David employs John to make love to Jane, to see if she will accept his attentions. The scheme progresses better than was expected.

John persuades Jane to elope, although her conscience tells her to stick to David. Likewise Bessie persuades David to elope with her. Autos are employed for the elopement, and both take place at the same hour. The autos collide at a crossing, and Jane steps right out and accuses David of unfaithfulnes. David draws himself up to his full height and makes the same charge against Jane.

David and Jane walk with their respective partners and quarrel. They reach the train so wrapped up in each other they cannot be separated, so finish their honeymoons by eloping with each other. And John and Bessie are left flat. We then learn that John and Bessie planned the two elopements and the auto wreck to bring David and Jane to their senses through jealousy. John and Bessie have been sweethearts all along without the audience having known that they were even acquainted.

NESTOR.

LOVE AND A SAVAGE (Dec. 20).—The cast: Betty (Betty Compson); Her Mother (Stelia Adams); Her Father (Harry Rattenberry); Eddie (Eddie Lyons); Lee (Lee Moran); Chef (Gus Alexander); Maid (Jane Waller); Missionary (Harry Lyons); The Other Girl (Ethel Lynn).

Inspired by a feeling of brotherly love for the heathen, Betty has offered herself as a missionary to foreign lands. Mother is enthusiastic over the self-sacrifice of her daughter, while father agrees that it will redound to the family's credit. Eddie, Betty's lover, does not relish the plan at all.

Eddie's friend, Lee, and Ethel, Betty's chum, are in a fair way to get married. Lee accompanies Eddie into a saloon to help him drown his sorrow, and while they are talking Eddie gets a brilliant idea. He calls a friend to his aid and the two have a big laugh, not telling Lee what it is all about. Lee is persuaded to go to Eddie's room and they make him swear to help them out before they tell him the secret. He swears and then they prepare to make a "savage" out of him.

Eddie pleads so hard that Lee allows them to paint and dress him to resemble a heathen. The missionary is called to their aid and he assists them in placing Lee in Betty's house. Betty is told that he is an unfortunate heathen and she must practice on him. The chef takes him in tow and there is a riot. The chef and the maid are in the throes of a love affair and the "savage" does much to make their life a misery. Eddie calls and is told about the "savage," and he thinks it is a fine way to get Betty used to her new calling. When Lee's girl calls to spend the night with Betty the "savage" wants to throw the game, but is compelled by main force to retain his role.

The savage makes an awful hit during the meal; in fact, he hits the chef over the head with the turkey, and the meal breaks up in disorder. That night Betty wants to show off the "savage" to her guests, but he is incorrigible and there is a row. Betty decides that a missionary's life is not what it is cut out to be, and next morning decides that she will be satisfied to stay at home. She calls Eddie up and tells him the news. He removes the disguise from Lee and takes him along to witness the reconciliation. When Lee finds his girl still at Betty's home there is a happy reunion all around and the four hearts are in a fair way to beat as one.

JOKER.

THE OPERA SINGER'S ROMANCE (Dec. 18).—The cast: Jane (Gale Henry); Her Sweetheart (William Franey); Pumpernickle (Max Asher); Chorus Girl (Lillian Peacock).

Jane lives in a small town and is in love with a country boy. A show troupe comes to town and the boy takes her to the show. Jane falls in love with the tenor of the opera, who is a German of the name of Pumpernickle, and decides to marry him or no one. She turns down her country lover.

The next day she appears at the opera house for a position in the chorus. This is given her for the sum of ten dollars. That evening she practices dancing at home, and her mother, thinking she has St. Vitus dance, administers paregoric. Her initiation in the chorus proves her hopelessness as a dancer. However, she sends the tenor a basket of flowers. The country lover transfers the flowers and puts in their place cabbage, onions and other vegetables. Instead of being angry, the tenor is pleased with the vegetables.

As he is kissing Jane's hand a stout German woman appears with one or two children; she is angry and indignant, and proceeds to beat him with the contents of the vegetable basket, announcing to Jane that he is her husband. Terrified, Jane flees amid a shower of onions. That evening her country lover brings her a peace offering of a bantam egg, which, in the excitement of his reconciliation, he breaks in his pocket. Jane is cured of the stage and decides to settle down in her one-horse town.

VICTOR.

THE TALE OF THE "C" (Three Parts—Dec. 24).—The cast: Mary Carpenter (Mary Fuller); Peter Cooper (Paul Panzer); The Widow (Marie Shotwell); Prof. Von Munsternberg (Charles Ogle).

Mary Carpenter goes to the seashore for a change in air. Peter Cooper, a wealthy young idler, arrives at the same hotel. Both Peter and Mary have grips bearing the same initial, a large "C," and careless bellboys mix the two so that when Peter arrives in his room and proceeds to unpack, he discovers amid a quantity of dainty lingeries ponderous volumes on the "Planets" and "Advanced Astronomy," by a Prof. Carl Von Munsternberg. Remembering the pretty girl he saw registering, he returns the grip to the desk after slipping in a best seller, "The Road to Love," that he has been reading en route. At the same time Mary arrives with his grip, in which she has found an assortment of pipes and pajamas.

When Mary returns to her room and discovers "The Road to Love" she is at first indignant, but soon starts to read it. Peter, meanwhile, meets in the lobby a young widow who has long set her cap for him, and, knowing she will lay in wait for him, he tries to devise some scheme for meeting Mary and avoiding the widow. He finds Mary next day seated on the sand reading the book he gave her, but she pretends not to see him. Thereupon he determines to disguise himself as Prof. Von Munsternberg so that she will take notice of him. He has a number of cards printed bearing the name of Carl Von Munsternberg, Doctor of Astronomy, University of Carlsbad. Disguised, he returns to the beach and drops one of his cards near her. Picking it up, she believes he is the great professor, and engages him in conversation.

Next day Peter, in his disguise, finds Mary awaiting him. He tells her that he wants her to test "The Power of Attraction." He asks her if there is any one upon whom she wishes to fasten her "thought vibrations." She mentions a certain young man in the hotel, and he tells her to concentrate her thoughts on him that evening. Peter dances with the widow that evening. He sees Mary following the pro-

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fessor's instructions, calling Peter to her—that is, mentally. Peter stops dancing and leaves the widow. He goes to Mary and asks her if she called him. Mary is overcome and cannot answer him, but turns and goes to her room full of excitement at her apparent success.

Meanhwile the real Prof. Von Munsternberg has arrived from Carlshad. The guests at the hotel agree to take a boat trip. The real professor is invited to take the trip with them. The widow with her jewel case, the detective who has been engaged to watch the jewels and the sneak thief, who hopes for an opportunity to steal them, all embark. Peter in the astronomer's guise, also sets sail likewise. Mary looks out for Peter, who seems to be nowhere in evidence.

Peter, however, in his professional disguise takes Mary aside and talks to her of the stars. Von Munsternberg overhears him and, much amused at his astronomical ignorance, inquires his name. Peter produces one of his cards. The professor reads his own name on it, and decides that Peter is a dangerous imposter.

The thief, meanwhile, has managed to creep into the widow's stateroom and secure the jewels, which he hides under his coat, hut, fearing a search, he slips the jewel box into Peter's telescope box. The widow discovers the theft, while Peter and Mary are star-gazing. The widow hurries to the detective, and the real Von Munsternberg, overhearing their conversation, is now confident that Peter is the thief, tells them of the imposter, and they decide to search him.

While they search the bag and find the jewels, Von Munsternberg tears off Peter's false whiskers, and, to Mary's horror, it is Peter who stands before her. No sooner have the jewels been set down, when the thief creeps up and steals them. As they are handcuffing Peter the widow catches sight of the thief diving from the side of the boat and they all start in pursuit. Peter begs for permission to go in pursuit also. This is granted, and he dives after the thief, captures him, restores the jewels to the widow, explains to the group the real reason of his prank, and they forgive him—all but Mary. It is not until he has convinced her that it was his only chance of winning her that she yields to forgive him.

LAEMMLE.

THE GREAT FEAR (Dec. 22).—The cast: Mrs. O'Grady (Lule Warrenton); Peggy O'Grady (Gloria Fonda); Kitty O'Grady (Elsie Maison); Larry Moore (William C. Dowlan); Reddy (Eugene Walsh); Art Paget (William Quinn).

Larry Moore, who has a small grocery store, is in love with Peggy O'Grady, who lives in a poor tenement over his store. Peggy, while she likes Larry, is rather fascinated by the better-dressed fellows who go in for "swell times." Peggy's mother, Mrs. O'Grady, takes in washing and one morning, while ironing, she leaves a hot flatiron on a shirt, and when she returns she finds that the shirt is scorched. Peggy looks at the shirt, and, finding it is worn out, tells her mother that only a 'cheap skate" would make her pay for it.

After Peggy leaves Mrs. O'Grady delivers the washing, which belongs to Ed Sumner. He is furious over the scorched shirt and refuses to pay for the washing. When the day's work is over at the department store Peggy is introduced to Ed and, with other companions, they go to a cheap cafe for dinner. The others try vainly to get Peggy to drink, but she refuses and starts home early. Ed takes her for a taxi drive, which she enjoys so thoroughly that she forgets that Ed has tried to be a little too familiar. The folks at home, meanwhile, has been much worried over Peggy's unaccustomed delay.

Peggy arrives home and stops in Larry's grocery store to tell of her adventure, Ed following her in Soon Mrs. O'Grady enters the store and is delighted to see Peggy, who tells her mother of the grand time she has had. She stops talking as she notices the terrible anger in her mother's face, who is looking at Ed. Mrs. O'Grady then tells how Ed has refused to pay her, and Peggy is dumfounded. Her amazement changes to rage, and she grabs a whip from Reddy and lays it across Ed's shoulders and compels him to pay her mother. Then turning to Larry, she tells him to "put him out." Larry throws him out, and Peggy, who has been perilously near the downward course, finds comfort and consolation in the true love of Larry.

ONE HUNDRED YEARS AGO (Two Parts—Dec. 23).—Rodney Lane (Rupert Julian); Evelyn Gilbert (Dorothy Davenport).

Humphrey Lane is a gentleman of the old school and a lifelong friend of his neighbor, Mr. Gilbert. Their favorite idea is to perpetuate their friendship by a marriage between Lane's son, Rodney, and Gilbert's daughter, Evelyn. The son and daughter have no objection, as they already love each other without waiting for the sanction of their parents. While the two fathers drink to the proposed marriage the young couple are strolling in the garden. The old darkey butler summons them to hear the old men's plan, and a betrothal follows. After a supper of celebration the young couple wander off while the fathers discuss politics. They disagree and a violent quarrel ensues. All thought of the marriage between their children is now at an end, and the lovers are ruthlessly parted by the old men. Evelyn implores her father to relent, but in vain. Sorrow-stricken, she returns to her rooms, where she falls unconscious, overcome with grief. As the days go on she grows weaker and weaker. She implores her father to let her see Rodney, but he is obdurate.

Downstairs the old man writes in his diary the record of his obstinacy and says that his pride will not let him yield. He keeps the diary in a secret panel in the chimneypiece. A week later Rodney, after a scene with his father, in which he tries to change the old man's resolve, determines to take matters into his own hands. He goes to Gilbert to apologize in his father's stead. But he comes too late. Evelyn has succumbed to her grief and the father can only tell Rodney that she is dead. Rodney, in his misery, wildly curses Gilbert, who, overwhelmed with remorse, shoots himself as the clock strikes twelve, after recording the outcome of his pride in his diary and leaving a warning for his descendants.

One hundred years later Edythe Gilbert, his descendant and heiress to the old home, where she has lived with her father, is in love with young Arnold, but her father favors another lover. The lovers plan to elope, but as she joins Arnold that night in his automobile she is seen by Rodney's rival, who hurriedly summons her father. They start in an automobile in pursuit of the lovers. Edythe and Arnold reach the minister's house and Arnold goes in to arrange their marriage, leaving Edythe in the car. Her father and his favorite arrive while Arnold is gone, and insist upon her returning with them. Arnold coming out sees them and follows them home. In the hall of the old house Edythe runs to him, and an angry scene is about to ensue, when the clock strikes twelve. The shade of the ancestor Gilbert appears. He goes to the secret panel and reveals the diary. Hardly able to believe his eyes, Edythe's father takes the book and reads there the warning against obdurate pride. He gives way, and the lovers are restored to each other.

Mutual Film Corp.

THANHOUSER.

AN INNOCENT TRAITOR (Two Parts—Dec. 14).—The cast: Colonel Archer (Wayne Arey); his wife (Carrie Niblack); doctor (William P. Burt); nurse, (Kathryn Adams); daughters (Marion and Madeline Fairbanks).

Twin daughters were born to the wife of an army lieutenant. It chanced that the doctor who was called to attend the case was secretly the spy for a foreign government. The nurse was in league with him. They alone were present when the children came into the world, and before the mother had recovered from the anesthetic, the doctor and the nurse had successfully kidnapped one of the twins. A startling idea had prompted their act.

Some twelve years later, they were able to put their scheme into practice. The spies, with their young charge, were sent to America to secure information concerning the country's defenses. They learned that the former lieutenant, now a colonel, the father of their ward, was in possession of the maps and plans they required. It was arranged that Marion should spy upon her own family. Her resemblance to the girl at the army post was explained to her as a mere coincidence. The wardrobe of Colonel Archer's daughter was skilfully copied, and one day, when Madeline left the house, Marion slipped in, and passed herself off to her own father as her twin. When the officer was called out of the library, this clever young spy copied the plans of the fort, and made her escape.

In a secluded corner of the grounds, however, she was seen by one of the officers, examining the plans. The outcome was that the colonel was accused of intrusting to his daughter, for delivery outside the fort, valuable government secrets. Meanwhile Marion had discovered the real truth about her parentage and native land. At the point of a pistol she drove the two spies into the courtroom, where her stirring testimony cleared her father's name and restored her to her family.

THE NECKLACE OF PEARLS (Dec. 19).—The cast: The banker (Thomas A. Curran); his wife (Ethyle Cooke); the crook (Sully Guard); woman crook (Ethel Jewett); detective (Wayne Arey).

Two crooks steal a hundred-thousand-dollar pearl necklace from the wife of a banker, while crossing the ocean. They fasten the pearls around the neck of a big black cat which they have in their stateroom, and tie a white satin ribbon over the jewels. When the ship reaches New York the little daughter of the banker demands to see the new kitten which her mother has promised to bring her from abroad. The mother is so worried over the loss of the necklace, however, that she hardly can hear what the child is saying. She pleads hysterically with the detective summoned by wireless to find the gems.

Meanwhile, her little daughter has found on the wharf a basket containing a big black kitten. She gets through the lines with it to her mother's automobile. The crooks, by this time, have discovered the loss of their cat. They find another basket, however, containing a

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maltese kitten, and tagged with the name and address of the little girl. Leaving all their baggage on the pier, they hastily follow on her trail. Such indifference to all their belongings, and an apparent insane desire to recover a lost cat, arouses the suspicions of the detective. He pursues the crooks. At the little girl's house they learn that the child has gone to a cat show in the neighborhood, where she is presentiug her new feline pet for a prize.

The detective shadows the pair to the show. The place is crowded. But presently the intruders manage to work their way up to the wire enclosures, where several hundred beautiful cats are mewing for popular favor. Suddenly the two crooks push their way over and lay violent hands on the black cat, which is sitting bolt upright on a blue cushion in a familiar hasket. The child utters a cry of dismay, and reaches out for her pet. In the confusion, the white satin bow becomes untied. The little girl's father, who has hurried up, seizes from the cat's fur the necklace of pearls. The crooks are arrested. And the little girl is surprised to find that she now has two beautiful kittens—the black one and the new maltese.

FALSTAFF.

BILLY BUNKS, THE BANDIT (Dec. 16).—The cast: The girl (Barhara Gilroy); the foreman (Claude Cooper); the cook, his rival (Arthur Cunningham); Bill (Burnett Parker).

The foreman and cook both are frantically in love with Belle, tbe ranch owner's daughter. She, heartily sick of their attentions, answers the advertisement of "a rugged young gentleman" in the East, who "yearns for a life in the open" and wants a wife. The two rivals join forces to "fix" the newcomer. They hire a pair of fierce handits, at large in the hills, to kill "the rugged young gentleman" in return for a hag of gold dust. When, however, the cook and the foreman see Belle's prospective hushand alight from the train, they decide to save their gold dust and do the job themselves. "The Insect," alias "Bill, the rugged young gentleman," obdiently mounts the horse which Belle leads up, and ahout thirty seconds later, is clinging desperately to the saddle horn while the flying animal bears him over the plains.

At last the girl succeeds in stopping the runaway. "We modern ranchmen use automohiles," explains the young man from the East. And the girl smiles at him in admiration. Meanwhile, the handits have discovered that they have been done out of their job. They are driving the cook and the foreman before them, bound and helpless, when—Snap The ropes ahout the wrists of the rivals are severed in twain. The handits turn to fight their unseen foe. Wiff! Off goes the hat of the sheriff, on the trail of the handits. Angry, he wheels about and runs right into his quarry. The hero of the wahbly gun and closed eyes rides up with the ranch owner's daughter. "I shot off your hat, sheriff," he announced cheerfully, "to attract your attention to my prisoners." And he gets away with it! Belle marries her hero.

WHEN WILLIAM'S WHISKERS WORKED (Dec. 20).—The cast: William (Riley Chamberlain); his daughter (Winifred Lane); suitor (George Marlo); station master (Charles Emerson); bearded lady (Frances Keyes); fat girl (Elice Jordon); wild man (John Lehnherg).

William Deportment was a grave man. He had heen a grave hoy, and when he grew into manhood he acquired much wealth, a reputation for austerity, and a long, white beard. He was a star at funerals or religious ceremonies. William had a daughter who had many suitors. There was one who won her heart, but father frowned on the suit.

But even good men have their days of misfortune, and trouble came to Wiliam. He had been in New York on a husiness trip, and after boarding the train on his way home lost his ticket and wallet out of the window. The conductor told William to pay or get off the train, and gave him a few minutes grace while he collected the other tickets. Willam took advantage of this hy hiding under the seat, only to be detected and hurled off the train while it was in motion. William hobbled along to the nearest station and sent a collect message to his daughter, 200 miles away, ordering her to forward him funds. A little later he got the answer, his daughter had eloped and the house had been burned down. There was no one to pay for the message, and the telegrapher demanded payment.

The bearded lady in the local dime museum had left suddenly to see her grandchild, "the only haby horn with whiskers," and the museum proprietor was glad to give William's whiskers a chance to work. He speedily decked him out in a dress, and the unhappy William joined the other freaks on the platform. Just about this time the old man's daughter and fiance arrived in the little town hunting a minister. By sheer good luck the son-in-law-elect saw the new bearded lady, rescued him from his novel surroundings and brought him to his daughter with the message: "Your father was so anxious to see our wedding that he dropped off here on his way home."

What could William do? If he sent the young man away he would tell how William's whiskers had worked in a side show. So William, being a prudent as well as a stern old man, blessed the young couple and expressed joy in the marriage they contemplated. The bride never knew the story, and she wondered often why it was that her husband never suffered from the severity with which William had been accustomed to treat others who came within his circle.

TOODLES, TOM AND TROUBLE (Dec. 23).—The cast: Tom (Colin Campbell); Toodles (Baby Gereghty); Trouble Lady (Dog).

Toodles was a very attractive baby who was idolized hy all its relatives, particularly his mother, his grandmother and, last but not least, his youthful aunt. The young aunt was worshipped in turn by Tom, an energetic young husiucss man who hoped soon to make her his wife. An unusually attractive hargain sale tempted the women folks of Toodles' family, and they left their home, leaving the baby in Tom's charge. The young man was anxious to please his sweetheart, and so he took the baby to the park as its fond mother had directed, and there the trouhle began.

Tom met a young man in the park that he knew, and leaving the baby fast asleep on a bench strolled off for a short distance, and during his absence an officious individual took charge of the infant and set out in search of its parents. A little girl placed her doll on the bench that had been occupied by the baby and promptly deserted it. A frolicsome dog saw the doll, seized it in his mouth and ran off with it, but not before Tom saw him, and at once came to the conclusion that the baby was heing borne off by a ferocious canine.

A furious pursuit took place, for Tom realized that if anything happened to the child that his sweetheart would never forgive him. The dog with his "precious burden" ran directly in front of a swiftly speeding automohile and escaped death by a miracle, but the animal ran blithely on, dodging a trolley car, which almost ended the career of Tom, the mad pursuer. A coal scoop raised the doll high in air, and as the young man climhed up to rescue "the baby" the scoop opened and dropped the doll to the coal beneath, where it was promptly seized hy the dog, who ran off again. These were only a few of the adventures which hefell the dog, the doll and Tom, hut a great explosion in a ouarry finally ended the career of the doll and the dog, and all that Tom could find of the remains was the dog's tail and a lock of the doll's hair.

He grieved greatly, for he felt that he was responsible for the baby's death. He did not know that the baby was very much alive, and that the officious individual who had taken charge of it was having the time of his life trving to get some one to take it off his hands. Tom sadly returned to the park, and his grief turned to joy when Toodles was restored to him, hut he wasn't a bit happier than the officious person, who had had visions of landing in a prison cell for kidnapping the infant. Tom was warmly thanked for his care of the infant, and he took the praise with becoming modesty, but he was mighty glad of one thing, and that was that Toodles was too young to talk—for if Toodles could have told of his experiences!

THAN-O-PLAY.

HIS MAJESTY THE KING (Three Parts—Dec. 18).—To the Princess Helen, who had reached the mature age of five, he was only "My dear little Baby Brother." To residents of Ilicia he was "King Alfonso VII," their much heloved King.

The young ruler was only a few months old and his uncle, the wicked Regent, determined to take the throne for himself. Through his command of the army, he was enahled to cause an uprising, and the reins of authority quickly changed hands. The Regent had also exnected to seize the baby monarch, but the child was saved because of the bravery of a young officer and the Lady of Honor, attached to the person of the Princess Helen. The officer smuggled them out of the Palace and when overtaken hy troops of the usurper, stood them off in a single-handed fight, long eonugh to enable the children and the Lady of Honor to escape. Their defender was finally overnowered and taken hack to the capital a prisoner.

The fugitives found refuge in a neighboring kingdom, and although the usurper sought

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them, his messengers returned without any information. Believing he could learn the secret from the young officer, the usurper gave him his choice of two propositions: one was to reveal the hiding-place of the living King; the other, to maintain silence and die as a traitor. The prisoner chose the latter alternative and was led out for execution. Through the assistance of an old retainer, he managed to escape from the firing squad and was believed to have fled over the border. The facts were that he remained in the capital, in disguise, and secretly arranged with other followers of the rightful King for an uprising that would dethrone the wicked Regent. Their plans were successful, but they found that their enemy was not at the end of his resources. He told them that the hiding place of the King had been discovered and men he trusted sent with orders to slay him.

This plot would have been carried out had it not been that the bright Lady of Honor again outwitted them. She put a dummy in the Baby's bed when the soldiers forced their way into the room, the Princess Helen slipped out with the baby, mounted her horse and rode rapidly away. The Lady of Honor gained a few precious moments by parleying with the intruders and the children were safely out of sight before the trick of the dummy baby was discovered.

Within a few hours, the followers of the rightful King arrived and the Lady of Honor accompanied them to the hiding place she had picked out. At the door of the cottage they were met by the Princess Helen, who held up her hand and said in warning tones:

"His Majesty the King has just completed his bath."

The noble visitors entered the room. There they knelt in homage before "His Majesty," who was gurgling with delight, while a peasant woman completed his bath in a matter of fact fashion.

RELIANCE STAR FEATURE.

HER MOTHER'S DAUGHTER (Three Parts—Dec. 8).—The cast: Marie (Dorothy Gish); her mother (Mary Alden); her grandfather (F. A. Turner); the mother superior (Miss Lee); the nephew (W. E. Lawrence).

Marie is a village girl, very religious. Her mother, fearing some man will make her unhappy (as she had been made by a man) made her promise on her death-bed that she would enter a nunnery. Marie considers that promise sacred and will allow nothing to interfere with her keeping that promise. Her grandfather is charged with seeing that she keeps her word, and his advice having been refused by his own daughter—Marie's mother—he intends that this time it will be heeded.

Meeting and loving a young man visiting her village (a nephew of the village priest), Marie rebels against giving him up and, sealing herself up in a nunnery for life. But her promise to her mother stands between and her grandfather chides her and tries to force her to a realization that breaking the promise she made would mean everlasting damnation. She is still undecided, however, and grandfather, to save her soul, falsely accuses the young man of being untrue to her and by a ruse proves it to her and she is forced to believe. The crafty old man also falsely proves to the young man, by a forged note, that she is untrue and is going into the nunnery to expiate her sin. Broken-hearted, the young man goes away and equally broken-hearted, Marie goes into the nunnery and is on probation until she is considered fit to become a full-fledged nun. Later, she becomes a nun in full orders, the youngest of the convent.

The young man, a musician, writes a great opera and marries the star as a marriage of convenience, and lives not far from the convent. His wife does not love him. He realizes her motive for marrying him and is unhappy. He lives only in the dear, dead past and in dreams of Marie, whom he has never ceased to love. He has hidden away the forged letter the uncle wrote and often takes it out and weeps over it. Marie, too, even in full orders, cannot always forget him. At night in her cell she weeps and pours forth her agony of soul and heart and prays for peace from its suffering, and finally finds it completely in her religious life and affairs and puts the man out of her heart completely.

One day the uncle dies and tells the priest of his act in separating Marie and the boy. The priest tells Mother Superior, who is afraid to tell Marie; but she has overheard and realizes the position she and the young man are in, but is content, although sorry for the young man. Later, the young man's wife lies ill and is dying. A nun is delegated to nurse her and Marie is sent. The young man and Marie meet face to face across the bedside of the dying wife. Marie tells the young man of the truth of the affair, and he urges on her that her vows were taken under a misapprehension.

The wife dies; Dorothy refuses the love and happiness thus offered her; and finally renounces her love and goes back to the convent. Some years late, show Dorothy in the garden of the convent—telling her beads. Outside is the young man—alone—walking past the walls of the convent. He goes on and up upon a hill which looks down upon the convent. The garden can be seen from there. Dorothy can see the hill from her garden spot. She sees a figure on the hill; it holds out its arms to her; she gazes; then turns away; he, too, turns away. And that is how they live their lives—apart.

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RELIANCE.

THE BANKHURST VICTORY (Two Parts—Dec. 19).—The cast: Remar, the detective (A. D. Sears); Philip Hanson (Alfred Paget); Reginald Mason (Jack Brammell); Mrs. Mason (Irene Hunt); Mrs. Hanson, alias Eleanor Brown (Margie Wilson).

Reginald Mason, manager of J. Jacard & Son, jewelers, conspires with Jim Hanson to steal the famous Kaffire diamond. This celebrated gem recently has been recovered from crooks by Remar, the detective, and placed in the vaults of Jacard & Son. Mrs. Mason overhears the plot, and pleads with her husband not to commit the theft. Failing to move him, she slips out that evening and talks to Hanson.

The next morning Mrs. Mason's body is found in the shrubbery. Hanson, believing himself safe, summons Remar, who makes a brief examination and then declares that the woman has been stabbed. Her husband is accused of her murder. Hanson's wife is masquerading at the hotel as "Miss Eleanor Brown." Remar sees her leave the hotel with Mason. The detective follows. Later, returning unseen to his room, he watches through a hole which he has previously made in the curtain, the interior of Hanson's room. He sees Mason hand Hanson the Kaffire diamond. That night, Remar tries all the shoes, left out in the hall to be shined, and finds that Hanson's fit the plaster cast of the footprint. Early next morning he summons his assistant. Scarcely has he returned to his room, when he sees Hanson and the supposed "Miss Brown" leaving in an automobile. He realizes that Hanson is making his getaway with his wife.

Remar dashes into a taxicab and gives pursuit. He overtakes the crooks, and leaping onto the running board of their machine, points his pistol at the driver's head. Hanson stabs the detective, and Remar is left unconscious by the roadside. Here he is found and revived by his assistant. The two give chase in the assistant's racing machine. Hanson and "Miss Brown" are captured at the depot. Remar sends his aide to arrest Mason. The eminent detective recovers the Kaffire diamond and restores it to Jacard & Son before they discover that the priceless valuable has been stolen.

CUB.

THE HOLD-UP (Dec. 17).—The cast: Jerry (George Ovey); Cyclone Pete (George George); Mr. Weston (Jefferson Osborne); Mr. Ashton, his friend (Louis FitzRoy); Mrs. Weston, his wife (Janet Sully); Bessie, his daughter (Belle Bennett).

After enjoying a hearty meal on the veranda of a swell cafe, the wherewithal for which has been obtained by a new means of appropriation, Jerry dispatches a note to his sweetheart, Bessie, requesting her to meet him at "the bench" at 3 o'clock. The note falls into the hands of Mrs. Weston before it reaches her husband and, engaged at Jerry's nonchalant references to her provider, makes preparations for Jerry's reception. After locking Bessie in her room, Mr. Weston proceeds to the bench designated by Jerry and there, heavily veiled, awaits his coming. Too intent to notice anything amiss, Jerry proceeds to embrace the veiled woman, whom he assumes is Bessie. He is soon brought to a realization of a mistake, however, for Mrs. Weston uses a rolling-pin with telling effect.

Jerry's cries attract the attention of Mr. Weston, who has been entertaining Mr. Ashton over liquid refreshments served in the summer garden. Armed with empty beer bottles, they rush to the scene. Their efforts to quell the disturbance are not quite successful, for in its course Mrs. Weston is knocked out, Mr. Weston suffers several smashes as does Mr. Ashton, and Jerry escapes. Bessie, in the meantime, has been busy. She has a note delivered by her maid advising Jerry that her mother has planned a long auto trip and adds that he might come to her rescue if he loves her. Accordingly Jerry assumes right to a burro standing conveniently near and starts off on his mission of rescue.

Along the road Jerry spies Cyclone Pete, a Mexican bandit. The sight of him forebodes evil, so Jerry dismounts and hides. Hardly has he done so when the Weston auto party comes into view. Pete quickly springs from his hiding place, covers the party with a gun and then compels them to drop their valuables into his hat. Jerry sees a chance to become a hero. Creeping back of the unsuspecting Pete, Jerry

You Should Read Page 2263

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COMES now the time of giving—the happiest of all joys.
And comes, too, a little more forcibly than at any other season of the year, the realization that we get in life what we give.
A man must contribute to the stock of human happiness before he can participate in its profits, because happiness goes *out* from the heart before it comes in—
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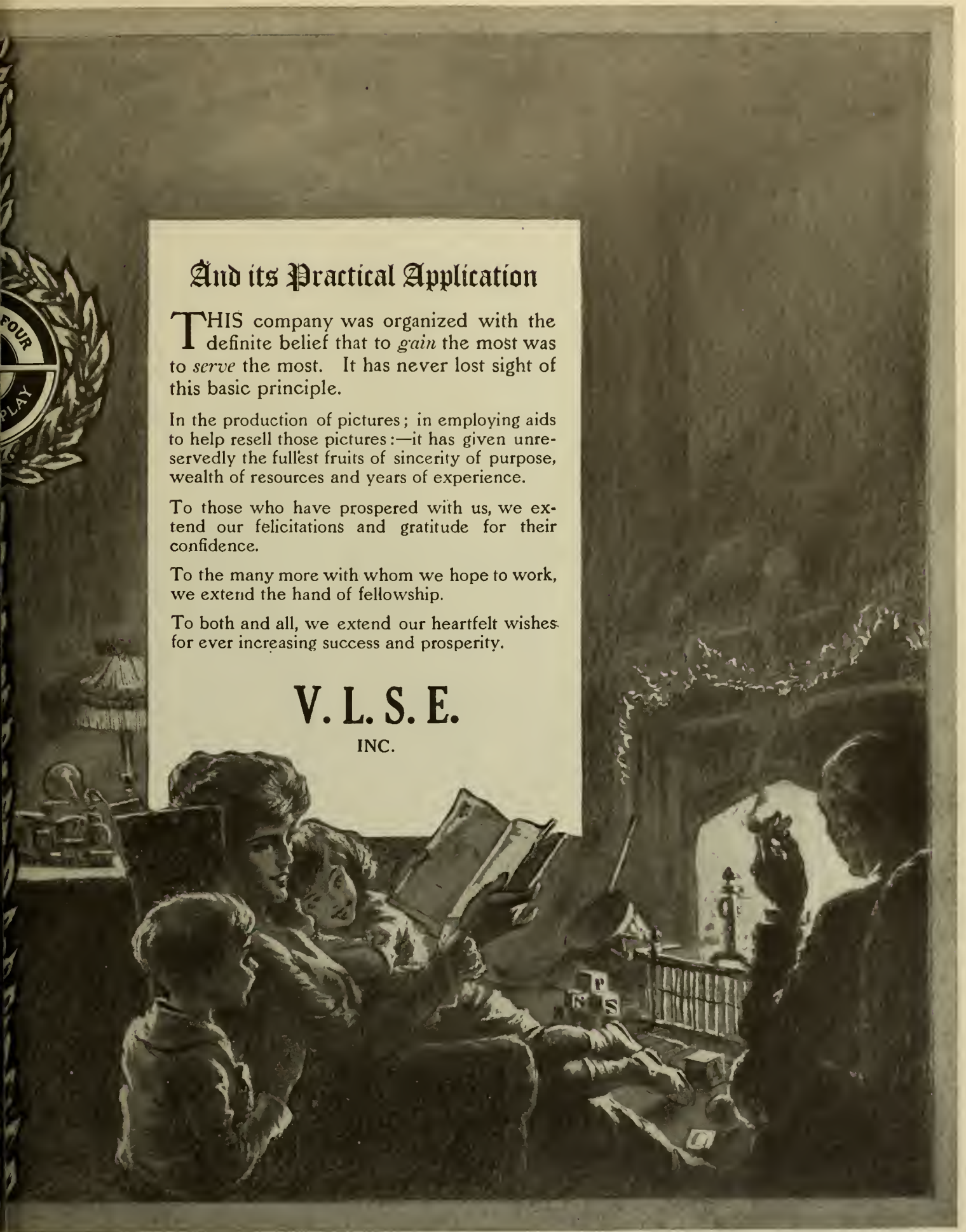
To seek it without giving it, is a futile quest, "and all our longings for what we have not learned to give others will be as empty bottles in the wine cellar of the soul."
The happy man is the man possessed of a simple, honest desire to make all those happy whose lives touch him.



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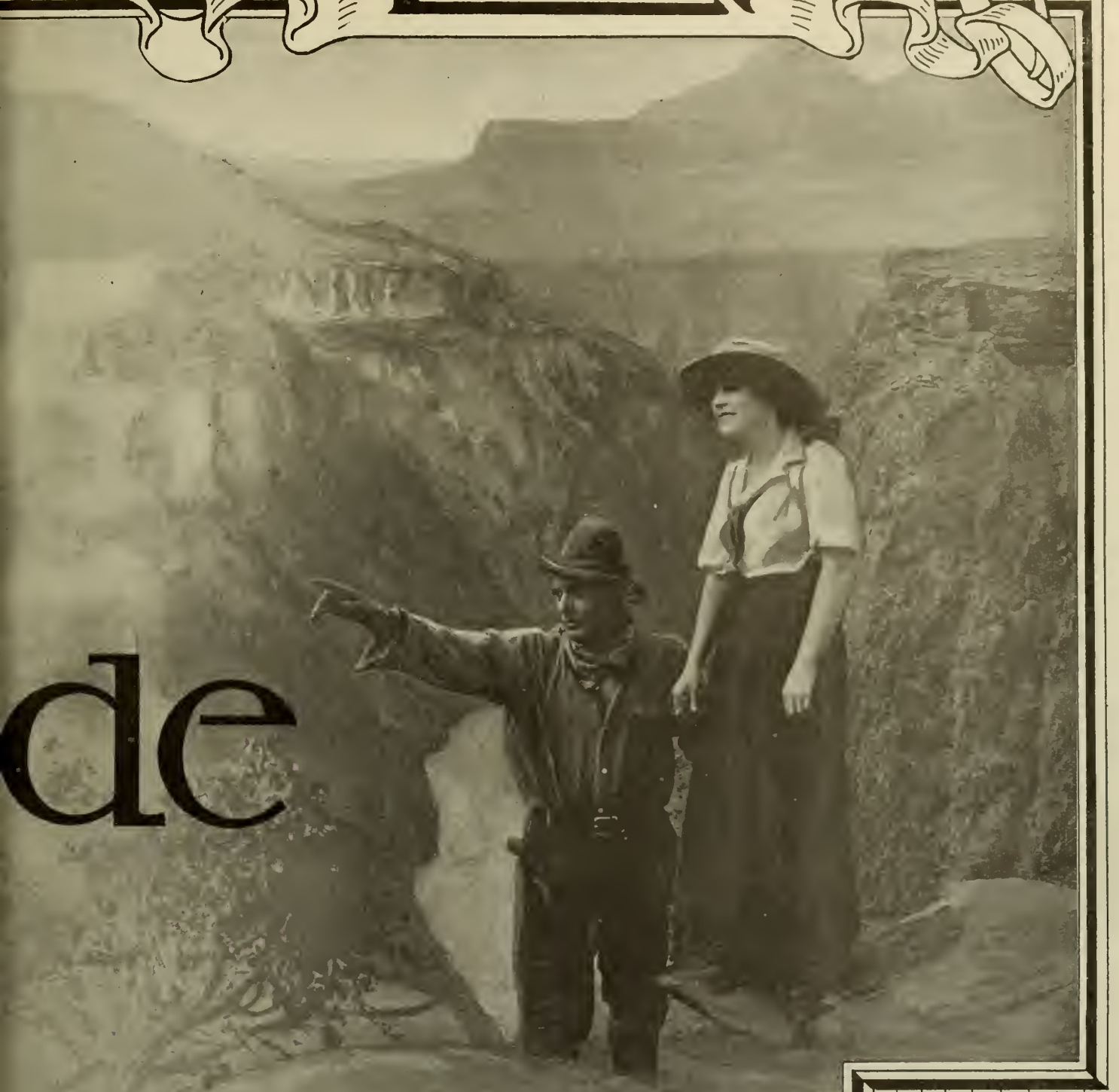

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(*Continued from page 2245.*)

uses an improvised billy quite well and succeeds in recouping the lost valuables. Mr. Weston congratulates him and invites him to take the trip with them, but Mrs. Weston rescinds the invitation by throwing Jerry out of the car. By this time Pete has started to revive. Noticing this, Jerry takes the Mexican's horse and is off on a whirl while Pete starts back on the hurro.

A stop is made at a country hotel. Pete arrives a little later, finds his horse in the stable and immediately starts out for Jerry. Jerry is elusive, so there is nothing for Pete to do but to use his gun. In a few minutes' time he has the occupants of the place panic-stricken and is well on the way towards accomplishing his revenge when the police call an end to the riot.

MUSTANG.

THE PITCH OF CHANCE (Two Parts—Dec. 24). The cast: Nan (Helene Rosson); Kentuck (Jack Richardson); Kate (Lizette Thorne); Rocky Scott (Frank Borzage).

"Rocky" Scott is a reckless, exuberant character, who has a strong propensity for gambling. Kentuck is a calm mannered, cool headed gambler; a Southerner with a fanatical sense of honor in regard to his business and the rules of the game, but with a dominating undercurrent of hardness in his nature. Nan is a misfit member of the cow camp coterie. She shows the marks of finer breeding, but under the pressure of the domination of Kentuck does not know how to break away from it. She lives in an irregular way with Kentuck and serves as look-out at his faro table. Kate is the leader of the dance hall contingent. She is infatuated with Kentuck, and with dogged persistence attempts to replace Nan in his affections. Nan's indifference only strengthens her feeling of bitterness toward her, until her big-hearted sympathies are touched by Nan's helpless, unprotected state.

Rocky comes to the camp and enters upon a gambling and drinking spree. He becomes fascinated by Nan. At Kentuck's table he wins everything and leaves Kentuck stranded. Then, under the excitement of his success and luck he proposes to Kentuck to stake all of his winnings against the girl belonging to Kentuck, and taunts him into a mood to take the bet. Rocky wins and takes the girl away with him. This act turns Nan's indifference into bitter hate toward Kentuck. Also in this Kate sees her chance at last to win Kentuck. Driven by fear, Nan follows Rocky. But at their camp that night she makes a desperate stand and cools Rocky's ardor into a feeling of disgust and shame for his action. Her plea brings out all that is good in Rocky, and the next morning takes her back to the camp.

In the meantime, Kentuck has decided to hunt Rocky down and kill him. When Nan is left at the edge of the town she discovers Kentuck's intention and hurries back to warn Rocky. On the return from the warning she meets Kentuck starting up the trail and tells him that Rocky is coming odwn to meet him. The two men hunt each other on the twisting mountain road. Both are wounded but Kentuck is completely disabled. Rocky brings him back. The relations of Nan and Kentuck are at an end; but at this point Kate steps in and seizes the opportunity to express her devotion by taking her place at Kentuck's side. Rocky takes some encouragement from the fact that Nan would come back to warn him. He states his wish to win Nan in an honorable way. She has seen the real decency of the man at heart, and realizing that she herself has not been entirely above reproach, is willing to encourage the spark of love that has sprung up between them. She tells Rocky that she will wait for him.

AUTHOR! AUTHOR! (Three Parts—Dec. 25).—The cast: Buck Parvin (Art Acord); Marcellus Peckinpaw (Rea Berger); Peter Lone Wolf (Chief Big Tree); James Montague (Larry Peyton) Myrtle Manners (Dixie Stratton); Jack La Ru (Ashton Dearholt); Ben Leslie (Joe Massey); Charlie Dupree (Hardy Gibson).

Marcellus Peckinpaw is the celebrated author of a best seller hook, "The Lure of the West." Peckinpaw is offered a handsome sum by the president of the Titan Motion Picture Company for the film rights to his masterful writing. In addition to the money named, Peckinpaw insists that he be allowed personally to superintend the production of the picture. Accordingly, when Director Montague is ready to proceed with a selection of types for the production, Peckinpaw arrives at the studio and had luck camps on Montague's trail. Peckinpaw's knowledge of the West is limited to observations from a Pullman window and a visit to a Wild West show.

Despite his ignorance, the author insists on having things done his way and each thriller that Montague plans to inject in the picture is spoiled by the obdurate author's insistence "it isn't in my hook—it isn't in my book." Friction between author and director becomes acute and Monty, driven half frantic, declares, "I'll give fifty dollars to be rid of the pestiferous man of letters." Buck Parvin, cowboy actor, hears Monty's statement and concocts a plan.

Solomnly Buck tells Peckinpaw of the ferocious bloodthirstiness of Peter Lone Wolf, a real Indian who is a member of the company. Buck fixes it with the Indian, who, in reality, is as civilized as Peckinpaw himself, and Peter Lone Wolf agrees to aid Buck in his designs on the thoroughly hated author. Buck fills the latter full of wierd stories of Lone Wolf's warpath antics until the writer jumps half out of his skin at the slightest unusual sound.

In the distance is heard a rumbling roar and then a whoop, and over a hill, in full war paint and feathers, comes Peter Lone Wolf. The whole company disperses. There is a mad scramble and all but Peckinpaw reach a place of safety. The Indian singles out the author and pursues the little man until he hides up to his waist in slime. Then Lone Wolf returns to camp and he and Buck and others of the company split their sides with laughter at Peckinpaw's expense.

After dark a weary and bedraggled author crawls into camp and makes his way to the director's tent, where he hears familiar voices. He listens. Peter Lone Wolf is diparaging Peckinpaw as a writer and his hook as a work in fluent and well-chosen words of English. Peckinpaw hears Peter say, "When I was at Harvard," and then a great light dawns upon him. He realizes he has been duped, and decides to return to civilization. Amid roars of laughter, Buck agrees to split the fifty "fifty-fifty" with Peter Lone Wolf, provided of course, he can collect from the mirth-shaken Monty.

You Should Read Page 2263

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AMERICAN.

THE CLEAN-UP (Two Parts—Dec. 20).—The cast: Miriam Barker (Winifred Greenwood); George Prescott (Frank Borzage); Allan Hale (George Field); Claire Durand (Lizette Thorne); John Barker (Al Fordyce).

Miriam is the daughter of John Barker, a wealthy politician. She is engaged to wed George Prescott, a young newspaper reporter, who is employed on a newspaper which represents the better interests of the city. Prescott is assigned to expose gambling conditions, and he incurs the enmity of his prospective father-in-law, who secretly profits to a vast extent by the gambling, which flourishes in the city.

Miriam hears Prescott denounce her father as a grafter, and she forthwith breaks their engagement. Miriam takes up with what is known as the "fast society" set, and she is introduced at a fashionable gaming house conducted by Allan Hale and Claire Durand, two suave, polished and cool-blooded individuals, who fast are growing rich through their gambling activities. The mania for games of chance grows on Miriam. She becomes deeply involved financially.

Meanwhile Prescott, in his search for gambling evidence, has come upon the fashionable resort. A raid is planned and executed, and among those captured is Miriam, who tearfully falls on her father's neck and confesses her indiscretions. Then John Barker is led to see the evil that gambling can work, and he announces himself as a reform candidate at the coming elections. "Clean-up" is his party's by-word, and through the energy of Prescott and his paper the "clean-up" party wins. Prescott and Miriam renew their friendship and are betrothed. They receive the blessing of the grateful John Barker.

RIALTO STAR FEATURE

THE ACE OF DEATH (Three Parts—Dec. 15).—The cast: Paula Castellar (Stella Hammerstein); Ricardo Castellar (Henry W. Pemberton); Felix Castellar (Leonard Craske); Doris (Kathleen Butler); Theresa (Flavia Arcaro); Belton (John Reinhard); Mali (James Levering); Steve (Sydney Mason); Messenger (Jimmie Davis).

Paula Castellar owns two gambling places—one a disreputable den on a back street of an American city, with an underground passage to a more fashionable resort. Finding that her fading beauty is causing her to lose patrons in her fashionable gambling hall, she secures Doris Fenwick to preside at the gaming table.

Doris is rescued from a suicide's death by Paula just after she has pawned a diamond necklace, received at her room in the hotel by mistake, and lost the money at cards. Paula redeems the necklace, which she recognizes as once having belonged to her. Putting the necklace back in its original package, she seeks the woman to whom it belongs. At sight of her Paula recognizes the woman is Theresa Castellar, now a woman of fifty and a morphine fiend. She doesn't reveal herself to Theresa, but in her own mind goes over the events which led to the loss of the necklace years ago. Theresa had fallen in love with Paula's husband. Upon being repulsed her love had turned to hate and she had caused the Ace of Death to be given him at a meeting of patriots, sworn to sacrifice their lives for their country. Having taken the forced card, Paula's husband had gone out to his death. The card had been given by a gambler named Beltou, who was under Theresa's influence. After the death of Paula's husband the two had fled from Central America, where she and her husband then lived. First Theresa had set Paula's child adrift at sea and robbed her of the precious diamond necklace.

After recovering from the shock of these several misfortunes Paula had gone to the United States and haunted its gambling houses in the hope that she might find Theresa and Belton. She now determines to use Doris to revenge herself on Theresa. Belton, who is still with Theresa, becomes a frequenter of the gambling house and falls madly in love with Doris. Paula plays upon Theresa's jealousy, and by a message which seems accidentally to fall into her hands Paula lures Theresa to the gambling house just after Belton has been dealt the Ace of Death At last the two are in Paula's power.

Just as Paula has declared that either Theresa or Belton must die, leaving the choice to them, Doris enters, wearing a locket which had been about her neck when she had been set adrift at sea. Paula recognizes that the girl is her own daughter. Overjoyed at finding life yet has happiness in store for her, she allows Theresa and Belton to escape the doom she had planned. However, their freedom was brief, as Theresa, a few hours later, while crazed because she cannot secure the drug to which she had become addicted, kills Belton and then herself. Paula closes her gambling houses and determines to live the rest of her life for her daughter.

MUTUAL MASTERPICTURE.

THE MILL ON THE FLOSS (Thanhouser—Five Parts—Dec. 16).—The cast: Maggie Tulliver (Mignon Anderson); Tom Tulliver (Harris Gordou); their father (W. Eugene Moore); their mother (Fannie Hoyt; Philip Wakem (George Marlo); his father (lawyer) (Arthur Bauer); lawyer's clerk (Leo Wirth); Steven (Boyd Marshall).

The Tullivers had owned "The Mill on the Floss" for generations, and there was a tradition that if the mill, instead of passing from father to son, was sold to another family the Floss would overflow its banks and destroy the mill. Tulliver, the impetuous mill owner, was devoted to his wife and two children, a boy and a girl, Tom, the son, had already shown signs of a strong will, and resembled his father greatly, while Maggie, the little daughter, while a very affectionate child, was wild and mischievous. One of the sorrows of Mrs. Tulliver's life was that her daughter's hair did not curl. Lucy, Maggie's cousin, had beautiful blonde curls.

The Tulivers entertained their relatives at dinner. Maggie, who had heard her father say to one of the guests that if her hair was cut it would lie smooth, determined to cut off the troublesome hair. After considerable urging she succeeded in inducing Tom to perform the task. The reckoning came when the shorn Maggie appeared before her surprised family. Her father was the only one who sympathized with her. During a visit to Tom at his boarding school Maggie made a new friend in Philip Wakem, her brother's crippled schoolmate, and the son of Lawyer Wakem, her father's bitter enemy. Philip had considerable talent as an artist and he made an excellent sketch of Maggie. Maggie returned to her home, but the memory of her visit was treasured by the little cripple.

Maggie's father had good cause to regard Lawyer Wakem with suspicion. For years he had cast longing eyes at "The Mill on the Floss," but Tulliver had firmly refused to sell it. The Miller's hot temper was well known to the lawyer, and he planned by arousing it to secure the property he coveted. So, as the representative of a neighboring mill owner he managed to embroil Tulliver in a lawsuit. The miller mortgaged his mill to prosecute the case, and when it was decided against him the mill was sold to pay his debts, and Wakem, who secretly held the mortgage on the mill, took possession. Philip, Wakem's son, pitying the Tullivers plight, induced his father to make the former mill owner the manager of the property he had once possessed. The miller would have refused the position but he had to care for his wife and family, so he went to work for Wakem, but he made his son swear undying enmity to the lawyer. Meanwhile Maggie and Philip frequently saw each other and the devotion of the lawyer's crippled son to the daughter of the miller became more marked. Philip finaly told Maggie that he loved her and asked her to marry him. She told him that she had not thought of it, that she regarded him only as a highly honored friend.

Tom Tulliver cherished a deep hatred against the Wakems, and when, by chance, he discovered Philip and Maggie strolling along the shore together, he angrily threatened Philip with violence. The cripple was powerless to fight Tom, and he might have met with serious injury if Maggie had not told him that he must never see her again, without her brother's consent. Maggie's wish was his law and he promised. The miller and his family worked incessantly in an effort to obtain sufficient money to buy the mill back from Wakem. At last an investment which Tom had made with Bob, a former employee of the mill, returned huge profits. Joy over the unexpected news was too much for the miller, and when he met Wakem on the road, his long smouldering resentment against the arrogant lawyer flared up. A quarrel ensued and Tulliver struck Wakem to the ground. The lawyer was not badly in-

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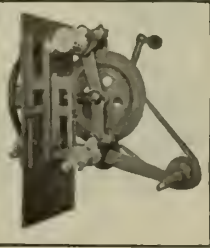

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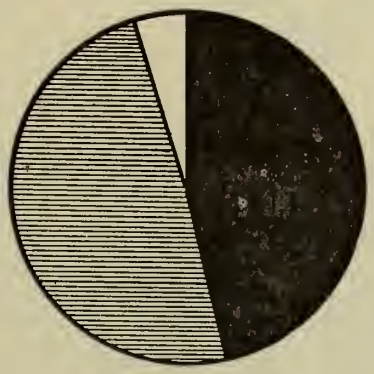

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jured, but Tulliver overwrought by his sufferings and bis sudden triumph, was taken seriously ill and died that night.

Tom bought tbe mill, but he still cherished resentment against Wakem and his crippled son Phil. Maggie was true to her promise not to see Philip. Phllip was happy in Maggie's company until a rival appeared in the person of Stephen Guest, the son of a wealthy man. Philip noticed the growing attraction between Maggie and Stephen, and, desiring her happiness even at the cost of his own, so contrived it that Stephen took Maggie rowing. On the trip Stephen made love to Maggie and urged her to marry him, but although she loved him, also she reminded him that he was pledged to Lucy, her cousin, and refused to listen to him. When they returned to town the tongue of gossip had done its deadly work and life became very hard for Maggie. Her friends turned against her, and Tom, her brother, ordered her from their home. Her mother was loyal and offered to go away with her, but this Maggie would not allow, telling her to stay with Tom. Bob, the former mill hand, brought her to his little home.

In the evening Maggie read over two letters. One was from Stephen, urging her to wait for him, saying that he would soon come to claim her; the other was a pathetic letter from Philip, the cripple, telling her that he could not blame her for loving Stephen. She thought of the two men, the one she loved and the one she pitied, and realized that it was best that both should pass out of her life. Dropping on her knees, she prayed to be restored to the love of her brother.

Her prayer was answered the following day. There had been a heavy rainfall for many days, and when the morning dawned the Floss had overrun its banks and a raging torrent descended upon the land. Maggie awoke to the realization that the water had risen to her bedroom window. Boats were brought, and the people in tbe house escaped, while Maggie rowed to the mill to find her mother and brother. Tom was alone in the mill, his motber having left the day before to visit relatives. He realized how he misjudged his sister. The current of the flood was too strong for Tom and Maggie to combat and several hours later their bodies were found in the wreckage in a close embrace.

THE PAINTED SOUL (Five parts—Dec. 23).—The cast: Irene Brock (Miss Bessie Barriscale); Barnard, the young artist (Charles E. Ray); bis mother (Truly Shattuck).

Barnard completes a study in oils which he calls "The Resurrection." It represents a beautiful, dark woman, her awakened soul shining from her eyes. At a private exhibit in studio the painting causes a great deal of admiring comment, and Barnard's mother, a society leader and an art connoisseur, admits to her son that he virtually "imprisoned a woman's soul" in the canvas. The soul of the picture, a few days later, stirs to the depths of her being a sordid girl of the underworld whom Barnard has found in the night courts and persuaded to become his model for "The Fallen Woman." Irene Brock, once she has met the rapt, spiritual gaze of Barnard's ideal, involuntarily revolts against the hideousness of her environment. The trade she has been accustomed to ply in saloon dance-halls and low resorts becomes a torture to her.

Day by day Irene watches the new painting grow. But she is changing. Barnard, feeling that something is unsatisfactory, and that he will be unable to paint from his model "The Fallen Woman" of his imagination, reluctantly brings the sittings to a close. The moment of parting precipitates an emotional crisis. Love, for the first time, has dawned in the girl's soul, and Barnard, moved by a profound sympathy, takes her in his arms. It is in this position that the young artist's mother finds them. She diplomatically conceals her horror, while smilingly asserting that "that could never be." Irene goes away, struggling to be resigned. But the young artist, fired by a self-sacrificing love, refuses to let this end the episode. At last, the mother seeks Irene in her squalid lodging. "Such a marriage," she pleads with the girl, "would make my son a social outcast. Even your love could not always make him forget."

The soul of "The Resurrection" working upon her heart, and controlled also by her deep love for Barnard, Irene promises to cure him of his passion. That same night she deliberately gives herself up to a detective an old enemy of hers. The following morning she sends for Barnard to come to the night court and pay her fine. He goes. She is brought before the judge. To the charge, she replies, "I am guilty." Silently, Barnard lays the money on the desk. Outside, in the corridor, they meet. By sheer force of will, she resists the almost overwhelming impulse to fling herself in his arms and tell him the entire story of her deception. The next instant, with a murmured good-by, he turns and rushes out of doors. That evening Irene slips into the deserted studio, and stands long before the painting of "The Resurrection." From these wonderful eyes she imbibes strength for her lonely struggle with the world.

BEAUTY.

MAKING A MAN OF JOHNNY (Dec. 21).—The cast: John (John Steppling); Johnny (John Sheehan); Carol (Carol Halloway).

John Steppling, a wealthy bachelor, visits a summer resort, where he becomes captivated by the winsomeness of Carol, a sprightly bathing girl. John's sister writes that her son Johnny is too good to be true, so she asks John to take the boy in hand and make a man of him. John consents and tells his bathing beach sweetheart that his newsphew, an awful simp, is coming for a visit. In due time Johnny arrives. The first person he meets is Carol.

Johnny proves anything but a simp, and he and Carol become friends at first sight. She tells Johnny what his uncle has said, and Johnny arranges to act the part of the simp he is supposed to be. Johnny meets uncle and the latter endeavors to throw the youth into the society of girls as much as possible. Johnny pretends to be very shy, at which uncle is very much annoyed.

Despite his famed shyness, however, Johnny falls in love with Carol, and learns that his uncle is his rival for the girl's hand. Johnny asks his uncle, "If you were in love with a girl and there was another fellow, what would you do?" Uncle emphatically answers, "Marry her, you simp." Whereupon Johnny proceeds to follow the good advice. He and Carol are wedded and they return to uncle's presence. That person promptly collapses when he learns the truth.

THAT COUNTRY GAL (Dec. 25).—The cast: The Girl (Miss Neva Gerber); Her Aunt, (Lucille Warde); Her Uncle (William Carroll); Their Daughter (Nan Christy).

The country gal decides to visit the city, and uncle and aunt are so informed. They are horror-stricken, for they think, of course, that the country gal is a first-water boob. She, however, is an up-to-the-minute young lady—vivacious, stylish and pretty, and her uncle, who has gone to the station to meet her, immediately starts a flirtation, not dreaming the object of his glances is in reality his niece.

All sorts of complications arise, until the country gal has uncle and aunt and cousin literaly eating out of her hands. In other words, she has something on each of the trio, and each of the three, fearing that the country gal may tell, more than shower attentions upon her. Uncle and aunt and cousin each break their necks, figuratively speaking, to wait on the once despised rural relative.

CASINO.

HUNTING (Dec. 26).—The cast: Lord Fitzroy Camembert ("Bud" Ross); Count de Gorgonzola (Edward Boulden); Gladys Gladiola (Jenny Nelson); Reginald Astorbilt (Phln Nares).

Lord Fitzroy Camembert and Count de Gorgonzola, both residing at the Hotel de Gink, were highly delighted on receiving invitations from Gladys Gladiola to lunch with her at the Ritz. But when the two rivals showed up matters became less rosy, for an enormous plume on Gladys' hat became ignited from the candelabra, and she positively demanded that it be replaced. So both of the impecunious gentlemen set out in quest of a plume from the breast of a golden pheasant. They ransacked hen yards and millinery stores only to be spurned by Gladys. So both went hunting.

Hunting proved disastrous. Not only were they arrested by a game warden, but in their absence Reginald Astorbilt made Gladys' acquaintance and bought her a new plume in a very off-hand way. So when the game warden

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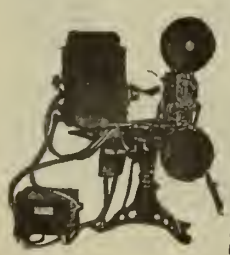

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showed up in the cafe with the delinquents in tow, the reception accorded them was chilly. In fact, the members of the trio were evicted from the cafe while Gladys and Reggie laughed as Fitzroy and the Count were marched off to jail.

CENTAUR.

THE TERROR OF THE FOLD (Two Parts—Dec. 30).—Jim Thorne (William Clifford); Beulah Martin (Marvell Spencer); Steve Martin (Edward Alexander); Tom Walsh (Howard Milcrest).

Steve Martin, a sheep-herder, has been living happily in the love of his daughter, Beulah, when a shadow of his past looms up before him. Years before he had become involved in a counterfeiting scheme with Tom Walsh, who remained to expiate the crime, Steve escaping. Walsh, who alone shares Steve's secret, is now a nefarious character engaged in rounding up sheep which he steals and drives over the government lines. When he finds that he is in Steve's neighborhood his mind reverts to their common past. Cunning and revenge combined prompts him to go to Steve's house and by menacing him with the past makes him a tool in his criminal undertaking. Steve, to shield his daughter, weakly consents.

In the meantime, Jim Thorne, a government ranger, in love with Beulah, senses something wrong and instructs his assistant to be on the lookout, promising to meet him at a certain time. Steve and Tom are rounding up sheep when the assistant appears. Tom kills the assistant, and Steve also fires but believes it was his shot that went true. The dying man manages to slash Tom on the arm in the death struggle. The assailants escape. Jim, according to arrangements, arrives at the spot and finds his dying comrade, who tells him that he has slashed his murderer on the arm and to look for him. He then dies and Jim, putting the body on his horse, takes him to Steve's house. A frightful storm comes up and Tom decides to take refuge in Steve's house. Looking through the window he sees Jim examining the arm of Steve and then knows that he is a marked man. The next day, overheard by Beulah, he threatens Steve and also the life of Jim.

He has conceived a cunning revenge for the ranger. From the cave of a puma he takes several cubs to Jim's cabin knowing that the mother will follow. In the meantime Beulah goes to warn Jim of the criminal's design. Jim laughs at her fears but is on his guard when he happens to meet Tom. He is quicker with the gun than Tom, however. He fires and fearing that he has killed him Jim carries the unconscious form to his cabin and places it upon a couch under which the puma cubs are lying. He goes to a stream to get water to revive him, but while absent the revenge Tom so cunningly planned proves a boomerang, for the puma enters and finding Tom helpless draws his life. Beulah has heard the shots exchanged and she and her father, coming to the cabin, finds the two terrors of the fold have passed and the slash on the arm proves that the murderer of the ranger has been found.

MUTUAL.

MUTUAL WEEKLY NO. 50 (Dec. 16).

San Francisco, Cal.—U. S. Cruiser "San Diego" dashes to Mexico. Leaves here on rush orders with 300 marines to protect Americans at Topolobampo.

Winchendon, Mass.—A little journey to toy town. The making of a rocking horse in one of Santa Claus' American factories.

Washington, D. C.—Spirited fight for next Convention City. Dallas, Texas, wants the honor of entertaining next Democratic convention, and delegates arrive here with $100,000 check by way of inducement. Subtitle: The Mayor of Dallas hands the check to Hon. Cato Sells.

San Francisco, Cal.—Amphibious automobile has first trial. New hydromotor will be offered to the United States Government as a military utility for its preparedness program.

Washington, D. C.—Women carry Suffrage fight to Congress. Thousands march to the capitol and present petition for right to vote. Subtitle: They hang a monster sign, over 1,000 sq. ft. in size.

San Francisco, Cal.—Spectacular blaze destroys huge grain warehouse. Lumber district is menaced by raging fire.

Washington, D. C.—President is host to Democratic Chiefs. After White House luncheon, the National Democratic Committee and Mr. Wilson pose for the Mutual Weekly.

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San Antonio, Texas.—Public prayer for peace. Citizens and veterans of the Blue and Gray pray for world's peace in front of the Historic Alamo.

New York City.—Memorial to Joan of Arc unveiled on Riverside Drive. The French Ambassador, Jules Jusserand, and many notables are present.

Philadelphia, Pa.—"Lady Englantine" leaves here on special Pullman car for N. Y. Poultry Show. World's champion egg layer is valued at $100,000.

New Decatur, Ala.—Movie star tours the South. Irving Cummings, featured in David Horsley productions, on the Mutual's new $8,000,000 program, arrives here.

Charleston, W. Va.—Powder explosion in Boomer Mine kills 16. Gov. Hatfield and other state officials on the scene. Many acts of heroism performed.

Fresno, Cal.—Earl Cooper, road champion of the world, defeats Barney Oldfield. 5,000 persons see Cooper do 100 miles in 1 hour and 38 minutes.

Pathe Exchange, Inc.

PATHE NEWS, NO. 97 (Dec. 4).

Washington, D. C.—Six hundred Ohio farmers, prize winners in a corn-growing competition, march through the White House grounds, headed by a ladies' band. Subtitle: 1—The Marion Ladies' Band serenades the President.

London, England—Contingent of soldiers from Trinidad is inspected by the Lord Mayor in khaki.

Kansas City, Mo.—Children in danger from tuberculosis receive their school lessons in the open air. Subtitle: 1—The children make their own beds, and sleep in the open.

Watts, Cal.—The Parent Teachers' Association, in a new hygienic campaign, carries the gospel of "better babies" to the rural communities. Subtitle: 1—Baby carriages parked outside a movie theater.

Neuvo Laredo, Mex.—Governor Ferguson of Texas crosses into Mexico to confer with General Carranza regarding border raids. Subtitle: 1—General Carranza (with beard) reviews his troops.

London, England.—Crowds welcome the opportunity to cheer British troops as they parade the principal streets in the Lord Mayor's procession. Subtitles: 1—Citizens are reassured against Zeppelin dangers as they watch the anti-aircraft guns pass by. 2—A huge searchlight is followed by the marines who help guard the metropolis. 3—The Royal Engineers fix a big gun from the "Emden' from the public view.

Bubbling Bill.—An animated cartoon.

Northeastern France.—King George of England, accompanied by the Prince of Wales, pays a visit to the front. Subtitles: 1—The King, standing by the side of President Poincaire, reviews the allied troops. 2—The King talks with General Joffre.

Kansas City, Mo.—St. Louis C. B. C. football team defeats Kansas City vets 12-10 in a keenly-contested game. Subtitles: 1—The vets make a touchdown. 2—The Christian Brothers' College team. 3.—Kansas City Veterinary College team.

Lockport, N. Y.—Ships ply at last on the Buffalo-Troy canal after 40 years' talk, 16 years' work and $150,000,000 expense to the state taxpayers. Subtitles: 1—Fifty-seven locks and 39 dams lift the boats 525 feet, or nearly as high as the Singer Tower. 2—Canal boats charge 40 cents a ton for freight that used to cost $3.11 by railroad. Watch the cost of living drop!

Mount Wilson, Cal.—An immense casting for the world's largest telescope is hauled six thousand feet above sea level to the Carnegie Observatory. Subtitle: 1—The observatory at the summit of Mount Wilson.

Paterson, N. J.—Elizabeth Gurley Flynn, I. W. W. leader, who was acquitted of disorderly conduct, but ordered out of town, leaves the courthouse after her trial.

PATHE NEWS, NO. 98, 1915 (Dec. 8).

Chicago, Ill.—A wonderful machine for recording wireless messages by means of an ordinary

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Regent Theatre yesterday was the scene of something most unusual in motion picture history.

A feature announced without any advertising, thrown on the screen, on its own resources, presented to an audience of the hardest-to-please men, who were figuring dollars and cents, profits, box office returns—**went over "red hot."** The scene, as those who were present will testify, was one that reminded the writer of a crowd of school boys at the circus.

Therefore, B. S. Moss has no hesitation in offering to the field at large

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"The Salamander" has already, yesterday and today, received a shower of applause by the press. But greater than this—already offers have been put down for states by men recognized among the keenest buyers of the country.

Wire Options

Preferences will be given to state right buyers who desire **now** to connect on "One Day" and future Moss Productions.

This mark stands for good features

B. S. MOSS

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The One-a-Month Release

There are now, practically completed, two features of sensational importance as listed below. The others are already casted and shall be completed well in advance **with one production always in reserve.** This will be good news to the state right buyers and exchanges who want a stock in trade that will eliminate worry.

B. S. Moss Motion Picture Corporation
Broadway & 47th Street, Columbia Theatre Bldg. New York, N. Y.

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Backing the productions our advertisement department is empowered to spend an appropriation which will dramatically place Moss Features before the exhibitors and the public of America. In addition, a plan of co-operation has been evolved by an expert retained by the biggest commercial concern of its kind in the world.

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A book of suggestions printed once a month.

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January—"ONE DAY"—Starring Jeanne Iver, a modern Romeo and Juliet, pulsing with a passionate, resistless love.

February—Eugene Walter's "THE UNDERTOW"—a drama of the strong man's fall before a woman.

February ——Eugene Walter's "BOOTS AND SADDLES"—the modern conception of life's greatest problem.

April — "ROSEDALE" — Lester Wallack's greatest success. The sensation of 1870.

May—"CALL OF THE CRICKET"—a fantastic bit of artistic and delicate writing of Edward Peple's, author of "A Pair of Sixes," "Prince Chap," etc.

JUNE, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER, to be announced shortly.

fountain pen is the invention of Dr. R. E. Hall, a local inventor. Subtitle: 1—Adjusting the receiving instruments, which can record messages from six thousand miles away.

Woolwich, England.—A new steel waistcoat to protect the body from shrapnel is part of the equipment of every soldier sent to the front.

Artois, France.—British soldiers learn to use bombs and hand grenades in trench warfare. Subtitles: 1—A piece of sandpaper is fixed on the wrist on which to ignite the bomb. 2—Under fire from bomb throwers. 3—Smoke bombs are used as a cover from advancing troops.

New York City.—Henry Ford embarks on the Oscar II with 139 other peace seekers, who are going to Europe to try to end the war. Subtitles: 1—The dove of peace is enshrined in the saloon of the vessel. 2—But Bryan is staying behind. 3—Cheers from three thousand throats speed the peace ship on its voyage. 4—Henry Ford waves adieu from the bridge. 5—An ardent peace seeker, left behind, endeavors to swim to the departing boat. 6—The sirens of tugs and steam lighters invoke peace as the Oscar II steams downstream.

Pathe's Parish Fashions.—Some afternoon dresses.

Winchendon, Mass.—Santa Claus's aides in Toy Town are busy making horses, so that Juvenile America can indulge in equestrian exercises during Christmastide.

Kansas City, Mo.—A bridge over the Missouri, for which a million dollars has been voted, is left unfinished, Kansas City, Kas., has built her half. Subtitle: 1—But this is all Kansas City, Mo., has done.

Portland, Ore.—Some original bifurcated costumes have been designed by Fannie Harley, the well-known lecturer. Subtitle: 1—Freedom of movement and comfort are claimed for the costumes by the originator.

Northport, L. I.—Silver foxes, whose scarce and valued pelts are in great demand for milady's furs, are being raised in burrow-proof pens for market. Subtitle: 1—Two fine specimens, each worth $2,000.

Atlanta, Ga.—In an effort to make this city the largest cotton market in the world, a huge warehouse with a capacity of 250,000 bales is being built. Subtitle: 1—Before export the bales are compressed into one-third of their original bulk.

Kansas City, Mo.—Kansas City, Mo., has quarrelled with Kansas City, Kas., about the bridge which is being built over the Missouri to connect the two cities. Subtitle: —Meanwhile the bridge is still unfinished, although a million dollars have been voted by the people of the two cities.

Kansas City, Mo.—Miss Elizabeth Tucker, of Oklahoma, twenty years of age, is the only girl fight promoter in the country.

Buffalo, N. Y.—Five hundred prominent business men leave for Syracuse to urge Evangelist Billy Sunday to "save Buffalo."

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (No. 11, "A Stony Deal"—Two Parts—Dec. 13).—J. Rufus Wallingford and Blackie Daw, the gentlemen crooks who are endeavoring to recover a stolen fortune for the Warden girls, get a little of their own medicine in this episode. Jones Squibble, the man they have scheduled for a "shakedown," is a tight-fisted old farmer, and taxes the Warden girls ten cents for taking a drink from his well. Blackie gets in a jam with him and he, too, is assessed. Then J. Rufus himself runs afoul of Jones for driving his automobile across his property. This angers our hero and he immediately buys the place for $200. He acts the part of a mine owner in boom times and Zeke, the brother of Jones, plants a mine on his property, expecting Wallingford to "fall." But Jones tips him off, expecting J. Rufus to sell him back his property for the sum paid in exchange for the information. However, this our hero refuses to do, and Squibble has to fork over $35,000 for it. But what cares he? He sells it right away for $50,000, and rather slips one over on Wallingford. Nevertheless, the Wardens get their $35,000, just the amount due them.

CLIMBING MT. BLANC (Globe—Dec. 13).—This is an interesting release showing mountain climbers mounting the sides of the famous mountain. This rugged peak tosses its snow-capped summit 15,781 feet into the heavens, the highest peak in the Alps, and affords unlimited thrills for the hardy tourist who is ventruesome enough to attempt to reach its summit.

In this picture, we follow the start of a party of climbers from the village of Chamonix, which is just to the north of the peak. The slow porgress made causes the men to stop over at a small hotel on the slopes for the night. They start again in the morning and as they mount higher and higher, rare views of the small villages nestling in the valleys below are unfolded to their gaze. The photographer of the party had his camera aimed in such a way that it was possible for him to get a thrilling and most unusual view of an avalanche, which is highly interesting. Finally, the men, after many narrow escapes and harrowing experieuces, such as crossing a human bridge, reach the summit and shake hands at the success of their dangerous trip.

RUSES, RHYMES AND ROUGHNECKS (No. 1 of the "Lonesome Luke" Series—Phunphilms—Dec. 15).—This offering telis the tale of one, Oscar Weeban, a fellow deeply in love with a certain Maisie. He has promised to take her to the Garbage Gentiemen's Rally, that annual society event of the small town in which it is their fortune to reside, and she sends him a note to this effect. He is a rank outsider, but manages to inject himself into the spirit of the affair and enters into the sport of the occasion with a vim. It is at this event that the ashes throwing contest is held every year, and garbage men from all sections, trained to the minute, flock to the party to compete. The contest is at its height and one of the experts is trying for a world's record when Oscar crosses the range. Of course, he and Maisie manage to get in the way of the winning throw and spoil the record which is about to be made. But what cares he? Despite the boob he made of himself at this elite affair, Maisie falls for him hard, after he has written some poetry for her, and the picture winds up with Oscar in the charming role of bridegroom.

BELOVED VAGABOND (Gold Rooster—Six Parts—Dec. 17).—When Gaston De Nerac was awarded the highest honor the French Academy can bestow on an architect, he returned to England, there to arrange the details of his marriage to his cousin, Joanna Rushworth. To save Joanna's father from financial ruin, Gaston borrows a sum of money from another of Joanna's admirers, the stiuplation being that he shall not communicate in any way with Joanna for two years. The scheming lender leads Joanna to believe that her love has been bartered for dollars.

She marries him, and Gaston, believing the one perfect creature in the world to have been fickle, gives up everything he holds dearest—art, friends and future—and assuming the name of Paragot, goes forth into the world a cynic, to bury with the past all his hopes for future. Follows a period of absinthe and recklessness, until he meets Augustus Smith, a lad of fifteen, to whom he takes a liking, because, forsooth, the boy reads "Paradise Lost"; and together they start on a vagabond wandering in which many strange things come to pass.

But years have separated these two, and they find, after their formal engagement, that it's no go. Paragot goes forth broken hearted, only to realize, when he gets home, a certain something that startled him—for he finds, in a cottage that which he lost in a mansion.

MORE DEADLY THAN THE MALE (Starlight—Dec. 18).—Heinie and Louie run afaul of a sort of Utopia in which only women reside. There are female cops and all other officials of the town are of that sex. Men are barred under pain of death, so when our two heroes are observed wandering along the main thoroughfare of the burg they are immediately spotted and pursued by the entire police force and captured. After being subjected to the spanking machine and the water cure, they are locked up in cells, but the novelty of having males in the neighborhood appeals to the mayoress and sheriffess, and they take the captives to their home for dinner. But even this hospitality has no effect on their guests, and the latter rob their hostesses of the contents of the safe. However, some time later their absence is discovered by the cops and they are tracked down to the home of the mayor, where they are given a terrific beating and cast to the four winds.

THE RED CIRCLE (Episode, No. 1, "Nevermor"—Balboa—Two Parts—Dec. 18).—"Circle" Jim Borden, branded by the Red Circle on his right hand, the mark of the criminal Borden clan, is released from prison after serving his

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Fontana Bros., Produce Exchange, New York, all of New England; A. Caille & Co., Majestic Thea., Detroit, Mich., who bought the States of Michigan and Ohio; Author's Film Co., Inc., Empire Thea. Building, New York, who bought Greater New York and New York State, Pennsylvania, New Jersey; The Celebrated Film Corporation of Chicago, who purchased Illinois and Wisconsin; Warren Shorts, Equitable Building, New York, who just purchased Virginia, Georgia, Alabama, North and South Carolina. Options on other territories have already been taken.

third term. He is met by June Travis and her mother as he leaves the gray walls of the jail. They offer him money, being interested in the reform of ex-convicts, but he turns on them savagely. Max Lamar, a young detective, standing near by ready to carry out his instructions to shadow Borden, interferes and orders the criminal to be on his way.

Shortly afterward Borden sees his son lift the watch from a man's pocket and determines to kill him, and himself, and thus end the criminal strain of the family. Lamar has taken up the chase and reaches Borden's room in time to learn that the last of the Bordens is dead. The next day, Lamar, while standing beside a curtained automobile, is astounded to see a woman's hand come from beneath the curtains and on its back—the red circle. When he recovers from his surprise the auto is moving away, but he has noted the license number. Interesting developments follow in the next episode. It is called "Pity the Poor."

Miscellaneous Feature Film

RELIABLE FEATURE FILM CO.

THE WORLD OF TO-DAY (Dec. 15).—The cast: Sylvia Ormonde, Alfred Ryden, Harry Fredericks, Richard A. Stratton, Arthur Limpke.

Nellie, a poor flower-girl, supporting her idle father and brother, tires of her wretched life and decides to strike for a higher and easier one. She meets Arthur Wallace, a wealthy banker, by means of an arranged accident. He marries her and lavishes his wealth on her until he meets with reverses. He pleads with Nellie to give up her jewels and help him, but she refuses and deserts him.

Nellie has met a new admirer, a wealthy baron, and leaves with him for Monte Carlo. Nellie's husband follows and traces her to the faro room, where a scene takes place. The baron defends her and a duel is arranged. Nellie, fearing for her life, leaves Monte Carlo with another admirer, known as "the count." The husband, wishing a reconciliation, enters Nellie's room. He finds her gone. The baron awakens and a terrific struggle takes place, Arthur throwing the baron out of the window to his death. The place takes fire and in the excitement Arthur makes his escape.

The count takes Nellie to London, where she continues meeting many new admirers, who lavish their wealth on her. Nellie's husband has met with reverses and accepts a position as a butler in the count's family and meets Nellie face to face. An exciting chase takes place to the secret stairway in the haunted castle, where Arthur is trapped. Nellie again leaves the country for foreign parts, and while in France meets the aviator Pegoud, who invites her to the aviation field, where the largest Zeppelin dirigible balloon in the world is seen. The progress made by this vampire shows that a life of folly does not pay. In the end the husband whom she has left so cruelly finds her and, under the disguise of her chauffeur, rides her to her death over a yawning precipice to the valley below.

PARAMOUNT.

THE UNKNOWN (Lasky—5 Parts—Dec. 9).—The cast: Richard Farquhar (Lou Tellegen); Captain Destinn (Theodore Roberts); Nancy Preston (Dorothy Davenport); Captain Arnaud (Hal Clements); First Private (Tom Forman); Second Private (Raymond Hatton); Hotel Proprietor (Horace H. Carpenter).

Richard Farquhar, the ne'er-do-well nephew of a titled Englishman, after a protracted "good time" finds himself penniless in an Algerian hotel. He expects money from England, but instead receives a cablegram stating his allowance has been stopped and that his uncle will have nothing further to do with him. He goes to a native cafe, where he sees Nancy Preston, an American girl. An Arab insults her. Richard protects her and in the fight that follows loses his father's Victoria Cross.

Richard refuses to tell Nancy who he is until he has made a name for himself. He joins the Foreign Legion under an assumed name. He meets Nancy again and also Captain Destinn. Destinn falls in love with Nancy, but she prefers Richard. In the meantime Richard's uncle has died and left him the entire estate. The family solicitor in hunting for Richard meets Destinn, whom he thinks he recognizes as Richard's father. Destinn denies the truth.

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While in pursuit of Bedouin bandits the soldiers mutiny against Destinn and tie him up, meaning to leave him to die in the desert. The soldiers are outnumbered by the Bedouins and Richard releases Destinn, giving him a chance to fight for his life. When the soldiers are all rescued Richard takes the blame for the mutiny and is sentenced to death. Nancy, disguised as an Arab boy, effects Richard's escape and the two flee into the desert. Destinn starts in pursuit and steals up on them just as Richard finds out who Nancy is. Richard, thinking the game is up, bands Nancy the Victoria Cross. Destinn recognizes it and tells Richard he will stop pursuit and allow them to escape into English territory.

THE CHEAT (Lasky—5 Parts—Dec. 13).—The cast: Edith Hardy (Fannie Ward); Tori (Sessue Hayakawa); Dick Hardy, her husband (Jack Dean); Jones (James Neill).

Edith Hardy is greatly admired by Hishuru Tori, a wealthy young Japanese. Edith tells Tori of her husband's request to economize, and he, sympathizing with her, asks her to come to him for assistance whenever she needs it. At a lawn fete given to raise money for the Belgium sufferers, some $10,000 was turned over to Editb as treasurer of the fund. A friend gives Edith a tip on United Copper and she, in hopes of doubling her money, invests the entire fund. The night of the Charity Ball, given at Tori's house, she is informed that United Copper has collapsed and the money is lost. As the fund is to be sent away the next day, Edith hysterically appeals to Tori for his assistance and he gives her a check for $10,000, with the understanding that she is to come to him the next night.

The next morning Hardy realizes on his investments and rushes to give the joyous news to his wife. She secures $10,000 from him and that night goes to repay the Japanese. Hardy, suspicious, follows her. Edith offers the check to Tori, but he refuses. Edith threatens to kill herself if he comes near her. Tori offers her his revolver, knowing that she has not the courage. Suddenly enraged, he seizes an iron with which he has been branding some curios and, tearing Edith's gown from her shoulder, places the red-hot iron to her flesh. Edith, wild with pain, shoots Tori in the shoulder and flees, just as Hardy breaks into the room. Hardy finds the check and a piece of chiffon from his wife's dress, and when the police arrive assumes the blame and is arrested. Editb offers Tori everything not to press the charges, but he refuses.

The day of the trial Hardy is declared guilty of shooting Tori and is about to be led away, when Edith rushes to the witness stand and bares the brand to the judge and the jury. The enraged audience in the court room attempts to lynch the Japanese, but is suppressed by the police. The charge against Hardy is dismissed and he and his wife are reunited.

V-L-S-E, INC.

A PRICE FOR FOLLY (Vitagraph—5 Parts—Dec. 13).—The cast: Dorothea Jardeau (Edith Storey); M. Jean de Segni (Antonio Moreno); Duchess de Segni (Louise Beaudet); Duke de Segni (Charles Kent); M. Landon (Harry Morey); Mlle. Elsa Benviet (Ethel Corcoran); M. Benoist (Col. T. Waln-Cogan Draper); Mme. Benoist (Helen Pillsbury); Butler (John Hines).

M. Jean de Segni, scion of a noble house, is notorious for his reckless extravagance and wild life, but on receiving word from his lawyers that he is ruined he takes it like a true gambler, with a shrug of the shoulders. Most of his money he has spent lavishly on a mercenary actress of great beauty, Dorothea Jardeau. The news of his ruin gets into the papers, and his father, who has managed to keep from his mother the kind of life Jean has been living, realizes she will soon know. He also knows that after his death Jean will gamble his mother into the poorhouse unless she dies before, of a broken heart, for she idolizes her son. His father has but a short time to live, determines to take his beloved wife with him, and he kills her.

The butler discovers Jean with a stiletto in his hand at the body of his mother, but the Duke saves Jean from being accused of murder by confessing he did it. Nevertheless, everyone, including his Dorothea, believe the Duke lied to save his son, and after his father's death Jean finds himself scorned and a social outcast

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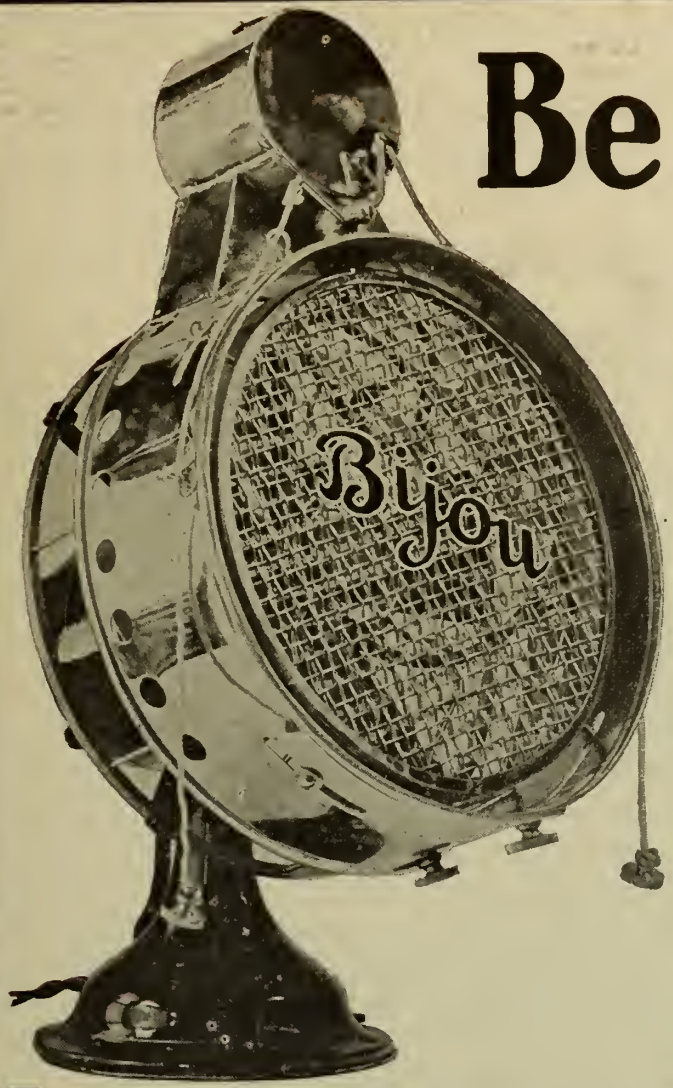

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A DAUGHTER OF THE CITY (Essanay—5 Parts—Dec. 20).—The cast: Margaret Fowler (Marguerite Clayton); Henry L. Bancroft (E. H. Calvert); Dick Conklin (John Junior); Mrs. Bancroft (Camille D'Arcy); Mrs. Fowler, Florence Oberle); Muriel (Betty Scott); Le Moyne (Ernest Maupain).

Margaret Fowler is a daughter of the city. Her mother, mean and avaricious, ground down to poverty, is willing to sacrifice her daughter's happiness and love for wealth and position. The girl longs for the beautiful things of life. Prompted by her own mother's pleadings, she turns her back on love.

But her heart is pure and she shrinks back in horror from the lure of evil when it confronts her, although it wears a golden mein. She sees behind the mask of the man who pretends he wishes to befriend her. But she knows not which way to turn.

Her sweetheart, however, unknown to her, steps in to protect her. Through the aid of a good woman he succeeds in saving her. She discovers at last that happiness lies only with the man she loves.

TRIANGLE FILM CORP.

FATTY AND THE BROADWAY STARS (Keystone).—The cast: Roscoe Arbuckle, Ivy Crostbwaite, Al. St. John, Mack Sennett, Willie Collier, Weber and Fields, Sam Bernard. (This picture is released in place of "A Submarine Pirate," which will be released later.)

Fatty is janitor of the studio and is sweeping the entrance, when the Broadway stars come trooping in for the day's work. He is always getting into other people's way, stirring up dust and turning the hose on every one. Finally he is discharged by the director and goes out to the front of the building, lights a cigarette and has a day dream. The studio gets on fire and Fatty sees himself rescuing several actors and actresses and even the director. Then he wakes up a little and sees some of the rescued coming out at the end of the day in their automobiles, but they never notice poor Fatty. Still believing that he has saved their lives, Fatty shrugs his shoulders in acquiesence at the ingratitude of the stars, especially that of the comely young actress he had taken out while she was bound with ropes and encircled with flames.

WORLD FILM CORP.

THE SIREN'S SONG (Shubert—Dec. 13).—A young man, who comes to the big city to make his way in the world, has been unfortunate in securing employment. At last he receives a position with a bank. Through his limited knowledge of the world he is used by his employers as a tool to dupe patrons into purchasing worthless stock. Fearing detection, the employers make their "get away," and leave the clerk to face the rioting depositors. The young man is arrested and sentenced to serve four years in prison. His prison life ended, he adopts the name of John Grey and decides to go to a foreign country.

On board the steamer he meets Blake, the former bank president, and his confederate, Helen Granger. Grey becomes so embittered against Blake that he awaits an opportunity to demand reparation. Late at night he finds Blake on the deck alone and accosts him. There is a fight, at the termination of which Blake throws Grey overboard. After floating all night on a stray log, he is rescued by the crew of a fishing boat, who land him in a small village along the fishing banks, and he finds employment among the fishing folk.

John Gordon's wife, a drug fiend, left him and, not having heard from her for several years, he again marries. The second union is blessed with a daughter, Katherine. While this happy family are visiting a summer resort, Gordon is confronted by his first wife. The shock of seeing her is so great that he suffers a heart attack and dies. His wife and daughter, knowing the truth, retire to the same village where John Grey has by this time endeared himself to the inhabitants.

Helen Granger gains the confidence of the first wife and purchases her marriage certificate. Armed with this document and accompanied by Blake, she seeks the second Mrs. Gordon and attempts to blackmail her. Katherine, who is the affianced wife of John Grey, tells him of their predicament. Upon his discovery of who the plotters are, he secretly goes to the rooms occupied by Helen Granger to obtain the marriage certificate. He is discovered by Blake, who attacks him, and hearing the noise of the scuffle the adventuress enters the room.

Grey, having secured the paper, is threatened with the exposure of his past life by his enemies. He tells them he will make a clean breast of the whole affair which would ultimately send Blake and his companion to prison. Realizing that he has the upper hand, the conspirators promise to leave town in the morning. This brings a happy ending to an interesting story.

OVER NIGHT (Brady—Dec. 20).—Percy Darling, a husky fellow, boards a Hudson River day boat with his bride, a little, timid, clinging sort of a girl, they having been married but a few hours. On the boat Percy meets Richard Kettle, an old college chum, who is also on his honeymoon. Kettle is a frail youth of a retiring disposition, and his wife is a suffragette who makes him "toe the mark." The two couples sit together and remember that they have left some of their baggage on the dock. Mrs. Kettle and Percy Darling leave the boat to go and see about their baggage. As can be imagined, the boat starts, leaving Mrs. Kettle and Percy Darling behind. The timid little wife of Darling does all in her power to stop the boat, but the captain will not listen to her.

In order to prevent scandal and awkward explanations, the two decide to say they are man and wife. While on board the boat, they are showered with rice, and are treated as the royal guests. That evening the boat lands at Poughkeepsie and the two decide to take the next train back and meet their other half. They learn that the next train leaves in the morning, and much to their regret they have to sleep "over night" at the Rip Van Winkle Inn, at Pougbkeepsie. They register there as man and wife and a fresh clerk pokes all manner of fun at them.

In the last act, which takes place at the Inn, the next morning, the other couple arrives, and much to their surprise see Mrs. Darling and Kettle in each other's arms. This they have to do to pass off as man and wife. The other couple become wild with rage and demand an explanation. A fake hypnotist, who happened to be stopping at the Inn, puts Mrs. Darling and Kettle to sleep and forces from them the truth, saying that in order not to arouse scandal they had to make love. The play ends happily, with the two couples together again, and they continue their interrupted honeymoon.

CAMILLE—(Shubert, Dec. 27.).—The cast: Camille (Clara Kimball Young); Armand Duval (Paul Capellani); Cecile, his sister (Lillian Cook); M. Duval, their father (Robert Cummings); Joseph, the servant (Dan Baker); Robert Bousac, Cecile's fiance (Stanhope Wheatcroft); Count de Varville (Frederick C. Truesdell); Gaston (William Jefferson); The Doctor (Edward M. Kimball); Madame Prudence (Louie Ducey); Naoine (Beryl Morharge).

Marguerite Gautier, known as "Camille" on account of her fondness for camellias, is queen of the underworld. She has a wealthy lover in Count de Varville, whom, though he supplies her with plenty of money, she does not love in return. Her affections are set upon Armand, a young lawyer from the country. She suffers from her excesses, and the doctor warns her that she must change her mode of living, but she laughs at his advice. Admand's love for her renews her interest in life, and she goes with him and lives quietly in the country. But their happiness is short. Camille has had to sell her jewelry and horses in order to pay her debts, and, learning of this, Armand becomes suspicious.

Armand's father, hearing of his son's attachment for Camille, demands that the woman should abandon Armand. For the sake of Armand's young sister, Cecile, Camille agrees to sacrifice herself and returns to her former life with Count de Varville. But Armand's love for Camille will not be suppressed. They meet

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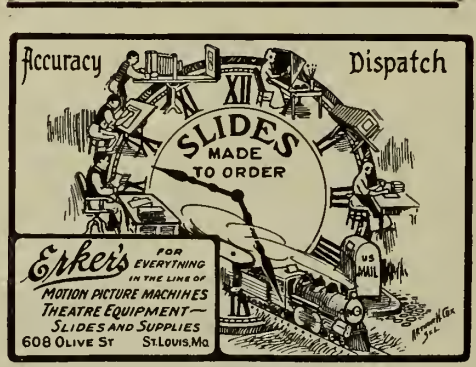

You Should Read Page 2263

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again. He begs Camille to go away with him. She refuses. Armand accuses her of loving de Varville. The two men meet and quarrel. There is a duel, and Armand wounds de Varville. Armand learns that Camille always loved him and that her aim was to please the father by preserving Armand's family's good name. In the end Camille dies with a smile on her lips and expressing her love for Armand.

ASSOCIATED FILM SALES CORP.

HIS TURNING POINT (Five Parts).—During a reception given by Mr. and Mrs. Carey, the topic of "black sheep" in families comes up, and Mr. Carey makes the remark that if ever he discovered that there was a thief in the family of the woman he married he would divorce her. The next evening Carey is called away, and Mrs. Carey and her little child are left alone. The child is put to bed, and Mrs. Carey goes to her sitting room to read. She thinks of what her husband said the day before, and a vision of other days comes to her.

We find Mrs. Carey a young woman in good circumstances, her father a prosperous business man. There comes a day, however, when he returns home to inform his son and daughter that his fortune has been swept away. The loss of his fortune and his position cause him much worry, and he dies from the effects. The brother, accustomed to all the good things of life, finds it hard to do anything. He sells his belongings and gets what money he can. Lower and lower he falls, until one day he is caught by the police in the act of leaving a house by a window and is sent to prison as a burglar. The sister, not wishing to live alone, writes to one of her friends, telling her that she is in poor circumstances, and asks if she might visit her. At once the invitation is extended, and we find her at the handsome home of her friend. Here, as time goes, she meets a wealthy man who learns her story, excepting that part relating to her brother, and he proposes marriage.

As the reverie breaks a burglar is seen entering the home of Carey. He glides in quietly, searching for some important papers. He knocks over a stool, which awakens the little child. She at once leaves her bed and goes into the drawing room. The burglar, masked, not knowing who is entering, points his revolver toward the door. The child enters, and the burglar tries to persuade her to go back to her room.

Mrs. Carey, hearing the noise, comes hastily to the drawing room. Stealthily she had secured her own revolver, and, seeing the situation, gets the "drop" on the masked man and calls to him to throw up his hands. He obeys, but, seeing the woman, pulls off his mask and shows he is her brother. She begs him to leave at once, telling him what her husband had said. While they are talking, the child, seeing the revolver which her mother had laid on the table, picks it up and begins to examine it. She puts the muzzle into her mouth and is fingering with the trigger. The mother and the man see this at the same moment, and the mother starts quickly for the child in an effort to grab the gun. The man, quicker witted, stops her and talks quietly with the child until he gets the gun.

At this moment Carey is heard coming in. Mrs. Carey pleads with her brother to leave quickly and she hastens out of the room with the child. Carey enters, sees the lights turned on, turns, and sees the fleeing form of the man. He reaches for his revolver and shoots through the window. The shot attracts a policeman who comes to the scene as Carey reaches the garden and both find the wounded man. He is brought into the house and Mrs. Carey is about to tell who he is, but the brother signals to her and the story is left untold. Mrs. Carey finds herself in straits to explain the situation, but manages it successfully.

The gang in its den reading the papers of the next morning and seeing that their confederate had failed in his attempt determine to get the papers themselves. They get into the house, capture Carey, bind him, and get the papers from his open safe. After a while the brother arrives from a short sentence, and is told of their success in getting the papers. He knows now that the papers belong to his brother-in-law, and is anxious to get them. He watches where they are kept and, after drinking and carousing in the den he manages to get the papers, and quietly returns them to Carey's desk one night. The next morning the gang learn that the papers have disappeared and plan revenge. They arrange to kidnap the child and thus cause Carey to give them ransom. The brother hears these plans and joins in them.

A few days later the little child is seized by one of the gang. The brother sees the scheme. Just as the child is being thrown into a waiting buggy, he draws his gun, shoots, and wounds the kidnapper. The horse, frightened, leaps away with the child in the vehicle. The young fellow runs behind in an effort to race the horse down. Coming to a motorcycle, he grabs it, and starts a race. Passing the running horse, he dismounts and heads off the runaway. He is slightly hurt, but manages to stop the runaway and starts back with the child.

The reconciliation comes when Mrs. Carey tells who the young fellow is, taking the chance which she had always feared. Carey decides to send the young man to one of his plants in South America, extracting first, however, a promise that he will never return to this country and that no hint will ever be given of his past life. The picture ends with the little girl waving her good-bye to the young uncle, as he leaves on his long voyage.

EQUITABLE

(Releasing through World Film Corporation.)

THE LABYRINTH (Five Parts—Dec. 13).—The cast: Florence Burgess, later Flo Burke (Gail Kane); Ray Fox (Dolly Larkin); Rev. Robert Fenton (Richard Neal); Oscar Morse (Edward Roseman); Frances Burgess (Polly Champlain).

Florence Burgess, a singer in the Cafe Fanchon, supports her lame sister, Frances, but keeps her struggle secret. Oscar Morse, a theatrical manager, is attracted by Florence's beauty and talent, and offers her an engagement. When they meet he demands the usual payment his girls have to make, and is refused. The cafe has been closed. she is out of work and decides to trick Morse. She gets him drunk, and he signs a paper she has substituted for the contract he planned. Florence the next day admits her deception and Morse, fearing publicity, accepts the situation and stars Florence in "The Green Goddess." She makes a big success, her stage name being Flo Burke.

At a little country hotel where she has gone to rest after the first year's work, she meets Fenton, the minister, whose efforts closed the Fanchon, but he does not recognize her. He tells the story of his mission work, she becomes interested, they fall in love, he not knowing that she is the actress, Flo Burke, the register showing Miss F. Burgess. She finally keeps her secret, saying she is the sister of the actress. Fenton is preaching, Florence hears him, determines to give up the stage, but Morse de-

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mands the payment of a large forfeit, and she is bound to the stage.

Frances, who has been sent to a sanatorium, starts with her sister for New York, the train is wrecked, and Fenton, when the bodies are brought in, finds one bearing cards which tell him it is Flo Burke. Another woman, not dead, has cards of Florence Burgess. Florence sees in a paper in the hospital the announcement of the death of Flo Burke, and sees that it means her escape from the stage. She marries Fenton, but is full of remorse over her deception, and plans to use her money, which had come to her through her own will, which had left it to her sister, for the work of Fenton.

Morse goes to the church rectory to see Fenton about a problem play, sees Florence, she denies knowing him, he returns to his office, finds a diary she had kept, and it reveals her secret. He returns, demands full payment of the contract forfeit, and Florence is up against a dilemma. If she gives the money to Morse, she must explain to her husband; if she gives it to her husband Morse will drag her back to the stage. Seeking a way out of the labyrinth, she promises Morse to read the play, and advises Fenton to favor it for production by Morse. He comes to the house, meets Fenton instead of Florence, who overhears her husband praising the play, and decides to give her husband the money. Morse flies into a rage, threatens to denounce her, but Fenton stops him; there is a fight, Morse accidentally shoots himself with his own pistol, and with her husband's love safe Florence feels that she has escaped from the labyrinth.

SEALED LIPS (Five Parts—Dec. 20).—The cast: Henry Everard (William Courtenay); Cyril Maitland (Arthur Ashley); Alma Lee (Mary Charleson); Lillian Maitland (Adele Ray); Marian Everard (Marie Wells).

Cyril Maitland and Henry Everard, friends since childhood, are of contrasting temperaments, the former hot-headed and rather impracticable, the latter cool tempered and possessed of a sane viewpoint of things. Cyril, studying for the ministry, is engaged to Henry's sister, Marian, and Henry, studying medicine, is engaged to Cyril's sister, Lillian.

Unable to resist temptation, Cyril ruins a girl of his parish, Alma Lee, and when a child is about to be born, her father swears to kill the man, but Alma conceals his name. On the night the child is born, Alma's father is found dead. Cyril being about Henry's build, has worn his clothes, and witnesses see him in the vicinity of the woods where the crime was committed. Henry is convicted of the crime of which Cyril is guilty, Lillian alone believes him innocent, and is sent to prison, Alma declaring him to be the father of the child. Cyril, believing his calling in the church above all other things, keeps silent, but at the last moment, about to speak, is held back by his father, who thinks him unstrung.

Cyril marries Marian, but his conscience tortures him almost beyond endurance and his life becomes a living hell. Finally Henry is released after twenty years in prison, and he attends the cathedral presided over by Cyril, who has become the great Dean Maitland, the most eminent preacher in the country. Cyril sees Henry in the congregation and there is a powerful scene. Cyril meets his son, with a letter from Alma asking for his education, then Alma dies, and her son, learning his identity, renounces his father. Marian dies, and Cyril's troubled soul is grief and conscience-stricken. Henry, seeing the terrible pain of recognition in the cathedral, and remembering his old love for the Cyril, now so changed, writes a letter of forgiveness to him, when beyond all endurance, Cyril's pride now broken, repentance enters his soul.

The next day, Sunday, his sermon is at first a trite appeal to repentance, and then a dramatic confession of his own sins, when, falling from the pulpit, he drops dead.

And after the storm, the sunshine—Henry and Lillian live happy in their true and undying love.

METRO PICTURES CORPORATION.

BLACK FEAR (Five Parts—Dec. 27).—The cast: Lillian Ellsmere (Grace Elliston); Mary Ellsmere (Grace Valentine); Judge Le Roy (Edward Brennan); Horace Ely (Paul Everton); Gordon Ellsmere (Frank Hannah); "Billy" Ellsmere (John Tansey); Mrs. Martindale (Mrs. Allen Walker); Jake Gilbert (Edwin Polk); George Martindale (Albert Hackett); Henry Gilbert (Del Lewis).

In an allegory Satan is seen on his throne, disgusted with the age-long monotony of ensnaring mankind with the old devices and passions. Miss Cocaine presents herself, and offers to go forth to Earth as his ambassador to lure souls to perdition.

Horace Ely, head of a big messenger service company, is starting on an automobile ride with the two Ellsmere sisters, Lillian and Mary, when their attention is attracted to a group on the corner. There the sisters find the younger brother, Billy has been engaged in a fight with two messenger boys, employed by Ely. The trouble has arisen over Billy's efforts to dissuade the boys from taking cocaine. Ely champions the cause of the boys, but the police lead them off to the station. One of the boys proves to be the son of Mrs. Martindale, housekeeper for the Ellsmeres. Judge Le Roy, who presides at the Juvenile Court, has long been friendly with Lillian Ellsmere, and when her little brother and Mrs. Martindale appear in court next day, he agrees to be lenient and arranges to have the boys take a drug cure.

Soon after this incident, the father of the Ellsmere girls loses his fortune in Wall street, and ends his life. The girls take a small flat, and Billy gets a place with Ely as a messenger boy. Through the direction of Ely, Billy is introduced to cocaine, and soon becomes a confirmed victim. Mrs. Martindale has learned from her son that Ely, who has been posing as a single man, is married. Mary has become fond of Ely and refuses to believe it. Lillian forbids Mary to see him, and Ely uses Billy as a go-between in arranging meetings with Mary.

Mary is finally lured to Ely's apartments, and when she resents his advances, he drugs her. Billy's health has been undermined through using the drug, and he is removed to a hospital in a dying condition. Lillian learns of this and hurries to the hospital, but arrives there as Billy is breathing his last. Crazed with grief Lillian seeks out Ely's apartments to avenge Billy's death. She forces her way into the apartment just as Ely and Mary, who is recovering from the effects of the drug, are in a terrific struggle. Mary hides before her sister can see her there. In a fight with Ely Lillian attempts to shoot him, but he wrenches the revolver from her hand. Ely trips over a rug, and in falling the pistol is discharged and Ely is killed. Mary witnesses the whole affair, but fearing Lillian's wrath, and to save her own reputation, she flees.

Miss Cocaine reports her success to Satan and is commended.

Lillian is arrested charged with murder. She convinces Judge Le Roy of her innocence, and he resigns as judge to defend her. But it is not so easy to convince the jury. Mary is about to flee the city, when the figure of a traffic officer appears in front of her as the implacable Justice. She turns and hurries to the courtroom, just as the jury has decided against Lillian. Mary gives her testimony, and recounts how Lillian saved her from outrage at the hands of the monster, Ely. The jury returns a verdict of "Not Guilty," without leaving the jury-box, and Judge Le Roy is rewarded by Lillian's acceptance of his suit for her hand.

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Notes of the Trade

"Lord Loveland Discovers America," the story of C. M. and A. N. Williamson, the popular authors, is being produced at the American (Mutual) studios. The setting called for a most elaborate and expensive preparation, and this promises to be one of the most beautifully produced pictures of its kind ever released through the Mutual.

* * *

Robert Leonard is at work on the production of another of his own stories, a two reel drama entitled, "The Silent Man of Timber Gulch." The company has left Universal City and is stopping at Arrowhead Hotel at the foot of the San Bernardino mountains and there will get practically all of their exterior scenes. Ella Hall plays opposite Leonard in this offering.

* * *

The Gaumont company plans to release on the Mutual program, during the Christmas holidays, a wonderful colored photodrama called "A Prince of Yesterday." This film has been hand-colored and is unequaled in its pictorial effect. All the settings have been planned with an eye for artistic excellence and to add to the effectiveness of the story. "A Prince of Yesterday," although unusual in character and an expensive colored film, will be released as a regular Rialto Star Feature without extra charge.

* * *

Since finishing "Neal of the Navy" Harry Harvey of the Balboa company has become Jackie Saunder's director. He is putting on an interesting story in five reels in which the "Maude Adams of the screen" will be seen as a dancing girl. William Conklin plays opposite Miss Saunders. E. J. Brady is also in the cast.

* * *

Sydney Ayres, the Universal star who is once more directing himself, is at work on the production of a three reel story of the Canadian Northwest by F. McGrew Willis entitled, "John o' the Mountains." A number of the exterior scenes will be taken in the mountain country back of San Bernardino. Doris Pawn plays opposite Ayres in this production.

* * *

Just because he acted so well in the new Fannie Ward picture, "The Cheat," Sussue Hayakawa, the Japanese actor who has been in several Lasky productions, has been placed under a long term contract by Jesse L. Lasky. The same goes for Tom Forman also.

* * *

The storm pictures taken for the Mutual Weekly at Galveston proved such a hit in that city that they played a return engagement there.

* * *

Two interesting new people have joined the playing force of Balboa this week in the persons of Bert Ensminger and Elsie Randolph. The former is a well known young player. Miss Randolph is a charming southern girl.

PICTURE THEATERS PROJECTED

COLORADO SPRINGS, COLO.—The Empress theater has been remodeled and a $10,000 pipe organ installed.

COLORADO SPRINGS, COLO.—The new Pike theater is the newest addition to the city's string of moving picture houses. It has seating capacity for 400 persons.

DENVER, COLO.—J. B. Wilton has purchased a half interest in the Colonial theater.

CANTON, ILL.—Joseph Ross has leased a portion of the Wilson building, on North Main street, which he will equip and operate as a moving picture house. It will have seating capacity for about 600 persons.

CHICAGO, ILL.—Harris Kusel & Co., 110 South Dearborn street, are having plans prepared for a three-story theater, store and office building, to cost approximately $275,000.

WALKERTON, IND.—A new moving picture theater has been erected by H. A. Giles, with seating capacity of 300.

RICHARDS, IA.—Coffin & Brown have leased the opera house here for a term of years.

MANKATO, KAN.—J. P. Fair is having plans prepared for a modern moving picture theater, 25 by 100 feet, with seating capacity for 350 persons. Lessee, N. B. Morris & Son.

TOPEKA, KAN.—The Aurora theater, now being conducted by Ewell Shipp, has been remodeled.

NEW ORLEANS, LA.—The Escorial theater is the name of a new moving picture house opened at the corner of Banks and Salcedo streets. It has seating capacity of 700.

ELLSWORTH, ME.—The Strand theater has been taken over by F. O. Smith, of Attleboro, Mass.

BALTIMORE, MD.—Howard Amusement Company will erect a fireproof moving picture theater at 404-06 North Howard street.

WOODSBORO, MD.—Oscar Berrick has opened a new moving picture theater here.

DETROIT, MICH.—Ferry Field Theater Co., 1026 Dime Bank building, is planning to erect a commodious fireproof theater building, 100 by 163 feet.

DETROIT, MICH.—J. Greenburg, who operates the Arbor theater at the corner of Woodward and Harper avenues, has made a number of improvements to the house.

PONTIAC, MICH—O. S. Ammons has leased the Mangny theater at 96 South Saginaw street.

ST. PAUL, MINN.—The building at 1045-49 Hastings avenue will be opened by Joseph H. Masek as a first-class moving picture theater as soon as alterations are completed.

KANSAS CITY, MO.—Extensive alterations have been made to the Empress theater. The house hereafter will be devoted to high-grade vaudeville and moving pictures.

KANSAS CITY, MO.—A new moving picture theater is being erected by Parker & Hinshaw at the corner of 31st street and Prospect avenue.

CASCADE, MONT.—The Pastime theater has been taken over by John Murphy.

HELENA, MONT.—The Princess theater, formerly conducted by E. J. Milch, is now being operated by C. B. Smith.

BLAIR, NEB.—Henry Jacobson has disposed of his interest in the Empress theater to M. C. Wilcox.

SENECA FALLS, N. Y.—The Johnson Opera House has been leased by Milton Carr. Alterations will be made.

WHITE PLAINS, N. Y.—Paragon Theatre Corporation, care American Film Corporation, 69 West 90th street, New York, is having plans prepared for a one-story moving picture theater and store building, 50 by 125 feet, to cost $14,000.

GOODRICH, N. D.—Thomas Ashley has leased the opera house and will operate it as a first-class moving picture theater.

JAMESTOWN, N. D.—The Bijou theater has been leased by A. J. Withnell and M. H. Rogers.

SENTINEL BUTTE, N. D.—A new moving picture theater has been erected here by J. H. Kane.

CLEVELAND, O.—Max Solomon will erect a one-story moving picture theater, 60 by 122 feet, to cost $30,000. Lessee Simon Kaplan, Everett, Mass.

BROWNSVILLE, PA.—The Rex is the name of a new moving picture theater opened here. It has seating capacity for 600 persons.

PITTSBURGH, PA.—Michaels & Freeman Company have disposed of their interest in the Palace theater on Carson street, South Side, to William Craig.

ELK POINT, S. D.—A. Rosengarther, Sioux City, Ia., has converted the opera house into a modern moving picture theater.

RAPID CITY, S. D.—W. J. Sparham has disposed of his interest in the Empress theater to Frank Keys.

SIOUX FALLS, S. D.—Extensive alterations have been made to the Jewel theater and the seating capacity increased.

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AT LIBERTY CAMERAMAN—Expert in artistic light effects. References; has own outfit. M. S., care M. P. World, N. Y. City.

NEW YORK OPERATOR—Wife pianist. Desires joint position. South preferred. Go anywhere. Best references. The Palmers, Deposit, N. Y.

RUSSIAN PLAY-WRITER—Wants position in motion picture company, to produce Russian, Polish Hebrew plays. Information by mail. S. S., care M. P. World, N. Y. City.

HELP WANTED.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names, together with references and complete particulars, for registration. No charge for this service. Universal Camera Co., 25 East Washington St., Chicago, Ill.

WANTED—Manager for high class motion picture house seating fifteen hundred. State experience and salary. Address F. I. J., 16 No. Pearl St., Buffalo, N. Y.

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MOVING PICTURE STUDIO for sale or rent. Terms reasonable. Suitable for winter quarters, small company. Address A. Sorgenfrey, Main St., Fort Lee, N. J.

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LOS ANGELES, CAL.—Information free—why wait?—assistance given producing companies desiring to locate here. The four seasons and ocean within twenty miles. Studios and land for sale and lease. One exceptionally fine plant will be put into an established company or one that is being organized. Leonard & Roscoe, with O. E. Farish & Co., 353 So. Hill St.

THEATERS WANTED.

PICTURE THEATER WANTED—Send complete details. Trial allowed. Eastern states. E., care M. P. World, N. Y. City.

WANTED—To lease with privilege of buying, moving picture house, town 3,000 to 10,000. Have worked for others over six years, now want to bring home the "bacon" for myself. If proposition looks good, distance won't be considered. Know business from A to Z. Best of references. State everything first letter. R. N. LeFevre, Grand Theater, Lebanon, Ohio.

THEATERS FOR SALE OR RENT.

FOR SALE—Moving picture theater (not the building), low rent. 426 seats. Heart of town, 5,000 population to draw from, fully equipped. 59 miles from New York. Good show town. Writing unsatisfactory, if interested, come and see it. J. B. Hampton, Washington, New Jersey.

MOVIE—Capacity 450, very best equipment. Absolutely no opposition. Total weekly expenses about $100. Receipts average about $200. Price $2,000, half cash. Williams, 366 Ellicott Sq., Buffalo, N. Y.

MOVIE 10c.—Capacity about 600, low rent, long lease. Weekly expenses $175. Weekly receipts $250-$400. Price less than inventory. $5,000. Williams, 366 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Only moving picture show or theater North Carolina town 3,000. Location Main Street, heart of town. No chance for opposition as no other place available. Attractive marble lobby, elevated floor, opera chairs, seating capacity 250. Will sell equipment cheap and lease building to reasonable party. Owner's other business now requires all his time. Address P. O. Box 97, Roxboro, N. C.

FOR SALE—Leading theater in thriving city five thousand. Sixty miles from Cincinnati, two railroads, also Interurban. Manufacturing center. Fine farming territory. One other house (small). Investigate now. Exceptional Opportunity, care M. P. World, N. Y. City.

PICTURE THEATER—Wisconsin. Modern, equipped for vaudeville. Excellent business. Reasons for selling. Address Picture Theater, care M. P. World, N. Y. City.

EQUIPMENT WANTED.

WANTED—500 opera chairs, upholstered or veneer. Will buy any place. Send information. Movie, care M. P. World, N. Y. City.

WANTED—A second hand moving picture outfit all equipped for business. State lowest price and how long used. Only owners need reply. Address Kenyon, Pittsfield, Mass.

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FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

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3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

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LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

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FOR SALE—Ft. Wayne Motor Generator, like new. 220 or 230 voltage D. C. 60 volts for arc guaranteed, with starting box, $90. Power's 6 machine complete equipment, fine shape, $75. Fred Stelzer, Lincoln, Ill.

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OPERA & FOLDING CHAIRS—New and second hand. Special offers—400 leather upholstered $1.00, 250 portable folding 65c., new opera 95c. up, maple folding 40c. up. Chairs shipped to secure lowest freight rate, subject examination. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

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AMERICAN NO. 2—Tripod, new, 300 ft, capacity. South of Va. $295, elsewhere $305. The A. Luther Chocklett Co., Roanoke, Va.

FOR SALE—Williamson camera without lense. Good as new. Panorama and tilting head. Will take $250 for quick sale. Albert S. Dietzman, U. S. Trust Building, Louisville, Ky.

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FILMS WANTED.

WILL EXCHANGE—Swell portable typewriter for feature Indian, Cowboy reels. Chas. Hunt, Cassanova, Fauquier Co., Va.

WANTED—Industrial films of scenes taken in the states of Kansas, Nebraska, Colorado, Wyoming, Utah, Idaho, Oregon and Washington. Want farming scenes of all kinds, including dairy, stock raising, truck farming, orcharding and especially the working of large farms with modern machinery. State length of film, condition and price. Describe fully. Address Leffingwell's Travel Talks, 931 Monadnock Block, Chicago, Ill.

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FOR SALE—200 reels film $1.50 per reel, 100 reels with paper $3.00 per reel. Lot features for sale. Cheap. Meyer Silverman. Pittsburgh, Pa.

MERRY CHRISTMAS—And Happy New Year trick cartoon, 40 feet $6.80, write or telegraph order. Ray, 326 Fifth Ave., N. Y. City.

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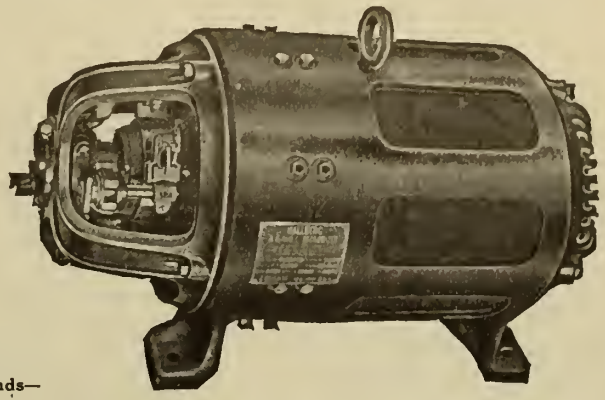

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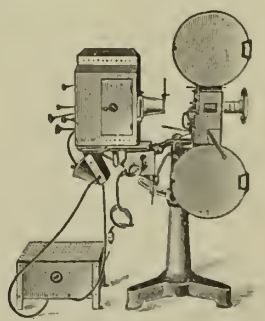

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2230, 2232.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).

BIG U.

Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).
Dec. 23—No release this day.
Dec. 31—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).

BISON.

Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).
Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).

GOLD SEAL.

Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).

IMP.

Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).
Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).

JOKER.

Nov. 20—Chilis and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—The Opera Singer's Romance (Com.).
Jan. 1—Lemonade Aids Cupid (Comedy).

LAEMMLE.

Dec. 3—The Devil and Idle Hands (Drama).
Dec. 5—Does it End Right? (Drama).
Dec. 9—No release this week.
Dec. 12—No release this week.
Dec. 16—The Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 19—No release this day.
Dec. 22—The Great Fear (Drama).
Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.
Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).

L-KO.

Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).
Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).
Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).

NESTOR.

Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.
Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).
Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).
Dec. 20—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).
Dec. 27—Some Chaperone (Comedy).
Dec. 31—No release this day.

POWERS.

Dec. 3—His good Name (Two parts—Heart-Interest—Drama).
Dec. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature's Monstrosities (Ditmars Educational).
Dec. 11—No release this day.
Dec. 16—No release this day.
Dec. 23—Howard's Monarchs of the American Forest (Vaudeville Act).
Dec. 25—Uncle Sam at Work, No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Educational).
—Wild Bird Life (Educational).
Dec. 30—Flivver's Terrible Past (Comedy).
Jan. 1—Uncle Sam at Work, No. 2, "How Uncle Sam Gets His Coin" (Topical).

REX.

Dec. 5—Under a Shadow (Two parts—Mystery—Drama).
Dec. 7—No release this day.
Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).
Dec. 14—No release this day.
Dec. 19—The Bachelor's Christmas (Three parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).
Jan. 2—No release this day.

VICTOR.

Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.
Dec. 24—The Tale of the C (Three parts—Comedy—Drama).
Dec. 29—Father's Child (Three parts—Com.).
Dec. 31—No release this day.

UNIVERSAL SPECIAL FEATURE.

Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Last Number) (Two parts—Drama).
Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).
Dec. 20—Graft (No. 2. "The Tenement House Evil") (Two parts—Drama).
Dec. 27—Craft (No. 3. "The Traction Grab") (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).
Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).

BEAUTY.

Dec. 11—Nobody's Home (Comedy).
Dec. 14—A Girl, a Guard, and a Garret (Comedy—Drama).
Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).
Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).

CASINO.

Dec. 12—Curing Cissy (Comedy).
Dec. 19—Cissy's Innocent Wink (Comedy).
Dec. 26—Hunting (Comedy).
Jan. 2—The Girls' Color Scheme (Comedy).

CENTAUR.

Dec. 16—The Arab's Vengeance (Two parts—Animal—Drama).
Dec. 22—The Mystery of Carter Breene (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).

CLIPPER STAR FEATURES.

Nov. 20—The Alternative (Three parts—Dr.)
Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wrath of Hadoon Towers (Three parts—Psyclo—Drama).

CUB.

Dec. 10—Doctor Jerry (Comedy).
Dec. 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Title Not Reported.

FALSTAFF.

Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 9—Clarence Cheats at Croquet (Comedy).
Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—When William's Whiskers Worked (Comedy).
Dec. 23—Toodles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).

GAUMONT.

Dec. 7—See America First (No. 13) (Scenic).
—Keeping Up With the Joneses (Cartoon).
Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Carton—Comedy).
Dec. 28—See America First, No. 16 (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 2272.)

TRADE S MARK

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2230, 2232.)

(*Mutual Releases continued from page 2270.*)

MUSTANG.

Dec. 10—There's Good in the Worst of Us (Two parts—Western—Drama).
Dec. 17—In the Sunset Country (Two parts—Western—Drama).
Dec. 24—The Pitch o' Chance (Two parts—Comedy—Drama).
Dec. 31—The Cactus Blossom (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 16—Number 50, 1915 (Topical).
Dec. 23—Number 51, 1915 (Topical).
Dec. 30—Number 52, 1915 (Topical).

NOVELTY.

Dec. 13—The Book Agent (Comedy).
Dec. 15—A Musical Mix-up (Comedy).
Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).—Between Lakes and Mountains (Scenic).
Dec. 27—Title Not Reported.
Dec. 29—Title Not Reported.

RELIANCE.

Dec. 12—The Wayward Son (Two parts—Dr.).
Dec. 19—The Bankhurst Mystery (Two parts—Detective—Drama).
Dec. 26—The Decoy (Two parts—Drama).
Jan. 2—The Law of Success (Two parts—Drama.)

RIALTO.

Dec. 15—The Ace of Death (Three parts—Dr.).
Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).

THANHOUSER.

Dec. 5—The House Party at Carson Manor (Drama).
Dec. 7—His Vocation (Two parts—Circus—Drama).
Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).
Dec. 21—Ambition (Three parts—Society—Drama).
Dec. 28—The Last Performance (Three parts—Drama).

THAN-O-PLAY.

Nov. 27—The Valkyrie (Three parts—Drama).
Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.

Dec. 16—The Mill on the Floss (Thanhouser—Five parts—Drama) (No. 51).
Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).
Dec. 30—The Deathlock (Five parts—Drama) (No. 53).

NORTH AMERICAN FILM CORPORATION.

Nov. 22—The Diamond from the Sky (No. 30, An American Earl) (Last Number) Two parts—Drama).

SIGNAL FILM CORPORATION.

Dec. 27—The Girl and the Game (No. 1—"Helen's Race with Death"—Two parts—Drama).

Associated Film Sales Corp.

Releases for week of Dec. 6:
A Slave of Mammon (Santa Barbara—Two parts—Drama).
Cleansing Waters (Ramona—Two parts—Drama).
When a Man Is Married (Alhambra—Two parts—Drama).
The Rider of the Plains (Empire—Two parts—Drama).
The Mishap (Atlas—Comedy).
Ike Captures a Fort (Federal—Comedy).
His Middle Name was Trouble (Banner—Comedy).
A Silk Stocking Romance (Deer—Comedy).

Releases for Week of Dec. 13:
The Blight of Greed (Empire—Two parts—Drama).
Your Only Friend (Ramona—Two parts—Drama).
The Spectre (Santa Barbara—Two parts—Drama).
The Man in Him (Alhambra—Two parts—Drama).
Ike Stops a Battle (Federal—Comedy).
Going—Going—Gone (Atla—Comedy).
The Spooners (Banner—Comedy).
Taking Chances (Deer—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Dec. 9—A Rose Among the Briars (Colored—Three parts—Drama).
Dec. 15—The Red Circle (No. 1—Two parts—Drama).
Dec. 22—The Red Circle (No. 2—"Pity the Poor—Two parts—Drama).
Dec. 29—The Red Circle (No. 3 "Twenty Years Ago" (Two parts—Drama.).

GLOBE.

Dec. 13—Climbing Mont Blanc (Scenic).
Dec. 20—A Tea Plantation (Java—Industry).
Dec. 27—Where the Trees Are Stone (See America First) (Scenic).

GOLD ROOSTER PLAYS.

Dec. 3—The House of Fear (Five parts—Dr.).
Dec. 10—The Greater Will (Five parts—Drama).
Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).

PANAMA FILMS.

Nov. 18—Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts—Drama).
Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14, "The Great Goal" (Last Number) (Two parts—Drama).

PATHE.

Dec. 6—New Adventures of Wallingford (No. 10—"Apples and Eggbeaters—Two parts—Comedy).
Dec. 13—New Adventures of Wallingford, No. 11—"A Stony Deal"—Two parts—Comedy).
Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).
Dec. 24—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 27—New Adventures of Wallingford, No. 13 (Two parts—Comedy).
Dec. 27—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).

PATHE NEWS.

Dec. 4—Number 97, 1915 (Topical).
Dec. 8—Number 98, 1915 (Topical)
Dec. 11—Number 99, 1915 (Topical).
Dec. 15—Number 100, 1915 (Topical).
Dec. 18—Number 101, 1915 (Topical).

PHOTOCOLOR.

Dec. 6—Picturesque Hanoi (French Ind-China—Colored—Scenic).
Dec. 26—Animal Movements Analyzed (Educational) (Colored).
Dec. 27—California's Rocky Shores (See America First) (Colored—Scenic).

PHUNPHILMS.

Dec. 1—Ragtime Snap Shots (Comedy).
Dec. 8—A Foozle at a Tee Party (Comedy).
Dec. 15—Ruses, Rhymes, Roughnecks (Com.).
Dec. 22—Peculiar Patients' Pranks (Comedy).
Dec. 29—Lonesome Luke, Social Gangster (Comedy).

PUNCH.

Dec. 8—Max Hits the High Spots (Two parts—Comedy).

STARLIGHT.

Dec. 4—Hot Heads and Cold Feet (Comedy).
Dec. 11—Deep Dyed Dubs (Comedy).
Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).
Jan. 1—Chasing 'Em Out in the Open (Com.).

VICTORY.

Dec. 22—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

EQUITABLE FILM CORPORATION.

Nov. 29—Not Guilty (Triumph—Five parts—Drama).
Dec. 6—The Warning (Triumph—Drama).
Dec. 13—Labyrinth (Drama).
Dec. 20—Sealed Lips (Drama).

FOX FILM CORPORATION.

Nov. 15—A Woman's Past (Five parts—Dr.).
Nov. 22—The Broken Law (Five parts—Dr.).
Nov. 29—The Galley Slave (Five parts—Dr.).
Dec. 5—The Unfaithful Wife (Five parts—Dr.).
Dec. 12—Her Mother's Secret (Five parts—Dr.)
Dec. 19—A Soldier's Oath (Five parts—Dr.).
Dec. 26—Destruction (Five parts—Dr.).

HANOVER FILM COMPANY.

December—Marvelous Maciste (Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.

Dec. 6—A Yellow Stream (Columbia—Five parts—Drama).
Dec. 13—The House of Tears (Rolfe—Five parts—Drama).
Dec. 20—Rosemary (Quality—Five parts—Dr.).

OCEAN FILM CORPORATION.

Nov.—Life Without Soul (Five parts—Dr.).

PARAMOUNT PICTURES CORPORATION.

Dec. 6—"Jane" (Morosco—Five parts—Com.).
Dec. 9—The Unknown (Lasky—Five parts—Drama).
Dec. 13—The Cheat (Lasky—Five parts—Drama).
Dec. 16—The Reform Candidate (Pallas—Five parts—Drama).
Dec. 20—The Immigrant (Lasky—Five parts—Drama).
Dec. 23—The Old Homestead (Famous Players Five parts—Drama).
Dec. 27—The Foundling (Famous Players—Five parts—Drama).
Dec. 30—Nearly a King (Famous Players—Five parts—Comedy).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

SUN PHOTOPLAY CO, INC.

December—The Burglar and the Lady (Five parts—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week Dec. 12:
Aloha Oe (Kay-Bee—Drama).
The Lily and the Rose (Fine Arts—Dr.).
The Village Scandal (Keystone—Comedy).
The Great Vacuum Robbery (Keystone—Comedy).

Releases for week Dec. 19:
The Winged Idol (Kay-Bee—Drama).
Fatty and the Broadway Stars (Keystone—Comedy).
Jordan is a Hard Road (Fine Arts—Dr.).
Crooked to the End (Keystone—Comedy).

WORLD FILM CORPORATION.

Dec. 6—The Gray Mask (Shubert—Drama).
Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Over Night (Brady—Drama).
Dec. 27—Camille (Shubert—Drama).

V-L-S-E, INC.

Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).
Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).
Dec. 15—Bondwomen (Kleine—Five parts—Drama).

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EXHIBITOR, care of M. P. WORLD

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2230, 2232.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Edison, Essanay, Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nabob (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dec. 8—A Poor Relation (Special—Three parts—Drama).
Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).
Dec. 14—Her Stepchildren (Special—Two parts Drama).
Dec. 15—Divorcons (Special—Four parts—Comedy-Drama).
Dec. 16—Cupid Entangled (Comedy-Drama).
Dec. 17—Fate (Drama) (Biograph—Reissue No. 28).
Dec. 20—The Failure (Drama) (Biograph Reissue No. 29).
Dec. 21—Packer Jim's Guardinasbip (Two parts—Drama).
Dec. 22—The Tides of Retribution (Three parts—Drama).

EDISON.

Dec. 10—Faith and Fortune (Special—Three parts—Drama).
Dec. 11—The Lone Game (Drama).
Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).
Dec. 31—The Matchmakers (Three parts—Dr.).

ESSANAY.

Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Sprstt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).
Dec. 7—The Power of Publicity (Special—Two parts—Drama).
Dec. 8—Dreamy Dud in Love (Cartoon—Comedy).
—A Scenic Subject on same reel.
Dec. 9—The Merry Models (Comedy).
Dec. 10—The Escape of Broncho Billy (Western—Drama).
Dec. 11—Blind Justice (Special—Three parts—Drama).
Dec. 14—Reckoning Day (Special—Three parts—Drama).
Dec. 15—The Fable of Sister Mae, Who Did As Well As Could Be Expected (Com.).
Dec. 16—Snakeville's Champion (Comedy).
Dec. 17—Broncbo Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Tbree parts—Drama).

KALEM.

Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).
Dec. 6—The Money Gulf (Special—Three parts—Modern—Drama).
Dec. 7—Minnie tbe Tiger (Burlesque—Comedy).
Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 13—The Glory of Youth (Special—Four parts—Drama).
Dec. 14—Almost a King (Burlesque—Comedy).
Dec. 15—To tbe Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 21—Tbe Bandits of Macaroni Mountains (Burlesque—Comedy).
Dec. 22—A Busbranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 28—The Caretaker's Dilemma (Burlesque—Comedy).
Dec. 29—Tbe Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At tbe Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).

LUBIN.

Dec. 6—The Other Sister (Drama).
Dec. 7—Playing tbe Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).
Dec. 13—The Moment Before Death (Drama).
Dec. 14—Tbe Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Tbief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).
Dec. 20—Heartaches (Four parts—Drama—Unit Pragram).
Dec. 20—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 27—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 27—This Isn't the Life (Comedy—Unit Program).
Dec. 30—Tbe Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).

MINA.

Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Newhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).

SELIG.

Dec. 11—The Baby and the Leopard (Jungle-Zoo Animal—Drama).
Dec. 13—The Coquette's Awakening (Special—Two parts—Drama).
Dec. 13—Hearst-Selig News Pictorial No. 99, 1915 (Topical).
Dec. 14—On the Esgie Trail (Drama).
Dec. 16—The Golden Spurs (Special—Tbree parts—Drama).
Dec. 16—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
Dec. 18—Jungle Justice (Jungle Zoo—Animal—Drama).
Dec. 20—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Special—Two parts—Comedy).
Dec. 20—Hearst-Selig News Pictorial No. 101, 1915 (Topical).
Dec. 20—Hartney Merwin's Adventure (Com.).
Dec. 23—Hearst-Selig News Pictorial No. 102, 1915 (Topical).
Dec. 25—The Sacred Tiger of Agra (Jungle—Zoo Animal—Drama).
Dec. 27—Tbe Making of Crooks (Three parts—Drama).
Dec. 27—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
Dec. 30—Hearst-Selig News Pictorial No. 104, 1915 (Topical).
Jan. 1—The Manicure Girl (Comedy).

VIM.

Dec. 3—Love, Pepper and Sweets (Comedy).
Dec. 10—Strangled Harmony (Comedy).
Dec. 17—Speed Kings (Comedy).
Dec. 24—Mixed and Fixed (Comedy).

VITAGRAPH.

Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).
Dec. 13—Benjamin Bunter, Book Agent (Comedy—Drama).
Dec. 14—A Question of Right or Wrong (Special—Two parts—Drama).
Dec. 15—The Faith of Sonny Jim (Comedy—Drama).
Dec. 16—The Flower of the Hills (Drama).
Dec. 17—The Deceivers (Comedy).
Dec. 18—A Man's Sacrifice (Broadway Star Feature—Special—Three parts—Dr.).
Dec. 20—Levy's Seven Daughters (Comedy).
Dec. 20—On Her Wedding Night (Personally Picked Program — Special — Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Personally Picked Program).
Dec. 24—Is Christmas a Bore? (Comedy—Dr.).
Dec. 25—The Thirteenth Girl (Broadway Star Feature — Special — Three parts—Drama).
Dec. 27—He Got Himself a Wife (Comedy).
Dec. 27—The Making Over of Geoffrey Mining (Four parts—Drama) (Unit Program).
Dec. 27—The Pest Vamooser (Comedy) (Unit Program).
Dec. 31—By Might of His "Right" (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Dec. 18—A Man's Sacrifice (Special—Three parts—Drama).
Dec. 25—The Thirteenth Girl (Special—Three parts—Drama).

UNIT PROGRAM RELEASES.

Dec. 20—On Her Wedding Night (Four parts—Drama).
Dec. 20—The Pstent Food Conveyor (Comedy).
Dec. 20—Heartaches (Luhin (Four parts—Dr.).
Dec. 20—Otto's Caharet (Lubin—Comedy).
Dec. 27—Saved from the Harem (Lubin—Four parts—Drama).
Dec. 27—Tbis Isn't the Life (Lubin—Comedy).
Dec. 27—The Making Over of Geoffrey Manning (Vitagraph—Four parts—Drama).
Dec. 27—The Pest Vamooser (Vitagraph—Com.).

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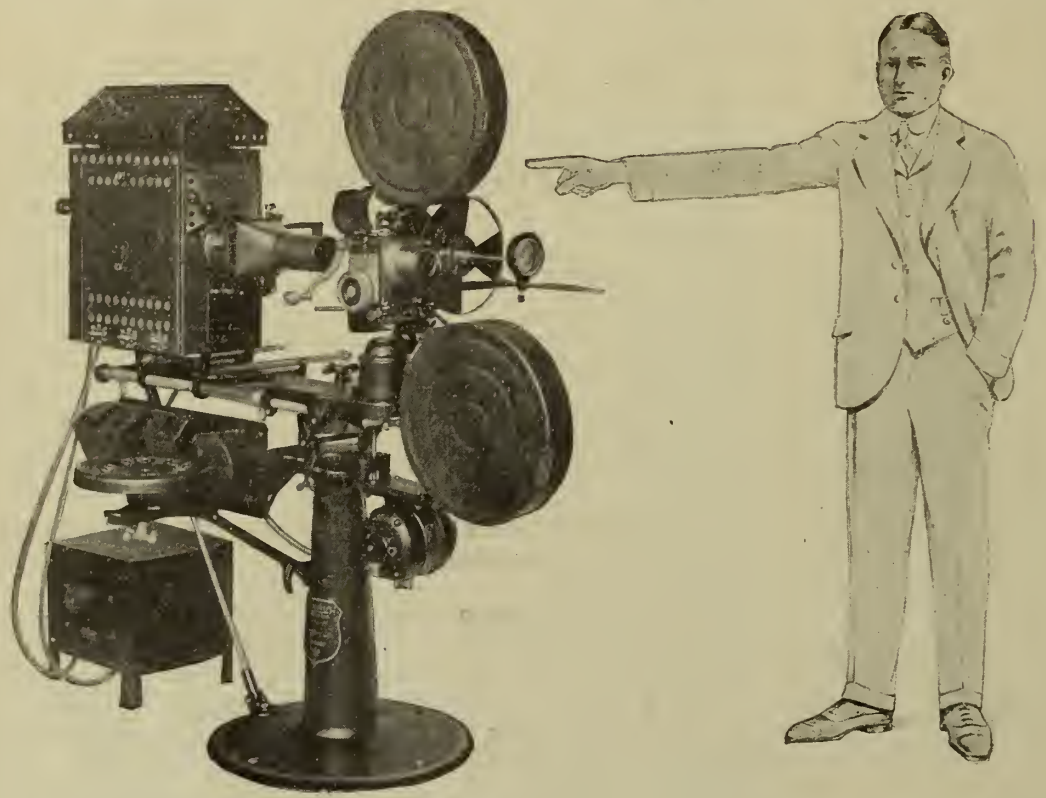

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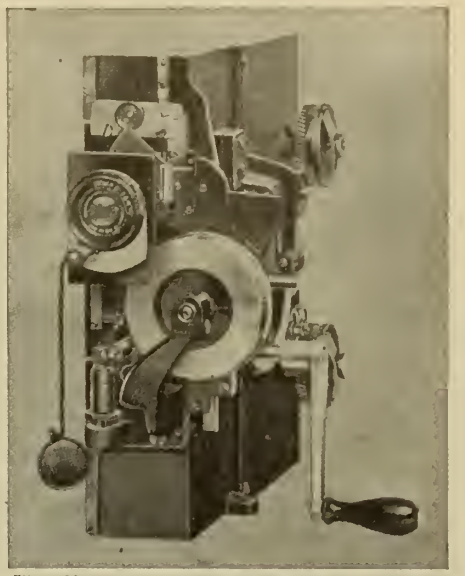

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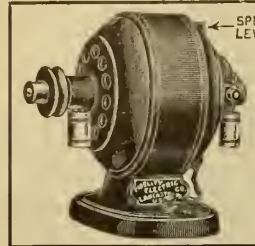

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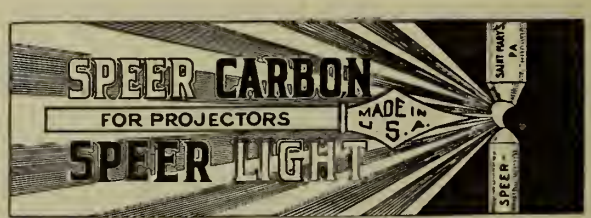

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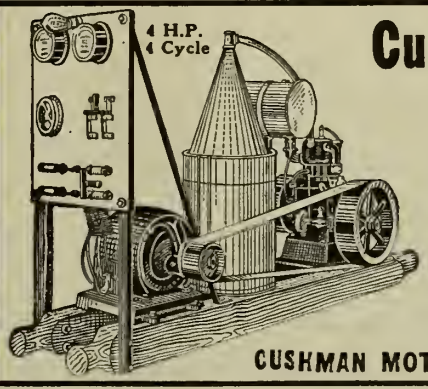

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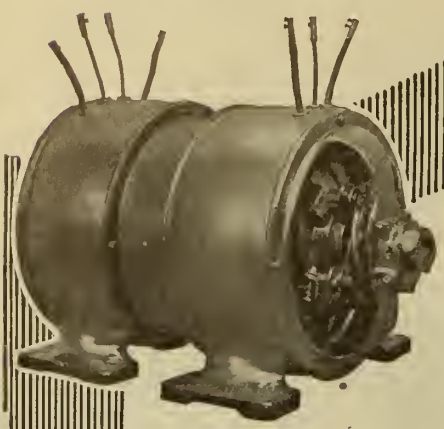
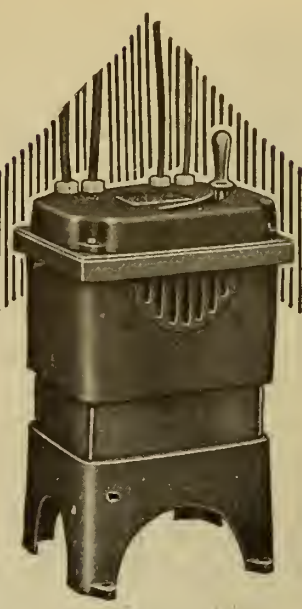
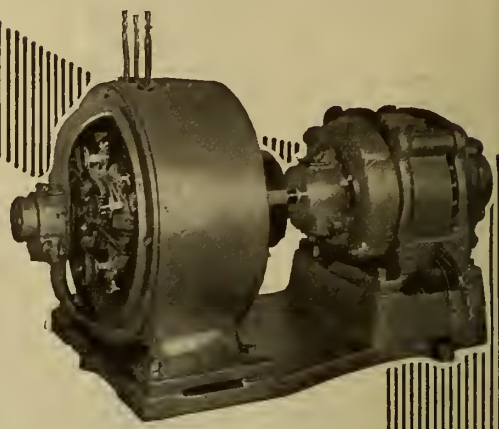


The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



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will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

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THE FILM INDEX

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"That Pow

The Ma

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From the
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CARL LAEMMLE, President

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PRESENT

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ul Dual Role

ful Drama

Inside"

YMOND L. SCHROCK

us novel by

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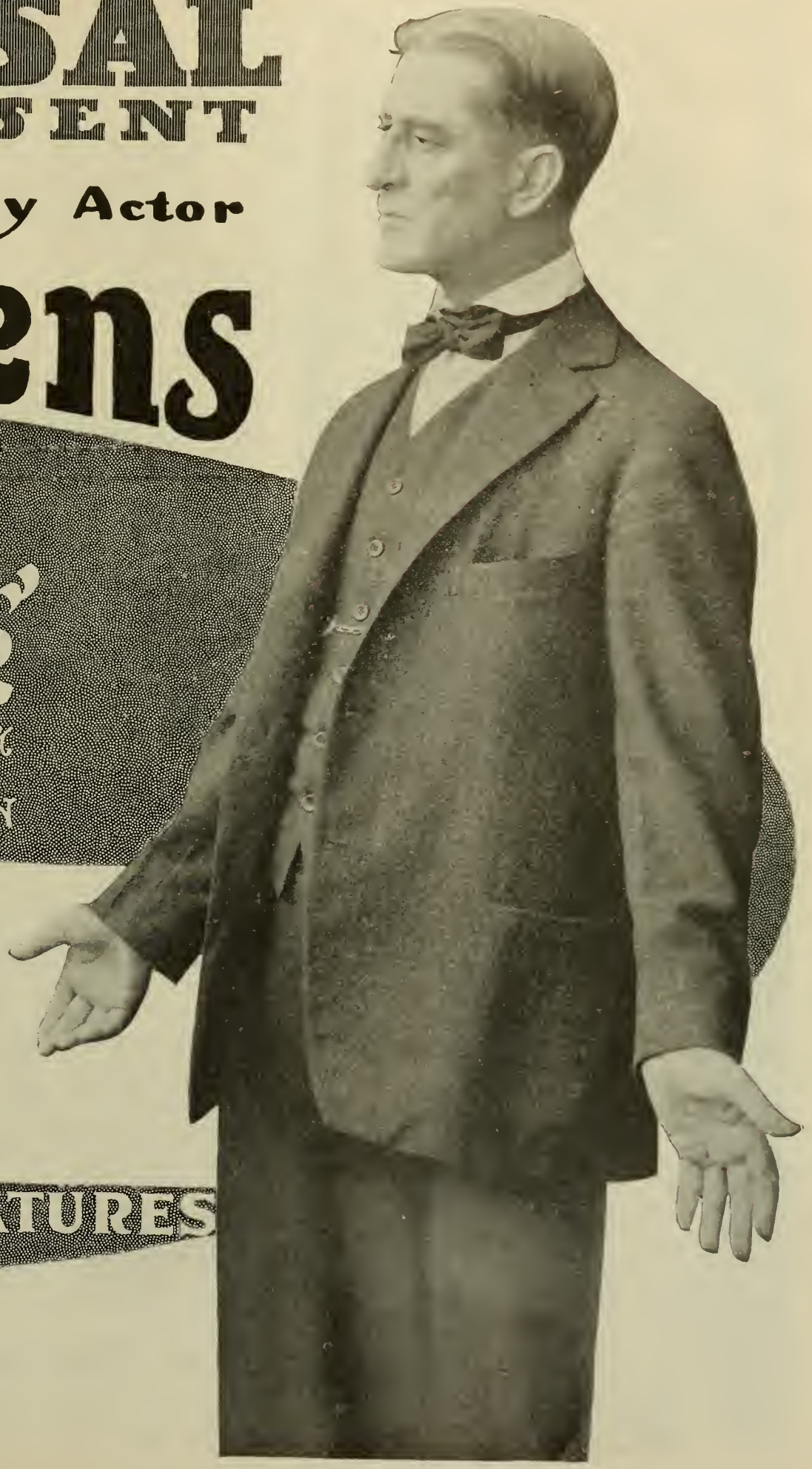

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oducer. The star alone,
vorite who has toured
own to millions, would
tal out of sight, so that not
the Universal Program at a
se and net you a big and
oking and release date, and

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Edwin Stevens

The Distinguished Character Actor IN A GREAT PLAY

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"A DAUGHTER OF THE CITY"

In 5 acts. By H. S. Sheldon.

The story of a lonely girl, innocent of the evils of the great city. A prey to the vultures of society, she totters to the brink of disaster, but is saved through love.

FEATURING

MARGUERITE CLAYTON

AND

E. H. CALVERT

Directed by E. H. CALVERT

"THE ALSTER CASE"

(In 5 acts)

By Rufus Gillmore. Directed by J. Charles Haydon.

Featuring BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, ANNE LEIGH.

"THE CRIMSON WING"

(In 6 acts)

By H. C. Chatfield-Taylor. Directed by E. H. Calvert.

Featuring E. H. CALVERT and RUTH STONEHOUSE.

"THE RAVEN" (In 6 acts)

Founded on George C. Hazelton's romance of the life of Edgar Allan Poe. Directed by Charles J. Brabin.

Featuring HENRY B. WALTHALL and WARDA HOWARD.

"IN THE PALACE OF THE KING"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL" (In 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS" (In 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS of VIRTUE"

(In 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten.

Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring RUTH STONEHOUSE.

"GRAUSTARK" (In 6 acts)

By George Barr McCutcheon.
Directed by Fred E. Wright.

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Presenting Richard C. Travers and Ruth Stonehouse.

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3-ACT DRAMA. January 1.

Presenting Darwin Karr and Warda Howard.

"THE FABLE OF THE HEIR AND THE HEIRESS"

By George Ade

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Your Patrons Are Beginning to Wonder Where They Can See Henry Walthall and Edna Mayo In This Thrilling Essanay Series

Look For "Mary Page" Ads. In the Current

Cosmopolitan	Ladies' World
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Review of Reviews	Modern Priscilla
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PARAMOUNT

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PRESENTS
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PAULINE FREDERICK

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IN A
VERY THRILLING
PICTURIZATION
OF
HENRY ARTHUR
JONES'
HUMAN DRAMA,

"LYDIA GILMORE"

WITH
VINCENT SERRANO

IN FIVE PARTS.

RELEASED DEC. 27TH.

PRODUCED BY THE

FAMOUS PLAYERS

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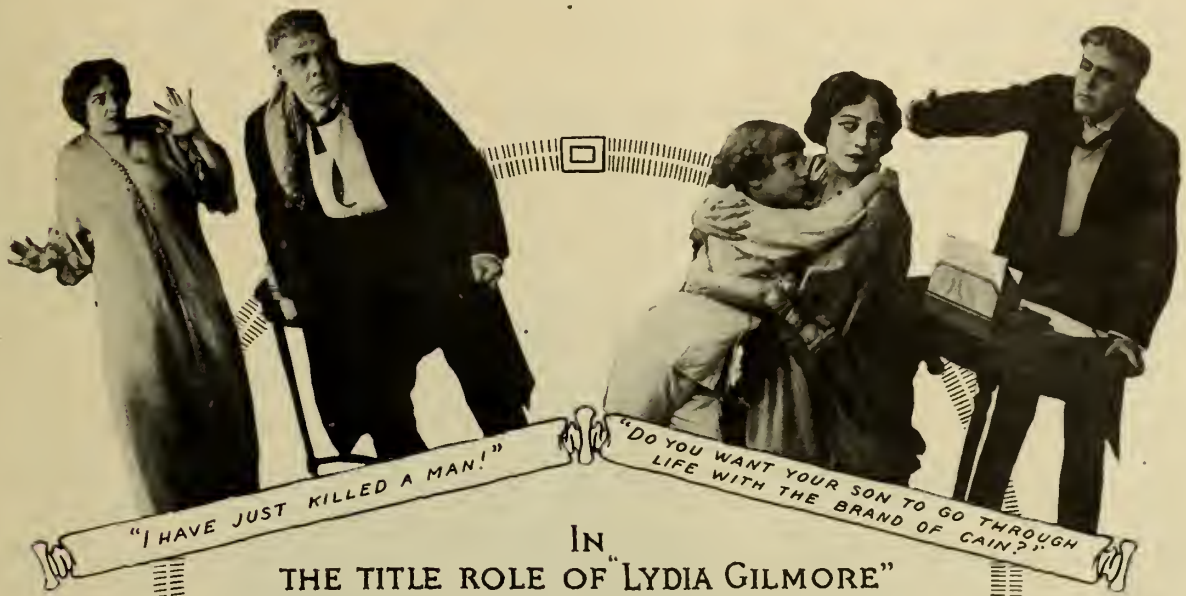
48 FAMOUS FEATURES A YEAR

PROGRAM



IN
THE TITLE ROLE OF "LYDIA GILMORE"
PAULINE FREDERICK INTERPRETS ONE
OF THE MOST FORCEFUL, TENDER
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DRAMATIC HISTORY.

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Jesse L. Lasky
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FANNIE WARD
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"THE CHEAT"
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Produced by Cecil B. DeMille

"Fannie Ward the star, will in this picture, take her place as one of the few great emotional actresses of the screen. I doubt if her remarkable performance in 'The Cheat' has ever been surpassed."
—From a letter by Jesse L. Lasky to W. W. Hodkinson, president of Paramount Pictures Corporation.

Released through Paramount Pictures Corporation,
DECEMBER 13th

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JESSE L. LASKY
120 WEST 41 ST STREET
JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

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THERE ARE TWO KINDS OF TRADE-MARKS

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--and those that mean something

THE NAME OF LASKY MEANS Something

--It means perfection in photoplay productions
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MAKE USE OF THE NAME OF LASKY

--Display it outside and inside of your theatre
--It brings increased business
--It adds quality to your theatre

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on the

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cently colored, giving a thoroughly life of the most Potential Personality Ascension.

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NEW YORK

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Dr. Haiselden's recent refusal to prolong
aroused world-wide discussion. By a
was being completed for PATHÉ, in the

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Showing the career of a beautiful girl
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letting the infant die because of the
withheld his aid because of the baby's

The New PATHÉ serial is most
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the right to live?

the life of a hopelessly defective child has
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born of a family cursed with an ineradic-
mother's doctor have been justified in
criminal taint, just as Dr. Haiselden
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timely, interesting and instructive,
popular favorite

ROLAND
FRANK MAYO

Great newspaper publicity!
14 episodes of 2 parts each
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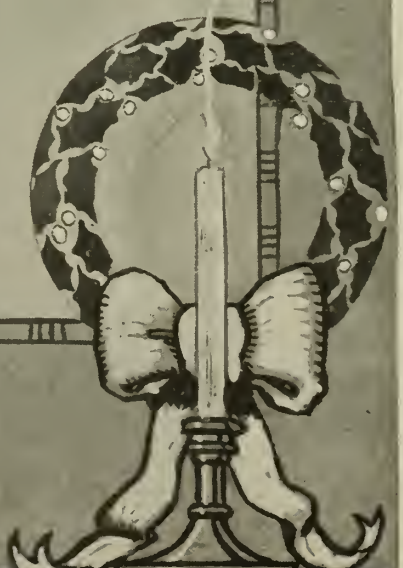

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Dallas News
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Indianapolis Star
Kansas City Journal
Portland Oregonian
Los Angeles Tribune
Houston Chronicle
Milwaukee Wisconsin
Minneapolis News
Omaha World-Herald
Philadelphia North American
Pittsburgh Chronicle
Salt Lake Tribune
San Francisco Call
St. Louis Times
Syracuse Journal
Washington Times
Albany Times-Union
Baltimore American
Buffalo Times
Texarkana Texarkanian
San Antonio Light
Lincoln Star

THERE ARE MANY OTHERS TOO!

The PATHÉ EXCHANGE, Inc.

Executive Offices:
25 West 45th Street, New York

A New Year's Resolution

From its place at the top of the few whose picture progress in the year 1915 has been upwards, Metro greets the year 1916 with eagerness for even greater pictures, with enthusiasm for more artistic pictures and with the ability to present consistent pictures that dignify the industry, that gratify the public and assure the exhibitor of certain and continuous success. Metro points to its current releases as its best arguments, and Metro, in all modesty and with the utmost sincerity, resolves to continue to present the best motion pictures in the world.

Metro Pictures Corporation

WHAT WILL PEOPLE SAY
Released
on the
METRO
Program
Jan. 3rd.
METRO
PICTURES

METRO
Pictures Corporation
presents
Wonderful
Mme. PETROVA
in
WHAT WILL PEOPLE SAY
A METRO wonderplay of modern society in 5 Acts by Rupert Hughes.
Produced by
POPULAR PLAYS AND PLAYERS INC.

MUTUAL MASTERPICTURES
DE LUXE EDITION
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FEATURES EVERY WEEK!

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Beginning in January:—

Three Mutual Masterpictures, De Luxe Edition —each in five reels—will be released EVERY WEEK!

Three Mutual Star Features—each in three reels—will be released EVERY WEEK!

All these productions will be picturizations of big plays, famous books and original scenarios and will feature noted Broadway stars and the most popular film players.

This is the biggest feature output of any distributing organization in the world and indicates the Mutual Film Corporation's ability to meet the requirements of exhibitors everywhere with one service—conscientious, aggressive service—MUTUAL SERVICE!

For Details of Releases See Following Pages

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DE LUXE EDITION

Following are a few of the releases scheduled for Mutual Masterpictures, De Luxe Edition. Each is in five reels—Each is a sensational feature. Book them at any of the 68 Mutual Exchanges:

Week of January 17th:

THE THOROUGHBRED

—A spectacular Mutual Masterpiece, De Luxe, featuring the famous stars, William Russell and Charlotte Burton. (American)

WOLVES OF SOCIETY

—A powerful, stirring, society drama featuring Broadway stars. (Mutual)

THE BAIT

—A new and remarkably interesting drama featuring popular William Clifford, beautiful Margaret Gibson and the Great Bostock Animal Collection. (Horsley)

Week of January 24th

AS A WOMAN SOWS

—An absorbing drama of modern life, featuring the Broadway stars, Alexander Gaden and Gertrude Robinson. (Gaumont).

LORD LOVELAND DISCOVERS AMERICA

—From the story by the Williamsons—featuring Broadway's dramatic star, Arthur Maude. (American)

BETRAYED

—A heart-gripping story presenting popular Grace De Carlton. (Thanhouser)

Week of January 31st

"VENGEANCE IS MINE!"

—The theme is based on Capital Punishment. The play is wonderfully portrayed by a star cast headed by Crane Wilbur. (Horsley)

THE IDOL OF THE STAGE

—A costly production full of "big scenes"—featuring the Belasco star, Malcolm Williams. (Gaumont)

THE WHITE ROSETTE

—A tremendous feature dealing with the social problems of medieval and modern times. Starring Helene Rosson and E. Forrest Taylor. (American)

SILAS MARNER

—A picturization of George Eliot's famous novel—featuring Broadway's distinguished Shakespearian actor, Frederic Warde. (Thanhouser)

MUTUAL PROGRAM

The Eight Million Dollar Mutual Program has been expanded and improved. THREE three-reel features will be released each week. Here are a few of the big features coming:

IN THE NAME OF THE LAW

—An inspiring drama featuring the beautiful star, GLADYS HULETTE.

—*Released January 11th.* (*Thanhouser*).

THE SECRET AGENT

—A play based on the operations of the U. S. Secret Service —featuring the Broadway dramatic star, ROBERT T. HAINES.

—*Released January 12th.* (*Gaumont*).

WATER STUFF

—Another "Buck Parvin" feature from the Saturday Evening Post stories by Charles E. Van Loan—featuring ART ACORD.

—*Released January 15th.* (*American*).

Beside the *six big features every week*, the Mutual Film Corporation will continue to release the many comic, scenic and topical features that have made the $8,000,000 Mutual Program so popular. Vogue Comedies—*new and sensational comedies*—featuring England's foremost knockabout Comedian — are now being released in the Mutual Program. If you are seeking profits—*big box office receipts*—and an Extraordinary *Service*, book MUTUAL SERVICE *at once*. One of our 68 Exchanges is near you. For further details send the coupon for a copy or Reel Life—FREE!

Mutual Film Corporation

John R. Freuler, President

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68 Exchanges in America

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Please send me free copy of "Reel Life" describing the new Mutual policy.

Exhibitor's Name .....
Name of Theater .....
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City .....State.....

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MUTUAL MA
DE LUXE

THE OTHER SIDE

A STRONG five-part American drama from the famous novel by Lucia Chamberlain, the gifted writer of romance. Book published by Bobbs-Merrill Company. It's a story of the picturesque early days of California—an artful blending of love and adventure, with

Harold Lockwood

May Allison William Stowell
Walter Spencer Josephine Humphries
and More Than One Hundred Others

Directed by Thomas Ricketts

This is a tremendous picture! Big scenes—vivid action—delightful romance—played by a cast of world-wide favorites.

RELEASED JAN. 6th

Book it. It's worth a run of several days.

ER PICTURES
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# of THE DOOR

A Mutual Masterpicture De Luxe Edition

"The Other Side of The Door" is the first
merican contribution to the much-talked-about Mutual
lasterpictures De Luxe Edition. Now--arrange your booking.

Other American Releases

Matching Dreams
A two-part "Flying A" drama, with
Vivian Rich **Alfred Vosburgh**
Director—Reaves Eason
Released January 3rd

Time and Tide
A single reel "Flying A" drama, with
Nell Franzen **Hugh Bennett**
Director—Reaves Eason
Released January 7th

Billy Van Deusen's Shadow
A side-splitting "Beauty" comedy
John Steppling **Carol Halloway**
Released January 4th

To Be Or Not To Be
A sure-fire "Beauty" comedy
Orral Humphrey **Mary Talbot**
Director—Edward Watt
Released January 8th

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.
amuel S. Hutchinson, President Chicago, Illinois

MUTUAL SPECIAL

GUARANTEE

I Guarantee—

a tremendous thrill in every chapter of "The Girl and The Game."

This great railroad film novel, in chapters, starring Helen Holmes and written by Frank Hamilton Spearman is built on a series of extraordinary climaxes. Each succeeding thrill excels in daring and intensity, the one before!

I Guarantee—

these specific thrills! Watch for them in the first four chapters!!

Chapter One
(*Helen's Race With Death*)

Runaway train plunging down mountain grade!
Helen's leap on horse-back into river when her rescue mission seems foiled by open draw!
Terrific collision when Helen, by throwing switch sends runaway freight into siding!

Chapter Two
(*The Winning Jump*)

Train pursuit of bandits!
Helen's mad leap from engine to engine!
Sensational capture of Spike, the crook!

Chapter Three
(*A Life In Peril*)

The burning train!
Helen's rescue of Storm by stretching rope across tracks from telegraph pole to tree top and seizing him as burning train speeds beneath!
Explosion of five cars of dynamite—biggest thrill ever attempted!

Chapter Four
(*Helen's Perilous Escape*)

The struggle on the edge of the cliff!
Helen's plunge into ocean from dizzy height!
Night race between express train and speed launch!

And More and More!

THE GIRL AND THE GAME

Samuel S. Hutchinson
PRESIDENT

Signal Film Corporation

FEATURE

THE GIRL AND THE GAME

Never before has a film manufacturer given a production such a forceful guarantee—

The Biggest of All Film Productions

Helen Holmes in this new, stupendous railroad film novel, has reached the pinnacle of her astounding career. Former thrills which she has enacted are paled into insignificance by the magnitude of her breathless undertakings in this amazing production—*And remember 1000 newspapers are to publish the story.*

First Release—Dec. 27th!

The Girl and the Game consists of fifteen powerful two-act chapters. One chapter will be released each week beginning Dec. 27th. Each chapter a distinct release, though all are connected. If your theatre is to show this marvelous photoplay of thrills and suspense—act now. You cannot delay. Don't be one of the disappointed hundreds. *Big profits are at stake.* Act quick! Now!

For booking information apply to Girl and Game department of any Mutual Exchange in America.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 So. State Street, - CHICAGO, ILLINOIS

MUTUAL PROGRAM

Slapsticks With A Reason

Announcing
A Brand New Brand of Film

COMEDIES

First Release the Week of Dec. 27th

The first subject, a screaming laugh, features a new and original Comedian

SAMMY ? ? ? ?

in

Sammy's Scandalous Scheme

Distributed throughout the United States and Canada Exclusively by The Mutual Film Corporation

VOGUE FILMS *INC.*

Executives

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Publicity Offices: 222 South State Street., Chicago.

MUTUAL PROGRAM

Here is the Great, Big Gaumont Gift to Exhibitors for the New Year

MARGUERITE COURTOT

Heroine of "The Adventures of Marguerite"

Will head a Gaumont Company Making Big Features to be Released on the Mutual Program always as

MUTUAL MASTERPICTURES

Watch for the first one

RELEASED EARLY IN FEBRUARY

GAUMONT CO.

FLUSHING, NEW YORK

JACKSONVILLE, FLORIDA

MADE IN AMERICA AND DISTRIBUTED THROUGHOUT THE U.S. AND CANADA BY THE MUTUAL FILM CORPORATION

Photo by Geisler

Wise Exhibitors
Follow the stars that lead the way to success. They appear in the
David Horsley Productions
released on the Mutual program.

JOSEPH AND HIS BRETHREN

BY LOUIS N. PARKER

THE ONE STORY KNOWN TO ALL YOUNG AND OLD

Magnificent! Wonderful! Spectacular!

Elaborate Display Matter

24 Sheets, Two Styles

Several Styles each, eights, sixes, threes & ones

Heralds Photos Slides

Exhibitors:—

It is impossible at this time to reply to the hundreds of applications for bookings. As arrangements for each territory are effected applications from therein will be referred to the buyer.

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TELEGRAPHIC BIDS WILL RECEIVE IMMEDIATE ATTENTION

DORMET FILM COMPANY

220 WEST 42ND STREET NEW YORK CITY

Would you—
Believe your wife innocent, if on your wedding eve she parted from you, and started her honeymoon trip with another man, and you later found them at the same hotel? Would you? Don't jump at hasty conclusions—
SEE
OVER NIGHT
By Philip Bartholomae
The WM. A. BRADY FEATURE with an ALL-STAR CAST
WORLD FILM CORPORATION
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Featuring

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Coming Attractions

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JAMES J. CORBETT

The Sun Photoplay Co., Inc.

Presents

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Burglar

and the

Lady

with

JAMES J. CORBETT

and

CLAIRE WHITNEY

Think what this photoplay has to offer! A male star with an international reputation; a leading lady whose beauty and charm have made her the idol of theatregoers everywhere; a romantic story with all the interest of a Chambers novel; action that is lively to the point that it heats the blood.

James J. Corbett, who has been before the public for years and has "made good" in everything which he has attempted—no matter how difficult the task—will attract to your theatre people who have never been there before.

The Picture
Produced Under the Personal Direction of
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A. C. Langan, President and Manager.

Highly Commended by the Press

The Morning Telegraph—

"There is not a dull moment in the five reels of 'The Burglar and the Lady,' and it will be surprising if it fails to make one of the most pronounced screen hits of the season."

The Moving Picture World—

"The picture was tastefully staged and notably well photographed."

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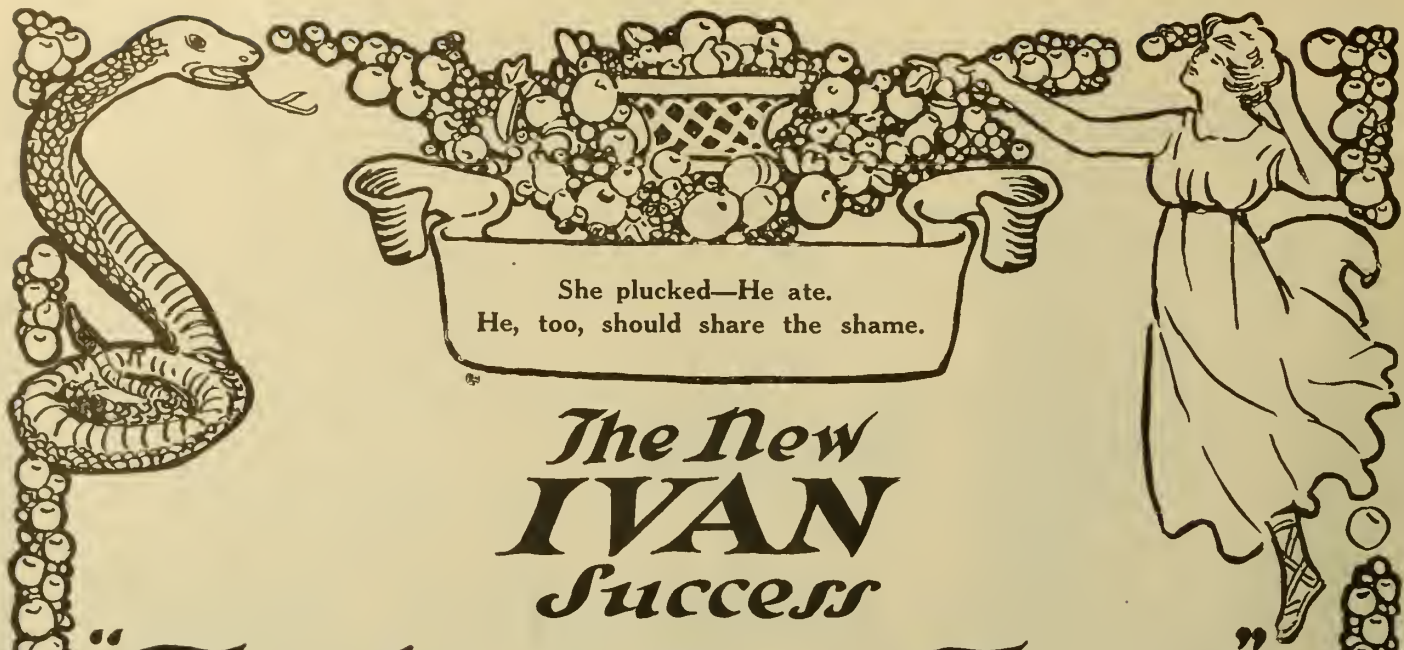
Motion Picture News—

"The plot is wholesome and contains nothing to offend a family audience."

Your Audiences Will Be of the Same Opinion

CLAIRE WHITNEY



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"Forbidden Fruit"

You yourself have yearned for that which you cannot gain. But the yearning which makes the story of "Forbidden Fruit" is of the shadows, in frightful contrast to the dazzling whiteness of the martyr-woman.

In this new sensational surprise of Ivan Abramson the woman sacrifices and yet the supreme sacrifice of her life comes years later when she is driven with her babes from the home of her husband.

There is not a single feature in the field today which for power of story and direction and beauty of acting and scenic effects is superior to "Forbidden Fruit."

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in motion picturedom are measured not by advertisers' liberties and exaggerations. Successes in the motion picture field are measured by but one thing—the money they bring the exchange man, the money they bring the exhibitor, the satisfaction afforded the public.

Ivan Productions measured by these three rules are without superior in the field. Survey the list—"Should a Woman Divorce?", "Sins of the Parents," "Unwelcome Wife," "A Mother's Confession," "Concealed Truth," "Forbidden Fruit."

This drama introduces once more to the field Paula Shay, destined to assume a brilliant position in the firmament of photo play satellites.

Private Showing
With Music at
Wurlitzer Fine Arts Theatre
120 W. 41st Street
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All Welcome

Ivan Film Productions, Inc.
126 West 46th Street,
New York City

THERE are still a few territories open for exchange men on options for all coming Ivan Productions during the next twelve months. Wire at once.

Exhibitors who desire to book "Forbidden Fruit" and other Ivan Productions communicate at once with the concerns listed below. Exhibitors who wish news of Ivan releases in advance should write the Ivan Exhibitors Information Bureau.

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Illinois, Indiana, Southern Wisconsin, Kentucky — General Feature Film Co., Chicago, Ill.
Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Duluth, Minn.
Pacific Coast—All Star Features Distributors, San Francisco and Los Angeles.
Texas, Oklahoma and Louisiana—Hubb City Film Exchange, Waco, Tex.
New England—D. W. Lynch Enterprises, Worcester, Mass.

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"VIM"

COMEDY FILMS

Vim Comedies are now on Open Booking at any General Film Exchange.

Vim Comedies are released every Friday through the General Film Company.

The Cream of Comedy Output

A Scene from "This Way Out."

Two Coming Releases which will Tickle Even the Cynic's Funnybone

December 31st:
"Ups and Downs"

January 7th:
"This Way Out"

It has been necessary to postpone the release date of "Chickens," previously advertised for December 31st.

Smiling Audiences Mean Satisfied Audiences.
Satisfied Audiences Call Again.

Stingaree

The Series Hit of the Year!

We Promised You a Winner---"Stingaree" Has More Than Made Good---Are You Getting Your Share of the Winnings?

The Honor of the Road

Is the Seventh Episode in the Series by E. W. Hornung, creator of "Raffles." It's a baffling mystery, from the pen of a master of this style, in which Stingaree—"for the honor of the road"—clears himself of an accusation of murder. Released Wednesday, January 5th.

Remember, "Stingaree" costs you no more than an ordinary picture. Twelve two-act episodes, each complete in itself, and released one every Wednesday. At any General Film Company office or the Greater New York Film Rental Company. 1, 3 and 6-sheet four-color lithographs with each episode.

KALEM COMPANY

235-239 WEST 23rd STREET, NEW YORK CITY

Pa 2AYS

"When You do something NEW do it RITE" — that2 WHY i got Kalem TO PUT me in the movie2 —

WATCH FER me

Si2. HOPKIN2

(MYSELF)

TRADE KALEM MARK

THE BLACK CROOK

Surpasses the Splendor of the Past

Kalem has picturized the extravaganza that was the sensation of two generations in magnificently spectacular fashion. The fascinating atmosphere of the play has been retained at its strongest, the screen has given unlimited scope to the amazingly beautiful dancing specialties, while the charm of the appealing love story and the weirdly gripping element of sorcery and demonism are blended in a manner that makes it a production befitting the glorious past.

In Five Parts---A General Film Release, January 10

Sure-Fire Advertising Aids

Four-Color Lithographs in two styles of one-sheets, two styles of three-sheets, a six sheet, and a dazzling twenty-four sheet. Also attractive heralds, newspaper cuts, special music, etc.

Kalem Company

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FIVE REEL UNIT

RELEASED MONDAY DECEMBER 27TH

THE FOUR ACT DRAMA

SAVED FROM THE HAREM

WITH

GEORGE ROUTH – VIOLET MacMILLAN

AND

ADMIRAL HOWARD OF U.S. PACIFIC FLEET

—— AND ——

THE ONE ACT COMEDY

THIS ISN'T THE LIFE

WITH

D. L. DON

ALSO

THURSDAY DEC. 30TH

THE CONVICT KING

THREE ACT DRAMA

WITH

MELVIN MAYO

SATURDAY JAN. 1ST

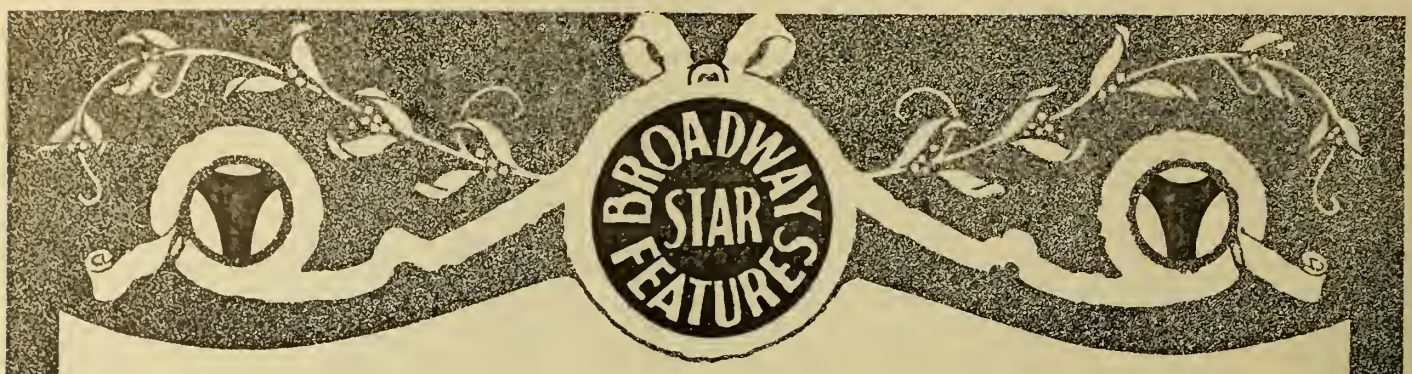
BILLIE REEVES COMEDY

A READY MADE MAID

ONE ACT

GENERAL FILM LUBIN RELEASES

Sigmund Lubin



Broadway Star Features are the best three reelers in the world.

"THE WANDERERS" is a story full of heart throbs

A story of the West, a story of love, thwarped with danger.

Produced in the famous Western Vitagraph Studios

This heart drama features William Duncan, George Holt, Mary Ruby

And other eminent Vitagraph Stars.

Story :

Clem, a wandering blacksmith, lands in a rough mining camp and in gratitute for saving him from a beating at the hands of the camp bully, an old miner gives Clem some apparently worthless oil shares. These later boom when a big gusher is struck and Clem finds himself a rich man. A former sweetheart turns out to be his partner's sister, and when the bully meets his just deserts in Devil's Swamp, the Wanderer marries and settles down.

The release date of this startling three reel feature

Is Saturday, January 1st.

Stories of this type make Broadway Star Features

The best three reelers in the world.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

PERSONALLY PICKED PROGRAM

"WHO KILLED JOE MERRION"—Four-Part Drama
Produced by Tefft Johnson
Featuring Joseph Kilgour, S. Rankin Drew, Rose Tapley
and other eminent Vitagraph Stars

and

"WHEN HOLLIGAN AND DOOLIGAN RAN FOR MAYOR"—Comedy
Produced by Wally Van
Presenting Hughey Mack, William Shea, Kate Price,
Donald MacBride and others

REGULAR RELEASES

"HE GOT HIMSELF A WIFE"- Comedy, Monday, Dec. 27
Dick has to have a wife to clinch a $5,000 job. After an exciting experience with a school teachers' convention and a thrilling chase, he eludes the most strenuous one and marries the right one. Featuring Webster Campbell and MARY ANDERSON.

"BY MIGHT OF HIS 'RIGHT'"—Comedy, Friday, Dec. 31
Henry puts one over on wifie's boasting Big Brother and has a good laugh all to himself. Featuring MR. and MRS. SIDNEY DREW and DONALD MacBRIDE.

"THE WANDERERS"—Three Part Drama
Broadway Star Feature Saturday, January 1
The wandering blacksmith strikes it rich. He marries his former sweetheart and finds he has reached the end of the trail and the beginning of happiness. An all-star Western Vitagraph cast.

At least the policy established by Vitagraph of "Seeing them on the screen" has had its results. The exhibitor profits many fold by this policy, as it is not necessary for him to accept any subject that does not come up to his expectations.

Exhibitors can secure the best in photoplays by using the OPEN MARKET system of purchasing.

See the above realeases and compare them with what others offer. You will then book Vitagraph productions.

If you cannot get Vitagraph subjects, write to the service Department of the Vitagraph Company of America, E. 15th Street and Locust Avenue, Brooklyn, N. Y.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

THE HAZARDS *of* HELEN

THE ORIGINAL RAILROAD SERIES, FEATURING

HELEN GIBSON

The Most Daring Actress in Pictures

Continue to be the most thrilling pictures on the market. Miss Gibson's daring is beyond description, and what is more, she performs every one of the sensational feats depicted herself, and challenges any other player to make the same assertion.

In "When Seconds Count," the release of January 8, Helen braves death in the manner shown in the still above. "The Haunted Station," released January 15, offers a thrilling story in which the climax is reached when the dauntless Helen climbs thirty feet, hand over hand on a swaying rope to a drawbridge that is being elevated.

1 and 3-sheet, 4-color lithographs on each issue. Newspaper mats also.

THE TRICKSTERS

An Episode in "The Ventures of Marguerite"

An unscrupulous plotter seeks to inveigle Marguerite into marriage, but is exposed in a picture teeming with action.

Released Friday, January 14. Attractive 1, 3 and 6-sheet, 4-color lithographs.

GUARDIAN ANGELS

A Bud Duncan Burlesque Comedy

Bud and his pal, Jack, are hired to guard Doughbags and his "little girl," who is no other than Ethel Teare. The action never lags.

Released Tuesday, January 11. Catchy posters in 1 and 3-sheet, 4-color lithographs.

THE PURIFICATION OF MULFERA

A "Stingaree" episode by E. W. HORNUNG. Creator of "Raffles."

A two-act episode in the series that is creating so much talk. Mulfera, the "toughest station in Australia," is the scene for the red-blooded action of this issue. Bishop Methuen and his chaplain set out to evangelize Mulfera, but they are waylaid by Stingaree and his pal, Howie, who take the travelers' places in preaching to the "bad men." Real good comedy is blended with the stirring action that is expected in this Hornung series.

Released Wednesday, January 12. Striking scenes on the 1, 3 and 6-sheet, 4-color lithographs with each issue.

These pictures obtainable at all General Film Company offices or the Greater New York Film Rental Company

Book "From the Manger to the Cross" for Your Holiday Attraction. Direct from Kalem, or, West of Denver, from the Progressive Motion Picture Corporation, 645 Pacific Building, San Francisco, Cal.

KALEM COMPANY

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
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E. J. Chalmers.....Secretary and Treasurer
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(*The Index for this issue will be found on page* 2456)

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Saturday, December 25, 1915

Facts and Comments

ARE we not making a little too much use of "close ups?" The "close-ups" are the italics and the "caps" of the screen. If used with wise discrimination they have a fine effect. Indiscriminate and reckless use cheapens them. Even the megaphone loses its power and emphasis if we use it to excess. Within the last few weeks we have seen "close-ups" that were entirely unjustifiable. The director who tries to bolster up a weak production by a lavish use of "close-ups" does more than merely demonstrate his own incompetency. He ruins a precious tool for other directors, and to that extent he detracts from the art and power of the screen. No one realizes this better than the patrons of the motion picture theater. The percentage of experts in the audience is everlastingly on the increase.

NEXT to the friendly attitude of the press the favorable decisions of the courts on the rights of motion picture men are sources of genuine gratification. We are happy to note that the courts in Philadelphia have put a stop to the meddling censorial spies who descended upon the operator in his booth and demanded to see the approval of the censors. The courts have decided that this cannot be done hereafter and that there are other legal ways of ascertaining whether the Breitinger "imprimatur" is on the film.

* * *

EVEN more important is the decision of the Courts in the same city upholding the judicial right to review the findings of the censors. The appeals from the Catonian sages to the common sense of the Courts had become annoyingly successful to the censors, and through the Attorney-General they have evolved a new theory according to which the Courts really had no particular right to interfere with the censors. This notion was hit hard by the judicial shrapnel, and now there is nothing left of the censorial hopes.

* * *

UNDER no circumstances will we try to guess at the mental processes of the Jersey City officials who continue to persecute the motion picture exhibitors there in spite of the fact that the Grand Jury refused to indict the motion picture men who had been arrested under a literal interpretation of the "Blue Laws." The Grand Jury not only refused to indict, but it went on record as condemning in no uncertain terms the inquisitorial and irrational antics of the police authorities. If representative government and local autonomy mean anything at all the deliberate declaration of a Grand Jury ought to count for something. The voters will get their chance at these arbitrary police officials and at the powers that keep them in office. New York exhibitors have shown what they can do at the polls and how powerful are their means of agitation. If a campaign of slides and speeches will help the exhibitors of Jersey City at the next election THE MOVING PICTURE WORLD offers its services right now.

* * *

EXHIBITORS all over the country are crying out for films that tell a simple, coherent story with real human interest. They prefer stories of the American life of to-day, but any simple story which moves swiftly and logically and which tells a tale of the heart is welcome. Too many of the features on the market to-day are complicated and full of digressions and episodes that point away from the central theme. If a story can be told in two reels what in the name of common sense is the use of spinning it out into five and six, putting in a lot of social festivities and dances and weddings and parades and processions and Heaven knows what?

* * *

THE battle of "Feature versus Program" is, as the war dispatches would phrase it, "still raging." No one at this time can see the end, but both "belligerents" are putting up a determined struggle. Accounts of the battle vary and are more or less colored by the interests of the observer or reporter. The feature men predict the gradual but certain elimination of the program, while on the other hand the program men are very sure that what they call the "feature craze" is nearing its end. While the struggle is going on the importance of the exhibitor as the deciding factor is becoming more and more apparent. In the development of the industry in our country the exhibitor has so far been led by others and has had little chance to find his own proper stride. With the fermentation now going on he may become as important a factor as the exhibitor in Great Britain.

Directors as Artists*

By Louis Reeves Harrison.

EXPECTING a director to be an alchemist is a little too much, though he is often called upon to transmute base metals into gold, but it is quite within his province to cultivate the esthetic sense and attempt some perfection of design. It is no longer enough to provide appropriate backgrounds and put the actors through a series of movements for the purpose of story-interpretation—he should learn to perceive the beautiful and express it in artistic forms. There is a live necessity for this improvement growing out of new conditions throughout the whole country, one appreciated by artists themselves.

Under the title of "Art and the American Public," Joseph Pennell, whose views of New York streets are marvels of beauty and revelation, has this to say, "We have more galleries, more exhibitions, more prizes, more patrons, more encouragement, more painters than any other country." "There is hardly a town without its art gallery, society or club, while the whole affair is directed by central authority. Even the cities tax themselves for the support of art, artists and art galleries. Art education has been given a place in schools and colleges."

"Murals," he continues in "The Craftsman," "are seen on the walls of every public building and many of the private houses one visits. Art has descended upon us and has spread all over us." In the same issue is another revelation to those not entirely acquainted with what is going on in their own country under the title "America in Bloom," a story of the tremendous interest in Garden Clubs started by a group of earnest flower-loving women in Philadelphia. "It has spread in ever-widening circles until the farthest shores of our country have felt the gentle motion and quickened into bloom."

Moving pictures are being exhibited before people who are giving art subjects careful study and before women who are cultivating their natural love of the beautiful in a field of their own chosing. "The women of our land have plunged with characteristic energy into the task of making and maintaining this national garden. The first step was the organization of garden clubs. The number and activity of these clubs indicate that with the American woman to think is to act, for they have already made a noticeable change in our highways and byways, little home gardens and city parks."

"Deep in every woman's nature is a native love of flowers. With little quickening this love ripens into a practical working knowledge of plant life. The hundreds of women members of garden clubs, now eagerly and actively working for the beautifying of America through personal gardens, well-planted streets and parks, are laborers, not theorists, for membership in a garden club is restricted to workers, and not merely for lovers of beautiful gardening."

Much of the charm of what greets the eye when we are travelling through the highways and byways of our country is not the result of professional talent, but comes direct from the hearts of people who are trying to make this part of the earth fair and sweet to look upon. This expression of national character, coming direct from the hearts of people, is fruitful of suggestion or those who are engaged in mirroring national life on the screen. The author of a photodrama can but barely indicate the necessity of beauty of background—it is for the director to formulate the picture and appropriately frame it.

A busy director, on whose shoulders rest many responsibilities, all merging into a delivery of the goods, may not feel that he has time for considering the frame of a screen picture, but if he realized how many fairly scream bad taste from lack of suitable enclosure he might give the matter a second thought. Merely to illustrate, a relief is suggested to the commonplace embrace of the lovers now regarded as THE suitable termination of a photodrama. Suppose it occurs in a hall where there is an artistic stairway adorned with plants. Place the camera on the stairway and "shoot" down amid the plants for a pretty effect.

Suppose the embrace occurs by a lake, usually the gem of a landscape. Again such a camera position can be chosen as will give an exquisite light effect through a frame of foliage. Sunlight is a great painter—there is only a question of ingenuity, or of imagination, involved. The broken light filtering through a lattice window, or through the artistic tracery of leaves, is music to the eye in this last scene between those whose struggles and adventures of life and love have been portrayed.

It will gradually come to be recognized that the author gives form and soul to a photodrama, the director its treatment and STYLE. Style in literature covers pretty nearly the whole craft of writing. In the New Art it may eventually cover the whole craft of visualizing what the author has written. Whatever the novelist's views of life, he is compelled to become a skilled craftsman before he can give those views such expression as he would like. The screen novelist is wholly at the mercy of the director. The latter's peculiarities, whether weak or strong, are bound to crop out and have a powerful determining influence either for success or for failure.

The time may even come when a director will be known by his style, the word including besides scene setting and lighting his method of handling actors. Just as soon as he gets away from the bare incongruities, or the silly superfluities, of former stage backgrounds and conventional methods of determining the action he begins to assert his individual taste and acquire a style of his own. The actor's whole inclination, his determination when highly intelligent, is to BE the character he is to impersonate, but his finest actuality as that character is bound to be affected by a background of unreality.

The living interpreter must have the living scene to do his best. The artificiality which deadens many plays originally headed straight for success is almost entirely due to an inability on the part of a director to preserve the illusion. The weak setting jars the cultivated part of an audience and dissipates attention. The way to fix attention on the story is look closely into it, become imbued with its mood and sustain that mood while designing, supervising and imagining in advance the effects most to be desired.

There is a vast amount of work for a director to do, but he is well-compensated to-day and made the autocrat of a play from the time it is placed in his hands until the negatives are finished, even until the positives are assembled. To be an autocrat of beauty, dramatic emphasis and design, and to be a success at it, the director may express his individuality in all he does, but THROUGH that fine artistic taste which must be gathered by study and nourished by unending cultivation. By the quality he exhibits he passes judgment on himself.

*Copyright, 1915, Louis Reeves Harrison.

The New Departure

By W. Stephen Bush.

AS REPORTED exclusively in last week's Moving Picture World, the biggest exhibitors in the country, owning a hundred or more of the largest houses, have organized for the purpose mainly of having something to say in regard to the productions upon the character of which their investments must depend.

We look upon this event as the most important in the history of the American film since the formation of the Motion Picture Patents Company. It is important, to be sure, by reason of the union of the leading exhibitors, it is important because the advantages of organization are clearly recognized by men who have heavy investments in the industry, but it is most important because it asserts for the first time in this country the right of the exhibitor to have a voice in the selection of the subjects of features and because it asserts for the first time the right of the exhibitor to select his films in reliance on his own judgment and in the light of his own experience. The right to select implies the right to reject.

The moment the exhibitor exercises the right to reject a new day has dawned in American film history. The new organization, we understand, has no desire to dictate to the producers. Its members will offer to the producers with whom it deals such advice as is founded upon an intimate and practical acquaintance with the tastes and the demands of the motion picture public. We have no doubt whatever that this offer of intelligent cooperation will gladly be accepted by all producers. The burden of selection, the task of gauging the public's wants will be made lighter through the help of these experienced and successful showmen. The exhibitors come in daily contact with the public. After a man has successfully catered to a motion picture public for a period of years his judgment is entitled to great consideration, and it ought to be a welcome aid in the studio.

These owners of motion picture theatres are ready to show the faith they have in their judgment by guaranteeing to the producer the full cost of his negative, an advance of ten per cent. and a substantial share in the net earnings.

Unless I am very much mistaken I believe that this new organization will prove a tremendous benefit to the entire industry. It will for one thing stop the growing waste in production and it will reduce to a minimum the evils of over-production. We must give the new idea a little time of course, but there seems to me no doubt possible as to the ultimate results.

One of the best planks in the platform of the new organization is its cooperation with the small exhibitor. The small exhibitor whose demise has now been vainly predicted for the last three years is in spite of all the prophets the backbone of the industry. He cannot be left out of the reckoning in any scheme which aims at the improvement of films and their proper distribution. The new organization promises the small exhibitor generous territory and absolute protection against greedy competitors. Many of the men in the new organization are graduates from the ranks of the small exhibitor and are therefore quite capable of understanding the position and the needs of the small exhibitor.

The fearful waste in production which is going on all around us has heretofore of necessity been saddled upon the exhibitor, whether he owns a five hundred seat house or a theatre of six times that capacity. He bore his pro-rata share. The new organization will aim to stop the exorbitant and ridiculous salaries which are now being paid to stars of every magnitude. If the new system grows as we hope it will the incapable director will soon find his occupation gone.

I am not trying to "look into the seeds of time and tell which grain will grow and which will not," but I firmly believe that the new dispensation, if it prove successful, will be of benefit to the producer and will lighten the burdens of the exhibitor, which under the present conditions are altogether too heavy. He will cease to be "the goat."

The Exhibitor's Millennium

By W. Stephen Bush.

"SOMEWHERE out West" a film producing and distributing company has drawn a little attention to itself by its startling offer to its prospective patrons. The company which we carefully and conscientiously refrain from mentioning offers to give away the trifle of $500,000 in the manner following, to-wit: Every man, woman, or child, that uses our service will get, positively free, a Ford automobile."

The maker of this exceedingly handsome offer concludes his paragraph with this shrewd guess: "You wonder how we can do it."

Indeed we do! Some years ago a man was giving away a plate of ice cream with every admission, more recently an exhibitor put an automobile in his grab bag of premiums. Wonderful achievements in their way, but absolutely outclassed by this prodigious Santa Claus from the West.

We can't wonder enough. This philanthropic interest in the exhibitor's welfare is unheard of in the history of motion pictures. If I dwell on the thing much longer I fear I will give up my job on The Moving Picture World and get into the exhibiting ranks; in fact, ride straight into the ranks on a brand new Ford.

Here is a little more altruistic rage from the pen of the philanthropist: "Show your brother exhibitor that you are making money. They will look at that moving picture man; he is making money hand over fist, see him riding around in an automobile. Look prosperous and you will be prosperous. Get started now and have something to look forward to in the early spring."

To assure any exhibitor who, through bitter previous experience, has become calloused, the philanthropist exclaims thusly: "This is not a scheme to hold you up."

Certainly not. It is the dawn of a new era. It is the first step in a general distribution on Christmas principles. We have not seen the films which we are supposed to buy before we may enthrone ourselves in our new Ford. Only quibblers and unfeeling skeptics will want to delve into particulars. If particulars are wanted, however, the philanthropist is right there with them. In addition to your Ford you get "the pick of the world's market." To dispel the last lingering doubt you are further assured that "the other fellow will not get it."

Marvelous magicians who have too long remained in obscurity. Only one trifling difficulty may arise. The audience may flee in precipitate haste from the theatre rather than look at the "pick of the world's market."

Seriously speaking, we wonder what the philanthropist really thinks of the intelligence of our exhibitors. We cannot imagine that there is even one single, solitary exhibitor in the United States capable of believing in such preposterous schemes.

The man falling for such sublime altruism would have "to have something to look forward to in the early spring."

Federal Motion Picture Commission

Congressman Hughes Reintroduces His Censorship Bill in the House—Provides for Many Jobs.

THE motion picture interests of the United States will be called upon to support quite an army of government employees as well as face all sorts of inconveniences if the measure reintroduced into the House of Representatives by Congressman Dudley M. Hughes, of Danville, Ga., designated H. R. Bill No. 456, to create a new division of the Bureau of Education to be known as the Federal Motion Picture Commission, is allowed to be enacted into law.

The amount of money involved in the maintenance of this new division in itself is quite appalling. There is to be appropriated by Congress for its maintenance $40,000 annually which is to cover the salaries and other expensse, except the cost of manufacturing seals.

There are to be five commissioners, one of which is to be selected as chairman at a salary of $4,000 per annum, while the compensation of the other members is placed at $3,500. They are all to be appointed by the President, and each commissioner is to hold office for six years, except that when the commission is first constituted two commissioners are to be appointed for two years, two for four years and one for six years. Each commissioner will thereafter be appointed for a full term of six years. This means one or two fine plums each year to be handed out to the political faithful.

Many Jobs for Inspectors.

The possibilities do not stop here, for the commission is to be empowered to appoint deputy commissioners and other assistants and fix the compensation of each. Actual and necessary traveling expenses are to be allowed to those who travel on the business of the commission, and the commission will be provided with necessary office furniture, stationery, supplies, projecting machines, and appliances necessary for inspecting films and for the manufacture of film seals.

The commission is to have the right to appoint advisory commissioners to advise and assist in the examination and censoring of films, who will hold office during the pleasure of the commission. They, however, are to serve without compensation. No person may, however, be so appointed who directly or indirectly may have any pecuniary interest in the exhibition of motion pictures, or in any film exchange or firm or corporation engaged in manufacturing motion picture films.

The commission is to license every film submitted to it and intended for entrance into interstate commerce, unless it finds that such film is obscene, indecent, immoral, inhuman, or depicts a bull or prize fight, or is of such a character that its exhibition would tend to impair the health or corrupt the health or corrupt the morals of children or adults or incite to crime.

No effort is made within the bill to definitely declare what shall constitute "obscene, indecent, immoral, inhuman." There are more than "57 varieties" of each, yet nothing is said to instruct the commissioners as to the application of each work. But the commission is to be empowered to license any films subject to such excisions, amplifications, or alterations as the commission may direct and require to be made. The commission may, by unanimous vote, withdraw any license at any time for cause shown.

The commission is to adopt an appropriate seal to be affixed in such manner as the commission may direct to every film approved by it. This seal is not to be attached to any film which has been approved by the commission subject to revision until after the required changes have been made, a record of which is to be kept, and portions objected to shall be delivered into the possession of the commission. Upon the approval of a film, the commission will issue a certificate in the form to be adopted by it, which will describe the film and shall bear a serial number, stating the title of the film, the day upon which it was approved, and the number of linear feet it contains. The commission may, if it has licensed a film, issue a seal and certificate for each duplicate thereof without an examination of such duplicate, upon the payment of a license fee. No copyright is to be issued for any film which has not previously received the certificate and seal of this commission.

No motion picture film shall be allowed to enter into interstate commerce except when consigned to the commission for examination or other purposes, unless it has been licensed and a true copy of the certificate accompanies it.

Any film made and exhibited within any single state will be subject to the provisions of the proposed law, for Congress can exercise no jurisdiction over interstate commerce, but no unlicensed film may thereafter be shown in any place of amusement in the District of Columbia, or in any of the territories of the United States, or in any place under the jurisdiction of the United States.

Where the Money Will Come From.

A fee of one dollar will be charged for the examination by the commission of each film of one thousand feet or less, and 50 cents for each film which is a duplicate of any film which has been licensed. Any change or alteration in any picture on the film after it has been licensed, except the elimination of a part, shall be a violation of the law, and shall also void the certificate and seal of the film. The penalty for violation of the proposed law shall be a fine of not more than $500 or imprisonment not more than one year, or both, in the discretion of the court, and the films unlawfully changed, exhibited, or transported shall be confiscated.

Besides the fee for examination, the commission will have the power to charge such sum as is necessary to pay the expense of manufacturing the seals, and they do not engage in manufacture in the government service in the same manner as is pursued in commercial establishments.

The fees are to be paid into the United States Treasury each month, except such amount as is collected for the purpose of defraying the expense of manufacturing the seal, which the commission will retain and expend for that purpose.

All the money collected is to go toward the maintenance of the commission for the Hughes Bill provides that three months after the commission has begun to license motion pictures, and at any time thereafter, the commission shall have the power to reduce the fees to such a sum as will produce no larger income than is necessary to pay the entire cost of the commission, including salaries and all other expenses.

The general principles of the law are to take effect immediately upon the passage of the bill.

H. R. Bill No. 456 is considered to represent one of the most drastic measures ever introduced into Congress. It is all the more so because of the fact that there is absolutely no need for such legislation. There is but one excuse, jobs for a lot of politicians, and the question is whether the people will accept such a proposition.

Philadelphia Censor at It Again

Equitable the Goat This Time—Puts Absolute Ban on "Sealed Lips."

THE Philadelphia censors are still busy. This time they have taken exception to a story which in book form, has sold into the millions, and which is in every public library in the world, namely "The Silence of Dean Maitland," which, under the title of "Sealed Lips," was released by the Equitable Motion Pictures Corporation, December 20.

It seems that friend censors refused to pass the picture because a minister, responsible for a young girl's wrongs, has a fight later in the play with the girl's father, then allows another to be punished for the crime committed during the fight.

The picturization of the famous Maxwell Grey story is far less frank than the book. It lessens the wrongs of the minister to a great extent and condones his crimes by permitting him to marry the wronged girl, which is not the case in the original fictional work. However, the three censors were certain in their own round hearts that a minister should not be held up to this sort of thing. "If any other person in the world was typified in the picture, except a minister, it would be all right, but it holds the 'cloth' up to ridicule and we cannot pass it," said the censors—but there is to be a last word. Milton C. Work, one of the principal officers of the Equitable Corporation, hastened to Philadelphia, made several cuts, voluntarily, in the picture, secured a review—then decided that a court of law would right the censor's wrongs and the case is docketed for Monday, December 20.

"The Silence of Dean Maitland" was published ten years ago, has been printed in almost every language and over one and one-half million copies have been sold. Pennsylvania is the only place the censors have taken exception to the picture.

MME. PETROVA FINISHES NEW SCREEN PLAY.

Mme. Petrova has finished the final scenes in "What Will People Say?" a five-part feature produced at the Popular Plays and Players studio in Fort Lee, N. J., and which will be released on the Metro program January 3. Mme. Petrova has come to be recognized as the foremost emotional actress on either the stage or screen, and great care is exercised by Metro to provide her with vehicles suited to her remarkable gifts.

Edison Leaves General Film Program

Will Release Five-Reel Features Through the Kleine-Edison Feature Service.

FOLLOWING close upon the announcement from the Edison studio that it would reduce its output through the General Film Company to one three-reeler a week, comes the most recent one that Edison has withdrawn all releases through that company. This new order of things applies to "Blade o' Grass," in which Leonie Flugrath and Pat. O'Malley were to be featured; to "The Matchmakers," in which Sally Crute and William Wadsworth lead; to "Celeste of the Ambulance Corps," with the same players as "Blade o' Grass," and "The Duel," all of which were to be released the latter part of December and during the first half of January. This is contrary to the advertised announcements that have appeared stating that the above plays would be released through the General Film Company.

This leaves Edison releasing no films whatever through the General Film program, but the Edison studio will go on as usual devoting itself to the production of five-reel features, released through the Kleine-Edison Feature Service. Manager Leonard W. McChesney is silent on whether the studio would hereafter produce any shorter films than these five-reelers, and is also silent on the cause of the Edison withdrawal from the General Film.

The Edison organization will, for the present, release two five-reel features, the next one being, on January 12, "The Catspaw," in which Miriam Nesbitt and Marc MacDermott are featured; on January 26, "The Innocence of Ruth," in which Viola Dana and Edward Earle will star; on February 9, Mabel Trunnelle and Robert Conness in "The Crucifixion of Phillip Strong"; and Carroll McComas and Richard Tucker in "At the Rainbow's End," on February 23.

The last release of the Edison studio through the General Film was "Santa Claus Versus Cupid," on December 18.

Warda Howard

WARDA HOWARD, a leading woman with Essanay, leaped into the icy water of Lake Michigan in the middle of December (December 14) in taking a scene for a photoplay. No, gentle reader, she was not nearly drowned, neither did she take a chill and barely escape with her life. Mirabile Dictu! She says that after the first shock was over she enjoyed it.

It was a scene in "The Prisoner at the Bar," a three-part drama, in which, spurned by the man who has wronged her, she leaps into the water to end her life.

Warda Howard.

With the thermometer at ten degrees above zero, and ice forming in the lake, she jumped off a pier while the camera man ground his machine. She struggled in the water three minutes, rising and sinking several times, to simulate a drowning person, before she was rescued by the noble fisherman.

She was hustled into a heated auto, wrapped in heavy blankets and rushed to her home.

"I suffered no ill effects, although I would not care to do this every day," said Miss Howard. "In fact, after the first shock, which made me gasp for breath, I felt a thrill and stimulus from the icy water."

Miss Howard is a daughter of Professor C. H. S. Howard, head of the Spanish department of the University of California, of which institution she is a graduate. She was well known on Broadway before joining Essanay. She has starred in such productions as "The Lion and the Mouse," "The Wolf," "Paid in Full," "The Christian," "When Knighthood Was in Flower," "The Girl of the Golden West," and "Brewster's Millions."

In Essanay photoplays she has played leading feminine roles opposite Henry B. Walthall in "The Raven," "Temper," "The Circular Path," and "The Outer Edge."

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"The Immigrant" at the Strand.

VALESKA SURATT in a new silent drama entitled "The Immigrant," is at the Strand theater. The play was written especially for Miss Suratt by Marion Fairfax. The story has to do with Masha, a young Russian girl, who comes to America in the steerage. Two men on the boat, David Harding, and J. J. Walton, are struck by her beauty. To protect Masha from the insults of one of the officers, Harding secures for her a second-class cabin. Walton has noticed the Russian's beauty and is attracted by her. Harding secures the address of her relatives in New York, and so does Walton. The husband of Masha's sister is a drunken brute, and when Walton appears and offers Masha a position in his house, her brother-in-law forces her to go, and Masha becomes Walton's mistress. The blowing up of a dam is the spectacular effect of the picture, which was produced by the Jesse L. Lasky Co. Other features are scenic and educational studies, the Strand Topical Review, new ladies' fashions in colors, and "Animal Movements Analyzed," a striking picture showing actions of a horse and other animals. A new comedy concludes the film part of the program. A new Strand quartette is heard in popular and operatic arias. Martha De Lachman, Margaret Horton and Martin Richardson are the soloists.

Triangle Program at the Knickerbocker.

DeWolf Hopper's debut as a motion picture star took place this week at the Knickerbocker theater in a film version of the Cervantes classic, "Don Quixote." In Mr. Hopper's support, Fay Tincher will appear as Dulcinea; Max Davidson, Sancho Panza; Rhea Mitchell, Lucinda; Chester Withey, Don Fernando, and a typical Griffith cast, not forgetting Rosinante and Dapple, the Don's ancient steed and Sancho's clever mule. To complete its Christmas star combination at the Knickerbocker, the Triangle has added Frank Keenan's ruthless exposition of the horrors of war, "The Despoiler," and for comedy relief, a Mack Sennett satire called "The Hunt." Ford Sterling is the featured member of the cast.

"The Reform Candidate" at the Broadway.

At the Broadway theater Maclyn Arbuckle, the celebrated American actor, is the headliner in a new Paramount picture entitled "The Reform Candidate." Aside from being a fine comedian, Mr. Arbuckle proves himself a dramatic actor of ruggedness and power. "The Reform Candidate" is a political romance, and is acted by a well selected cast. The remainder of the program consists of Pathe current events, "Climbing Mount Blanc," a beautiful colored scenic; "Charlie in Cuckoo Land," a very funny cartoon; selected comedies and overture by the orchestra.

Program at the Vitagraph.

"A Night Out," a sparkling three-part comedy; Mr. and Mrs. Sidney Drew in a James Montgomery Flagg story, "Is Christmas a Bore?" and a Broadway star feature, "The Thirteenth Girl," a three-part drama from the magazine story by Francis Aymar Mathews, "Where Did Lottie Go?" comprise this week's bill at the Vitagraph theater. Arline Pretty, Julia Swayne Gordon, Robert Whiworth and other capable Vitagraph players are in the last-mentioned picture.

"The Birth of a Nation" still holds the fort at the Liberty theater.

OHIO CENSOR STOPS THE TRAIN.

Just to show that he bears no partiality between Shakespeare and "The Hazards of Helen," the Ohio motion picture censor sharpened his shears up last week and snipped a scene from the railroad series. Kalem officials are still trying to figure the reason for the elimination, notice of which they received in the following letter from D. W. Phillips, manager of the Columbus branch of the General Film Company. The letter read: "We regret to advise that the following elimination has been made on your release of Saturday, December 25, 'The Boy at the Throttle,' an episode in the 'Hazards of Helen' series: Cut out scene showing child running railway engine." It might be said in passing that if picture productions must have a moral, the one that could be found in the above offering is a warning to youngsters of the dire fates that befall youngsters who climb aboard railroad engines when no one is looking and pull the throttle open.

G. McL. Baynes Visits New York

Director of Hepworth Manufacturing Company of England Talks on Renewed Activities at His Studios.

BRINGING over two recent examples of the work of the studios of the Hepworth Manufacturing Company of London, G. McL. Baynes, director of the company, has for two weeks been looking over the film situation in the United States. Mr. Baynes' company plans an energetic campaign in this country for the sale of the Hepworth brand. On December 15 two fine subjects, "Iris" and "A Welsh Singer," were shown to the trade in New York and received praise. Mr. Baynes said there were many others coming, some of which personally he considered superior to the two shown.

The company's determination vigorously to enter the American market was reached indirectly as the result of the invasion by American subjects of the English market. The Hepworth decided it would be necessary to reach out in order to hold its own patrons. The discovery came that the features proving so successful at home were the counterparts of the subjects whose competition it had felt. The company is confining its efforts to five-part pictures or larger. Four directors are at work now. These are producing an average of approximately 6,000 feet a week.

"We are contracting for the works of famous playwrights and authors," said Mr. Baynes to a World man. "You have today seen an illustration of how well this policy is working out in the cases of the play 'Iris' by Sir Arthur Pinero and the novel 'A Welsh Singer' by Allen Raine. We have already completed Thomas Hardy's 'Far from the Madding Crowd,' featuring Florence Turner and Henry Edwards, and produced by Larry Trimble. You will see it here in January, and I have every hope it will be liked as well in the United States as it has been in England. So, too, we have finished Trowbridge's 'The White Hope,' and I don't mind telling you we think it is great. From Sydney Grundy we will have 'Sowing the Wind' and 'Coming Through the Rye.' We also have Mrs. Humphrey Ward's 'The Marriage of William Ash.' Henry Arthur Jones and Temple Thurston are two more noted men whose works will be adapted by Hepworth.

"It is one of our established rules that everyone in our plant shall have knowledge of what the other fellow is doing. Cecil Milton Hepworth, our chief producer, devotes three evenings a week to viewing the productions of other companies. It is practically compulsory for every person in an official capacity to do the same thing at least two times a week. It is the duty of the London office to ascertain where the larger productions are being shown on given evenings and arrange for the staff to reach these theaters. Then again, once every fortnight the entire staff is assembled for viewing the work of the Hepworth studio. We discuss and dissect our own work and seek out any weak spots that we may fortify them.

"As to photographic difficulties encountered in outdoor work in England it is ridiculous to say we cannot make pictures there. It is true production is more expensive, perhaps twice as much, because we have to wait for the sunshine. But understanding these conditions we minimize the expense to a great extent; we work on different lines from what you do in California, for instance. In our photography we are striving for artistic effects, for definition, for halftones. When the present war tax was under discussion someone suggested to the Chancellor of the Exchequer that England was dependent on the outside world for its pictures, that good photography could not be obtained in England, and that if the impost was too high there might be no pictures. Pictures produced by the Hepworth Manufacturing Company have given this statement the lie direct.

"The way the tax works out, the importer pays about twenty per cent. and the English manufacturer about forty-five per cent. Don't misunderstand me. This is merely stating a fact, not uttering a complaint. We are only too anxious to pay out every penny we can get hold of to support in our small way the great cause of our little country, and I as an Englishman have yet to hear a Britisher grumble on taxation. The imposition of the tax has been beneficial in unexpected ways. For instance, where formerly it was possible to import a worthless bit of film and make a profit if two copies were sold, that can be done no longer. The tax is an aid to good American pictures and to good English pictures. We have got to have American pictures; there are not enough English manufacturers to supply six thousand houses."

Mr. Baynes was speaking about advertising pictures to the general public. He told of the success of the Hepworth Company in interesting the residents of the great English metropolis. Posters were placed each week in the many traffic stations in and around London telling where Hepworth subjects could be seen. Few words were used in the text, it being the idea literally to permit a man to read as he ran. There were about six hundred of these announcements. So thoroughly did they do the work intended that if by any chance the weekly billposting were delayed complaints would come in.

The great war in Europe was hardly two months old when the Hepworth Company inaugurated the policy of sending films to the men in the trenches. These are shown in "picture palaces" fitted up by the soldiers. Not always have these been situated at a sufficient distance from the firing zone to prevent their destruction by hostile fire. They were quickly rebuilt, however. There have been sent from fifty to sixty thousand feet a month, every subject different. The Hepworth Company was not able to continue to supply this demand alone. There have been many occasions when other companies have been called on for contributions. Mr. Baynes said in every instance there had been prompt response, and the Americans have been among the first. After the viewing of the pictures by one division, they are sent "down the line" to the others. A charge of admission is sometimes made, either two cents or four cents, all of which goes into the canteen, where it is used for the purchase of minor luxuries for the soldiers.

So keenly have the soldiers appreciated the opportunities of seeing these pictures that generals in command were moved to write to the company. Mr. Baynes quoted in substance from one of the letters: "If you gentlemen had only the remotest idea of what it means to these men, you would feel more than repaid. Here are soldiers who have been weeks in the trenches, many of them in the first line; they then look upon familiar scenes, pictures taken perhaps near their homes. For two hours they forget the war. They are home."

Mr. Baynes sailed for England on Wednesday, December 22.

Vernot Becomes Gaumont Director

Specially Engaged to Handle the Company Which Will Feature Miss Marguerite Courtot.

THE magnitude of the Gaumont expansion on the Mutual program has been more than verified by the signing of contracts with important stars to appear in the Gaumont features to be released as Mutual Masterpictures, edition de luxe, and now Gaumont announces the engagement of Henry J. Vernot as a director of one of these Masterpicture companies.

Mr. Vernot returns to the company which brought him to America. In 1911-12 he was a director of a Gaumont company, a position he had occupied before this with the same corporation in Paris. In 1912 he went to the Eclair Company, leaving that concern a year later to direct for Pathe.

Mr. Vernot will devote his entire attention to the company which will feature Miss Marguerite Courtot. This little star has just been signed, and will leave for the Gaumont winter quarters at Jacksonville, Fla., on Christmas Day. Mr. Vernot has directed some of the most popular pictures ever released in America, and his return to Gaumont gives him ample opportunity to display his skill in the direction of big features. The first Mutual Masterpicture, edition de luxe, in which he will direct Miss Courtot will be released in February.

LUTHER A. REED JOINS LASKY STAFF.

Luther A. Reed, for the past eight years a member of the reportorial staff of the New York Herald, has gone to the Lasky studios at Hollywood, California, to become a member of the photodramatic department, which is under the general supervision of William C. De Mille.

Mr. Reed is a graduate of Columbia University, and during his experience as a newspaper man in New York City has come into contact with the leading men of affairs of the nation. For the past few years he has been ship news editor of the Herald, one of the most important departments of the newspaper. Previously he was music and dramatic critic.

A student of affairs, Mr. Reed has written considerably for the motion picture and now he has given up newspaper work to enter on a career as a photodramatist. For the present at the Lasky studios he will be associated with Paul Dickey, who left for the studios at the same time. Mr. Dickey will join the staff of Lasky directors.

Buffalo Times Syndicate Opens Office

John T. Miller, Personal Representative of Norman E. Mack, Planning Exploitation of New Serial.

THE Buffalo Times Motion Picture Syndicate has opened offices on the twelfth floor of the Times Building, Forty-second street and Broadway, in New York City. John F. Miller, representing Norman F. Mack, editor of the Buffalo Times, is in charge. Mr. Miller, whose picture experience has been extensive, has been associated with Mr. Mack for several years. The Buffalo Times was one of the first of the great newspapers to take cognizance of the increasing importance of the motion picture, and the department has been under the guidance of Mr. Miller from the first.

Two large serials have been exploited by the newspapers connected with the Buffalo Times syndicate, "Lucille Love," by the Universal, and "Who Pays?" by Pathe. The success of these is history. Mr. Miller is now concluding arrangements for another serial which he promises will exceed in public interest any of which he has knowledge. The formal announcement will be made within a few days.

The Buffalo Times also has gone extensively into the exploitation of war pictures and has been successful. Two of these subjects have been "Warring Millions, or the Battles of a Nation," and "Fighting in France," the property of the American Correspondent Film Company. Mr. Miller intends very soon to put on the former picture in one of the large downtown theaters in New York City. "One thing about these subjects," he said, "is that they are guaranteed battle pictures."

The Buffalo Times has one of the largest publishing plants in the country. In the big establishment in the lake city there are printed besides the Times three magazines as well as black and white and colored supplements for many other newspapers. On the staff of the Times are some of the best syndicate men in the country. Combined with the big journal are forty-seven newspapers of the first-class, and seventy of the second class. It is this engine of publicity through which Mr. Miller will exploit his coming subject.

"Mr. Mack personally is very much interested in the motion picture industry," said Mr. Miller. "He is a partisan of good clean, moral pictures, and his influence is not only on the side of these, but also strongly against all subjects that do not come under this classification."

Cameramen Direct a Ball

Scenes at Palm Garden Are All in Focus During Third Annual Festivities of the Cinema Club.

DIRECTORS, actors, scenario writers, exhibitors and, of course, cameramen, representatives of every department of photoplay production in fact, were the guests of the Cinema Camera Club of America at its third annual ball in Palm Garden, New York, on December 18. There were between 600 and 700 guests, mostly representing the executive or acting forces of producers in the east. Practically all of the boxes overlooking the dancing floor were occupied by parties from the various studios—Edison, Thanhouser and Equitable taking the lead in point of numbers.

Conspicuous in an attractive scheme of decoration were the illumined letters spelling "Cinema Club" above the platform occupied by the orchestra. Strips of white bunting flecked with stars were suspended about the hall in an artistic design. The surprise of the evening was the delightful dancing of Doris Booth, a child of about six years, who in two solo numbers revealed a surprising grace and an instinctive sense of rhythm. These exhibitions and the grand march were the only interruptions in a long dance program. Shortly before dawn on Sunday morning, Leon J. Rubinstein, of the Thanhouser Company, entertained his immediate flock and a few others at a supper served in Palm Garden.

Leaders in the grand march were: Anita Stewart and Augustus Phillips, Carl Gregory and Virginia Norton, Mabel Trunnelle and Herbert Prior, Edward Earle and Leonie Flugrath.

The box parties included: Edison—Richard Ridgley, Edward Earle, Mr. and Mrs. George Wright, Herbert Prior, Mabel Trunnelle, Augustus Phillips, Viola Dana, Leonie Flugrath, Richard Tucker and John Collins;

Thanhouser—Gladys Hulette, Herman Deering, Eugene Nowland, Leon J. Rubinstein, Louise Warden, Katherine Walters, Alice Seacord, John Lehnberg, Cecelia Doherty, Otto Brautigan, Gladys Leslie, William Hall, Charles Goerke, Lawrence Fowler and Eugene Moore, Jr.;

Equitable—Clara Whipple, Rene Glendenning, Mr. and Mrs. Wray Physioc, Joseph F. Physioc, Jr., Thomas McKnight, Frank Crane, Frank Berresford and Mary Charleson;

Peerless—Lucien Andriot, John Van Den Beroack, Alec Francis and Lucien Tanguay;

Universal—Mr. and Mrs. Harry Keepers, Philip Massi, Marion Heath, Mildred Mason, Mildred Tag, Jack Harvey and William Harvey;

Famous Players—J. Searle Dawley, L. Broening, Gladys Marshall, Frederick Thomson, Dorothy Green, J. M. Wheeler, Mr. and Mrs. Leo Jacobi, Mr. and Mrs. E. M. Gattle, Manuel Chappell;

Fox—Mr. and Mrs. Will S. Davis, Mr. and Mrs. Arthur Vaughn and William Tooker.

Among others present were: Lee Ochs, Samuel Trigger, Mr. and Mrs. George Lessey, Edith Storey, Shannon Fife, Irving Cummings, Mr. and Mrs. Robert Curley, Victor Vinton, Edna Vinton, George De Carlton, Jesse J. Goldburg, Joe Farnham, Joseph Smiley, Marshall Farnum, Howard Tobias, Paul Scardon, Arline Pretty, Alice Lake, Thomas McKnight, Elizabeth Goodall.

The entertainment committee comprised: P. E. Rosen, chairman; Walter K. Scott, A. L. Ansbacher, Arthur Edeson, George Lane. Reception committee: Emmett Williams, Edward Wynard, Hal Young, John Theiss, William Hall, B. Struckman, R. Lyons, Arthur Todd, A. Martinelli and Lewis Physioc. John A. Arnold was the floor manager, assisted by George Lane and A. Lloyd Lewis.

Protest Against Ordinance

Board of Trade, Local Exhibitors and Moving Picture World Heard by Aldermen.

MOVING picture interests were largely and vigorously represented before the General Welfare Committee of the New York City Board of Aldermen at its session on Friday last.

An ordinance had been introduced requiring an increase of $50 in the licenses of all motion picture theaters in New York City with a capacity of more than six hundred seats. The same ordinance also contained a curious provision forbidding the presence of a stage in any motion picture theater.

Among those who appeared to speak against the passage of the ordinance were F. H. Richardson of the Moving Picture World; Samuel Trigger, former president of the local exhibitors' league and still actively interested in the councils of that organization; J. W. Binder of the Board of Trade, and others. Lee A. Ochs, president of the local and state exhibitors' organization of New York, made an eloquent address in opposition to the ordinance.

Mr. Richardson declared that there was absolutely no reason whatever for wanting to abolish the stage in the motion picture theaters. On the contrary, he said, the stage was useful in more than one way. He pointed to the fact that the presence of a stage always meant that the screen was a good distance away from the front seats. He thought it was bad to have the screen too close to the audience, as it often meant a severe strain on the eyes. The man, he continued, who sits in the front row of a theater where the screen is too close is compelled to take in the whole picture to follow it with any satisfaction, and this involved a hard task on the eyes.

Mr. Trigger spoke against the adoption of the ordinance as a piece of persecution and questioned whether there was any real and honest public demand for it. In the course of the hearing the question was brought up whether License Commissioner Bell was behind the ordinance, but no proof was offered or attempted to show that he was. Mr. Binder called attention to the excessive taxes and burdens now upon the shoulders of the exhibitor and declared there was neither reason nor justice in any of the provisions of the proposed ordinance. William Seabury, counsel for the Board of Trade, also made a telling argument.

The members of the committee betrayed considerable interest in the arguments submitted to them and seemed, on the whole, little disposed to defend the ordinance. While no decision was announced at the end of the hearing, the impression prevailed generally that the ordinance would not be reported favorably and that in all likelihood it will not come up for further consideration.

MOSS CALLS GENERAL CONFERENCE.

B. S. Moss, president of the B. S. Moss Theatrical Enterprises, the Amalgamated Booking Agency and the B. S. Moss Motion Picture Corporation, has issued a broadcast appeal to independent motion picture producers.

It is his desire to place before all independents a scheme to be operated during the coming year for the mutual benefit of all independents.

New Feature Organization Announced

Bluebird Photoplays, Inc., Will in January Begin Release of Notable Foreign as Well as American Subjects.

A NEW feature organization will enter the feature field shortly after the new year has been ushered in. This is Bluebird Photoplays, Inc., formed by several men prominent in filmdom. Those at the head of this newest aspirant for success in the feature field frankly declare it is the dearth of what they consider really meritorious big productions that has caused them to enter into competition with the feature organizations now in existence. Quality, with a capital "Q," will be the predominating characteristic of all the productions which bear the trade-mark of Bluebird Photoplays, Inc., and it is emphatically asserted by one of the founders of the organization.

"We fully realize that the feature field is regarded by many individuals as being somewhat overcrowded," the film man declared. "At the same time, here is one important fact which those who are complaining of this condition are overlooking. The market for good features is not overcrowded—never has been, in fact."

Sol. Berman has been elected as temporary head of the new organization and will shortly take up his new duties. The general policy of Bluebird Photoplays, Inc., will consist in presenting the world's most famous stars—this to include film stars as well as stars of the legitimate stage—in productions averaging five reels in length. These subjects will be released at weekly intervals, commencing with Monday, January 24, when "Secret Love," based upon Frances Hodgson Burnett's novel, "The Lass of Lowrie's," and featuring Helen Ware, will be issued.

Of particular interest is a statement made to the effect that some of the foremost foreign producers have asked for the privilege of contributing the best of their efforts to the Bluebird's program of releases. As an example of what may be expected in this direction are "Rupert of Hentzau" and "Shulamite," directed by George Loane Tucker, the man who produced "Traffic in Souls," and "Jeanne Dore."

J. Warren Kerrigan has made his last appearance in Universal subjects and henceforth will be counted among the Bluebird stars. Hobart Bosworth is another player who will confine his activities to those subjects, as will Ella Hall, Lois Weber, Phillips Smalley and many others of equal popularity.

"Bluebird Photoplays, Inc., will maintain only two exchanges of its own," said Mr. Berman. "One of these will be at 1600 Broadway, New York City. The other will be in Chicago, where we are even now negotiating for suitable quarters. An announcement concerning its location will probably be issued next week. The remainder of the country will be supplied by existing exchanges."

The second Bluebird release will be "Undine," based upon the wonderfully dramatic mythological story by De La Motte Foquest, and released Monday, January 31. The February 7 release will be "The Shulamite." Then comes, on February 14, Booth Tarkington's intensely dramatic story, "The Flirt," produced by the Smalleys and featuring Marie Walcamp. On Monday, February 21, will be "Jeanne Dore," in which Sarah Bernhardt once more makes her bow to photoplay patrons.

"We have adopted the name of Bluebird Photoplays, Inc.," Mr. Berman stated, "because this company is to be the harbinger of the coming of the very best that can be produced in features. Unless a production is 100 per cent. perfect it will not be issued. There will be no fair or passable Bluebird releases—the exhibitor has our definite promise on that!"

ADDITION TO BIG FOUR PUBLICITY DEPARTMENT.

The advertising and publicity department of the V-L-S-E was further augmented this week, when Victor M. Shapiro was made assistant to E. L. Masters, the head of that office. Mr. Shapiro was for some time associated with Wid Gunning when Mr. Gunning conducted the Motion Picture Section of the New York Evening Mail, and recently has been attached to the Detroit sub-office of the V-L-S-E. He has had a practical advertising experience, having been Mr. Masters' assistant in the promotion and service departments of the Hearst magazines, and having also been associated with Mr. Masters in the advertising agency field.

The Premo Feature Film Corporation announces that it has taken the building at 11 East Fourteenth street, New York City, formerly the Kleine and Biograph studios, as its executive offices and studio.

Hugh Tighe Retires From Willis Wood

His Interests in Big Kansas City Picture House Are Bought by H. O. Martin and E. L. Estes.

ANNOUNCEMENT is made that H. O. Martin and E. L. Estes have purchased the interest of Hugh Tighe in the Willis Wood theater, Kansas City. Henry Lappe, who with Mr. Tighe converted the old "legit" house into one of the finest motion picture theaters in the country, will retain his ownership in the Willis Wood.

Mr. Martin and Mr. Estes conducted the Empress theater in Kansas City as a picture house and have state rights in Missouri, Kansas, Iowa and Nebraska for several big feature films. They will continue this activity, and have moved their exchange office from the Gumbel Building to the theater.

Mr. Estes will be manager of the Willis Wood. Joseph H. Gilday, who has been with the house since it began its new policy, will continue as resident manager. The Willis Wood will use big feature plays and has for its offering Christmas week "The Battle Cry of Peace." A big advertising campaign has been started for the film and the governors of Missouri and Kansas and numerous army officers have been invited to view it as guests of the house.

Paul Dickey a Lasky Director

WIDELY known as a dramatist, actor and stage director, Paul Dickey has left New York for the Jesse L. Lasky Feature Play Company studios at Hollywood, Cal., to begin work as one of the Lasky directors. He will undertake a production on his arrival, his first photoplay being a picturization of the big stage success, "The Trail of the Lonesome Pine." Miss Charlotte Walker will be the star and the feature will be released through Paramount Features Corporation.

Paul Dickey.

During the past few years Mr. Dickey has come rapidly to the front among the younger successful dramatists of America. In collaboration with Charles W. Goddard he wrote "The Misleading Lady," "The Ghost Breaker," which has been produced in photoplay form by the Lasky Company; "The Last Laugh," and "Miss Information," in which Elsie Janis appeared this winter on Broadway. With his own company of players Mr. Dickey toured the vaudeville circuits of the country several times as the star in his one-act farce entitled, "The Come Back."

A graduate of the University of Michigan, Mr. Dickey has been steadily forging ahead in the theatrical world. For some time past, however, he has been devoting himself methodically and carefully to the study of the art of motion picture producing. He has studied the craft as a guest in some of the leading studios of the country and he will take with him to the Lasky studios a fund of knowledge and experience.

Mr. Dickey is a native of Chicago and some eight or ten years ago was rated among the best high school athletes of the city. He has continued his activities along these lines.

GEORGE SPINK, NEW LUBIN PRESS AGENT.

George Spink, the present publicity promoter of the Lubin Manufacturing Company of Philadelphia, was formerly attached to the scenario staff, his specialty having been one-act comedies.

Mr. Spink is the author of the one-act screams, "Otto's Cabaret," "This Isn't the Life" and "The New Janitor," in which Dave Don, the celebrated comedian, is featured. He was formerly an author of international reputation who contributed many successes to the vaudeville stage and is a musician of marked ability.

Mr. Spink succeeds Joe Farnham, who is at present with the Ocean Film Company, New York.

Massachusetts League Election

Officers to Be Chosen at Meeting to Be Held in January—President Horstmann to Retire.

THE annual election of officers of the Motion Picture Exhibitors' League of Massachusetts is scheduled to be held next month. Ernest H. Horstmann, who has been the head of the league during the last three years, has stated that he is not a candidate for re-election and that he will not accept the office under any condition for another term on account of the pressure of his private business.

The other officers, all of whom have been in office for two years, have also stated that they are prepared to retire and display the same attitude as Mr. Horstmann regarding another term.

In the refusal of Mr. Horstmann to accept the office for one more year, the Massachusetts League is losing an able executive who has always had the interest of the league at heart and has worked untiringly for its success and has accomplished many things that have been helpful.

During his tenure of office he has succeeded, one might say, in personally defeating several proposed censorship bills, and also repealed the bill, which provided for a five minute intermission between every reel of pictures. Through the endeavors of Mr. Horstmann, one of the worst censorship bills that has ever been offered to a legislature was defeated last year.

The bill was backed by most of the leading women's clubs and social organizations throughout the state. At every hearing over 200 women were present. The proponents of this bill will not be dormant this year. They will endeavor to rectify their weak arguments of last year. When the league elects a leader for 1916 they should have a man who is willing to work and not only that, every member should pledge himself to co-operate with him in his work.

The work in the Massachusetts League has always been done by a few, who have neglected their own business ventures in order that the industry might not be subjected to any hostile legislation.

It is now time for the legislative committee of the league to get together and prepare their anti-censorship campaign. This is a fight that cannot be waged at the last minute, and if they wish to avoid censorship there is only one way to defeat it and that is by preparing an advance campaign.

The screen is their best medium of publicity and they ought to secure the co-operation of all newspapers if possible. The police members of the legislature fear the power of the screen and they realize that it exerts a great influence over the moving picture lover. They displayed this fear last year, when it was rumored that the league intended to use every moving picture screen in the state in an endeavor to defeat any legislator who voted for censorship.

Call for Chicago Meeting

Secretary Delves Issues Official Invitation for Meeting of National League Executive Board.

THE following invitation to the exhibitors from James Delves, secretary of the Motion Picture Exhibitors' League of America, is self-explanatory:

"Dear Sir: A two-day session of the semi-annual meeting of the Executive Board of the M. P. E. L. of America has been called by President Fred J. Harrington for January 5 and 6, 1916, at the La Salle Hotel, Chicago, Ill., the first meeting to convene at 10:30 A. M. Wednesday, January 5.

"Our prospects are bright for fairly good attendance of exhibitors at this meeting as several state leagues have already declared the intentions of having a representative present, and I take great pleasure in extending to you, by request of President Herrington, an urgent invitation to be with us if you can possibly make it convenient to do so.

"Several matters of vital importance to you as an exhibitor and to the best interest of the organization will be taken up for consideration, including the selection of the next national convention city for the next national convention which will be held in July, 1916. Special care and due consideration should be given to this question as it is of vital importance to the future of the national league. Several cities have already made very liberal offers and are very anxious to secure the convention—namely, Chicago, Detroit, Pittsburgh and New York.

"We must next turn our attention to the organization of the exhibitors, as it was never more needed than at the present, and unless something is done in the very near future in combining these forces and putting the organization on a more solid foundation the exhibiting business will, I am afraid, be past redemption, as you no doubt know that in many sections of the country, and in particular those where organization is lax, the business is in a deplorable condition. We as exhibitors should get together for the protection of the industry as a whole. We have the power. Why cannot we use it for our own protection against the petty politicians who are responsible for the greater part of our persecutions?

"Hoping that we may be favored with your presence and your valued counsel and assistance at this meeting, and also the pleasure of meeting you and as many others of your state exhibitors as can be present, I am, Yours truly,

"(Signed) JAMES DELVES, National Secretary."

Farewell Dinner at Copley-Plaza to Doris Grey, Thanhouser's Boston Prize Beauty.

"Sis Hopkins" a Kalem Star

Announcement Is Made of Important Capture for Pictures in Persuading Rose Melville to Place Her Unique Rural Character on Screen.

SPECULATION aroused by the unique announcement in the advertising pages of last week's Moving Picture World that "Sis Hopkins" would be presented on the screen is satisfied by the news that Rose Melville, creator of the inimitable Sis, probably the best-known comedy character of the American stage, had been lured to the screen by

Sis Hopkins.

the Kalem Company. Miss Melville has signed a long-term contract that practically insures her being a permanent screen fixture. Following the general Kalem policy, she will be presented in comedy vehicles written especially for the screen, but built around the famous rural character. The star will arrive in New York within a few days from her Lake George home and start almost immediately for Jacksonville, where the pictures will be produced.

A departure of note in the presentation of prominent stars is found in the Kalem announcement that in addition to a multiple-reel feature a series of one-reel Sis Hopkins comedies will also be offered. These short films will be released in regular service, replacing the "Ventures of Marguerite" in February as the Kalem Friday release through the General Film Company. An extensive publicity campaign of unusual proportions will be built around the character of Sis Hopkins, a radical step in connection with regular program releases.

Kalem officials are now busily engaged in recruiting an all star company to appear in the Sis Hopkins comedies. Though conditions are not yet ripe for a definite announcement of the supporting players, a surprise is promised when the news is finally issued. Seeking to escape the danger of having a "one-star" organization with mediocre support, Kalem has already practically placed under contract a number of players who are themselves listed as stars with large personal followings in the comedy field. It is expected that further announcement in this regard, as well as the name of the director and details of the initial offering will be made within a few days.

No other character creation of the stage has ever taken so complete a hold on a player's identity as that of Sis Hopkins. Though well known as a dramatic actress and musical comedy favorite before the character of Sis Hopkins leaped into country-wide fame that unique character became so popular that Rose Melville has never since been allowed to be anything but Sis Hopkins. Without the possibilities for universal popularity presented by the screen the Sis Hopkins character took the country by storm a decade ago, and the pig-tailed hair and gingham-aproned girl of the farm reached the heights of becoming a fad. Sis Hopkins dolls, Sis Hopkins aprons, and Sis Hopkins hair-ribbons were among the many crazes of the time. She is the only player known to have had a national publication named after her, when the quaintly humerous sayings of the character inspired the establishment of "Sis Hopkins Library of Fun," published by the Leslie-Judge Company.

It is remarkable to note that the character of Sis Hopkins was the creation of Miss Melville and not the work of an author. Born in Terre Haute, Ind., and educated at St. Mary's of the Woods Convent and Franklin College, Ind., Miss Melville made her first stage appearance in 1889, playing child roles with a repertoire company under the management of her brother-in-law. Her initial role was Arthur Sydney in "Queen's Evidence," and during the next three years she played such parts as Topsy in "Uncle Tom's Cabin," Louise in "The Two Orphans," Fanchon, the Cricket, in the play of that name, etc. Later, with her sister Ida, she formed a traveling stock company, and when a play called Zed" was produced, Miss Melville introduced the character of Sis Hopkins.

Originally this was a small part which she so elaborated that it became a feature of the performance, with the result that when she came to New York in 1894 she was immediately engaged to introduce the character of Sis Hopkins in "Little Christopher," then playing at the Garden theater. In another famous Rice extravaganza, "1492," she appeared with her sister in a similar specialty called "Two Little Jays from Indiana." A two year engagement in "The Prodigal Father" was followed by the appearance that made her famous overnight when Sis Hopkins was made a prominent part of the Matthews and Bulger presentation of "By the Sad Sea Waves." At the conclusion of this piece's long run a vaudeville sketch, "Sis Hopkins' Visit," was written around the character and in its long run on the Keith time the act included the unprecedented feat of eight weeks consecutive engagement at the Union Square theater, then the pinnacle of New York vaudeville.

The play "Sis Hopkins" was then written, and following its opening in Buffalo in September, 1899, it has been played almost continuously ever since. Though on different occasions she had other plays written and prepared to offer them, managers and the public demanded the popular "Sis Hopkins," and she has never been able to play in any other attraction. In response to many requests a revival of the play to appear throughout the Middle West had been arranged for this year when Kalem induced the star to cancel the contracts by offering her a large figure for appearances on the screen.

QUESTIONABLE FILM SUPPRESSED.

A film production of Philadelphia origin which had been booked for a four weeks' run at Daly's theater, has been stopped by License Commissioner Bell. The production, which is said to be very stupid and amateurish, had been brazenly advertised as something "which would outdo the Seeley dinner." That dinner, it will be remembered, had been raided by the police and some of the performers sent to jail.

The Moving Picture World refused the advertising offered by the promoters of the film.

A temporary injunction against License Commissioner Bell was dissolved by Supreme Court Justice Platzek. The style of advertising used in connection with the picture was introduced as evidence against allowing the display of the film. Justice Platzek wasted little time in dissolving the injunction after he saw the kind of advertising used in connection with it. Louis J. Vorhaus appeared for the promoters of the film and assured the Court that the picture was a moral one.

"KID" HOGAN TO MARRY.

Danny B. ("Kid") Hogan, head property man at the Rolfe-Metro studio, and a former champion lightweight pugilist, who has just finished playing a prominent role in "Rose of the Alley," a forthcoming Metro picture of life in New York's underworld, will be married New Year's Eve to Miss Frances Silver, a non-professional. Mr. Hogan's friends are arranging to have the marriage ceremony performed in the studio, in an elaborate church set, which Edward Shulter, the technical director, has agreed to build for the occasion. Little Mary Miles Minter, who is starred in "Rose of the Alley," and other prominent members of the Metro clan have signified their willingness to be present for the event.

A NANKIVELL PICTURE AT THE STRAND.

The Strand theater announces for the week of December 19, an attractive and timely program. They have the showing of Frank A. Nankivell's cartoon taken from the poem, "T'was the Night Before Christmas," entitled, "A Visit from St. Nicholas."

This is not Frank A. Nankivell's first effort at animated cartoon work, as he made a number of pictures for the Edison company. His paintings and illustrations in all the magazines and dailies are known all over the world. The fact of the Strand theater showing his work gives it the stamp of quality.

Coming Triangle Plays

Offerings of the New Year Will Be Unusually Rich in Story Material and Good Acting.

THE Triangle Film Corporation announces among the new feature plays of the early part of the new year the following:

Orrin Johnson in "D'Artagnan"; William S. Hart in "Hell's Hinges"; Willard Mack in "The Conqueror"; Bessie Barriscale and Bruce McRae in "The Green Swamp"; Mae Marsh in "Hoodoo Ann"; Wilfred Lucas and Mary Alden in "Acquitted"; Norma Talmadge and Seena Owen in "Martha's Vindication"; Sam Bernard in "The Great Pearl Tangle"; Chester Conklin in "Dizzy Heights and Daring Hearts." These are only a few of a long list of thirty or forty plays that might be named.

Scene from "D'Artagnan" (Kay-Bee).

It is believed that "D'Artagnan," an Ince KayBee production, will prove a genuine surprise in its fresh and unhackneyed treatment of "The Three Musketeers" theme. Those who have seen the film say that Dorothy Dalton as beautiful Anne of Austria and Walt Whitman as Cardinal Richelieu share honors with the star.

"The Green Swamp" will show Bessie Barriscale in the somewhat novel role of an extremely jealous wife, one who hounds her doctor husband and prevents him from attaining his complete success in his profession. For the filming of "Hell's Hinges," starring William S. Hart, a complete village was built near Inceville and burned down to make the fiery climax of the piece. It takes its title from the name of a frontier town in the far west.

"Acquitted" presents Wilfred Lucas and Mary Alden in the featured roles, a deserved promotion when their much good work at the Griffith studio is considered. Miss Alden was the mulatto housekeeper in "The Birth of a Nation." The story is of unusual interest. It was adapted from one of Mary Roberts Rinehart's mystery novels. There is a large cast, including Sam De Grasse, Elmer Clifton, Spottiswoode Aitken and D. W. Griffith's new ingenue find, Bessie Love. "Martha's Vindication" is a small town domestic drama in which both Miss Talmadge and Miss Owen have congenial parts. As to the remaining two, "The Great Pearl Tangle" gives Sam Bernard his first big opportunity at Keystone, while "Dizzy Heights" is replete with aeroplane thrills and winds up with the dynamiting of a smokestack 200 feet high.

NEW ASSISTANT TO MR. PARTRIDGE.

F. F. Hartich, who since last July has been in charge of the Booking Department of the New York branch of the V-L-S-E, has been promoted to become assistant branch manager of that office.

This promotion is unusually interesting for the fact that until his affiliation with the Big Four Mr. Hartich had had no experience in the film field. He has introduced many advanced business methods in the conduct of the Booking Department of the New York branch, and the efficiency of the service of that office under his supervision has won for him high approval from exhibitors everywhere.

As assistant to Joseph Partridge, Mr. Hartich will devote most of his time to the furtherance of the interest of exhibitors and matters pertaining to advertising aids, etc.

Money Talks

Ethel Barrymore Signs for Series of Pictures at Record High Figure, Says Metro.

WHAT is probably the highest figure yet paid to a stellar attraction for a series of pictures, even in this era of fabulous salaries in the motion picture firmament, was the feature of a contract entered into this week between Ethel Barrymore, the celebrated stage star, and the Metro Picture Corporation.

Under its terms Miss Barrymore is to receive the flat sum of $40,000 for each picture in which she is featured in a series of elaborate screen productions now being planned by the Metro Pictures Corp. The contract provides that these shall number not less than four annually, although this number may be increased at the option of the Metro officials.

In return Miss Barrymore agrees to appear in Metro pictures exclusively during a period of three years. She will also arrange such stage work as she may engage in during that time with reference to its non-interference with her screen labors. Metro also holds an option on her services at the expiration of that time under the same terms as those provided in the contract for the previous productions.

Ethel Barrymore.

While other stars have in rare instances received considerations in excess of that to be paid Miss Barrymore for a single picture, it is thought that this is by far the highest contract ever entered into with any star by any motion picture corporation for a series of pictures. The minimum amount involved, $160,000 a year, for three years, or $480,000 in all, is a figure that certainly surpasses anything in the recent history of the screen.

Although the contract did not receive its final signatures until Tuesday, December 14, it had been under consideration for several weeks. On that date Miss Barrymore, President Richard A. Rowland of Metro, Joseph W. Engel, treasurer of the corporation, Maxwell Karger, general manager of Rolfe Photoplays Inc., and the attorneys for both, met at the Rolfe-Metro studios, 3 West Sixty-first street, New York City, and after a few final formalities were arranged Miss Barrymore and the Metro officials appended their names to the paper, which will call for the expenditure of close to half a million dollars during the coming three years.

DUSTIN FARNUM ILL.

Dustin Farnum, the Pallas-Paramount star, recently passed through the first serious illness he has ever experienced. For five days he was confined to his bed in his home in Los Angeles with malignant tonsilitis. Mr. Farnum was expected to make the trip with others to a ranch of 289,000 acres near San Diego, where 50,000 head of cattle roam, for the filming of scenes in "Ben Blair," the latest Farnum Pallas Pictures production. The others had departed and Mr. Farnum was to follow immediately, but he was attacked so suddenly that even while he was planning to leave he was forced to take to his bed. Consequently, the scenes were held up for several days.

LESSER—CONTINENTAL COMMUTER.

Sol. L. Lesser, president of the All Star Features Distributors, Inc., operating on the coast and through the middle west, left San Francisco Sunday, the 12th, for New York City to close contracts for several large feature productions.

This is Mr. Lesser's fifth trip this year. He estimates that ten per cent. of his profits are paid out annually for railroad fares. In fact, he spends as much time in New York City as he does in his offices in San Francisco.

Exhibitors in California can look forward to his return with some of the biggest productions that the open market affords.

Real Stories from Reel Studios

By Thornton Fisher.

A. D. KESSEL might go into the florist business after receiving all the bouquets the screeners handed him at the Screen Club's beefsteak dinner Saturday night, December 11.

* * *

Listen to a Boston moving picture man and a New York picture feller begin a discussion concerning the relative merits

of the ball in Boston and the one in New York—then go home and get some sleep.

* * *

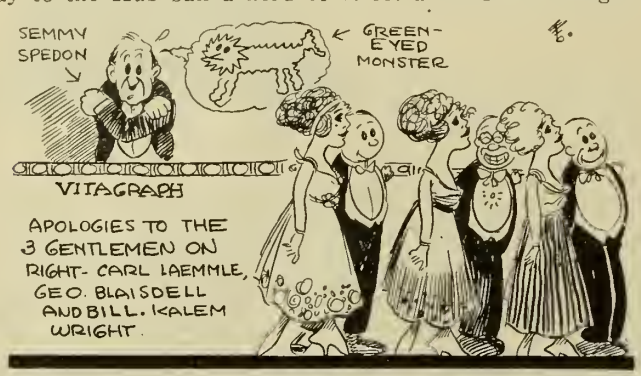
Hughie Mack might say as the late Mark Twain once remarked a few years ago:

"The report of my death has been grossly exaggerated."

Many of the public have been led to erroneously infer that Hughie had shuffled off, one program to my knowledge having contained that information. A Hughie Mack did pass away, but not Hughie of the Vitagraph.

* * *

Incidentally while driving through a Boston street on the way to the Hub ball a herd of street urchins ran alongside


SEMMY SPEDON
GREEN-EYED MONSTER
VITAGRAPH
APOLOGIES TO THE 3 GENTLEMEN ON RIGHT- CARL LAEMMLE, GEO. BLAISDELL AND BILL. KALEM WRIGHT.

an auto containing some Vitagraphers. One of the youngsters called out to Sam Spedon: "Who are you?"

"Hughie Mack!" called back the resourceful Samuel.

* * *

The only date Billy Quirk remembers is the date of his birth, sometime in November, and the result is that Billy is apt to think that the Fourth of July and New Year's and

every other important day comes in November. Screeners who mangled beefsteak at the Screen Club recently will all say "Aye" to this.

* * *

George Beban speaks beautiful Italian. It's so good that not even a guinea pig can understand it. Mr. Beban told a humorous story the other night to the film men and injected some Italian and everybody fell for what seemed a fluent command of the language, but George afterward admitted there wasn't any sense in the bloomin' thing.

* * *

Leon J. Rubinstein, purveyor of publicity for the Thanhouser Company, has a gift. He can sight a newspaper man in the offing (whatever "offing" is) without the aid of binoculars. "Ruby's" first intelligible words, they say, as he grasped the air with his baby hands were "See! See pretty newspaper man!"

Marquis Serra Safe

Special Cines Representative on His Way Here Aboard "Ancona" Writes to Moving Picture World.

A MEMBER of the staff of the Moving Picture World has received a letter from the Marquis Ugo Serra di Cassaba, special representative of the Cines Company. The Marquis had been on his way to this country from Naples on board the ill-fated "Ancona." He says in his letter, dated November 29, and mailed from Naples:

"On the fifth of November I left Naples for New York on the steamer 'Ancona.' As you undoubtedly know, the 'Ancona' was torpedoed in the Mediterranean on November 7. My escape was a true miracle. There was gun-fire and shipwreck. I have only been wounded on my left foot by an explosion, while I was still in the upper part of the steamer. I am back to my home in Naples among my people, although forced to remain lying in bed."

Though the Marquis had only been in this country a short time before he went to Rome to get two important negatives, he had made a host of friends here. These friends will be happy to learn that he is on the high road to recovery. He will, upon his recovery, go to England, and from there he will return here in the latter part of January.

Fania Marinoff With World Film

FANIA MARINOFF, who has scored personal successes in many notable Broadway productions, is the latest recruit to the World Film Corporation banner. Miss Marinoff assumes the difficult and trying role of Trina in the forthcoming production of "Life's Whirlpool," an elaborate and deeply dramatic film version of the famous play and novel "McTeague," by Frank Norris, hailed till his recent death as the greatest American realist. Miss Marinoff in appearance and temperament is ideally suited to the character of Trina, which she plays opposite to Holbrook Blinn, who appears as McTeague, her evil genius. Miss Marinoff made a painstaking study of the part of Trina before she would undertake it as the character presents unusual angles and is distinctly out of the ordinary.

Fania Marinoff.

Born in Russia, Miss Marinoff's early stage experience was in her native country, but she was ambitious to appear on the English-speaking stage and after assiduous study finally came with her parents to America, where her rise was rapid once she had mastered the language, the rudiments of which she learned while playing in Russian in London. She created the role of Esther in J. Hartley Manner's "House Next Door," and was also in the original cast of "Within the Law," scoring a great impression. She was Arnold Daly's leading woman for three seasons, appearing in all his successes, since which time she has devoted herself to the screen, being featured in many famous productions and successes.

SPECIAL MUSIC ON "BLACK CROOK."

"The Black Crook," Kalem's five-part picturization of the extravaganza of the same name, will have specially written musical accompaniment. The arrangement is now being made by Walter C. Simons, well known as a specialist in music for screen productions. Besides many original compositions, it will include the best known of the melodies that were a part of the famous stage production. Every foot of the screen offering will have its specially synchronized musical accompaniment. The score will be supplied to exhibitors at fifty cents.

Spokes from the Hub

By Marion Howard.

REMEMBER what a long run "The Great Divide" had and how popular it was everywhere? Remember the fine work of Henry Miller and Margaret Anglin, and how they held the attention of all? Well, when the picture playgoers see the filmed version believe me they will have a treat, for, in addition to the excellent work of House Peters as Stephen Ghent and of the supporting company, there is, best of all, real scenery, taking one right into Arizona, showing those wonderful cliffs in their natural formation. It must have been quite an effort for the actors to fit into the atmosphere as they did so well. It was my privilege to see this film at the V-L-S-E private run-off, as guest of George Balsdon. Another reel was shown, "A Daughter of the City," and it had a pretty good lesson for overambitious mothers bent on thrusting their young daughters into the limelight, hoping to corral someone beyond their station in life. Margaret Clayton's blonde beauty and youth fitted her for the part physically and she had a code of morals (lacking in the mother) and was able to resist her pursuer who, by the way, happened to be E. H. Calvert doing his best to be naughty. In contrast to the girl's mother, Calvert's wife was of another type and finally saved the girl, who was well worth while. I wonder why the directors do not pick out a manly and fairly good looking chap for such a girl to adore. This youth was a nervous, anemic, jerky sort, though possessed with a certain amount of stamina and won out. Well, Lubin and Essanay have given us something pretty good in these two and I hope "The Great Divide" will be seen by many young folks if only for the scenery in this our own country. It suggests the most picturesque section of the Garden of the Gods—but oh, that we might have the wonderful coloring of Colorado and Arizona!

* * *

To see some big star I go to the Modern—when I have the price—because it has always been the home of big productions and we are not inflicted with loud music, their organ being just right. So I was surprised the other day to have sandwiched between Mantell and Roberts one of the worst slapstick pictures yet seen, outclassing Chaplin and Dressler. It was called "Great While It Lasted," but it should be amended to "Rot," etc. Still, any number of persons roared and really thought it a comedy. I claim that there are real comedies minus vulgarity which might better be presented and which would cause as much laughter. Mantell's art is certainly being preserved in the films, but oh, the pitiless camera! Fortunately, the play, "The Unfaithful Wife," called for a middle-aged man and the white hair softened his lines wonderfully. The story is not wholesome and has such a tragic end! We hope to see him soon in another release. There was a wonderful child in it, Runa Hodges, and nothing finer has been done than the meeting between the father (Mantell) and this child. There was scarcely a dry eye in that large audience on gazing at the tear-stained face of that father in his agony. It was the acme of art.

* * *

On the same program was "Mr. Grex of Monte Carlo," with a fine company including Theodore Roberts, James Neill, Frank Elliott and that dashing Carlyle Blackwell who can put his work over so effectively, especially when playing a young American as in this play and in "The Puppet Crown." The men outshone the women in the cast as to good looks. As to the plot it was great, showing intrigues in our own time and illustrating how cleverly the spy system is worked. The yacht scene was certainly a thriller in the expose of the schemers and the clever checkmating by the Englishman and American. Such films are sure winners and appeal to both sexes.

* * *

The Film Club had an opportunity of showing courtesy to the stars and managers who remained over "The Next Day" (as the titles say), for we had several of them at the Brunswick Hotel for awhile, and having met them all at the ball it was a pleasure to see them at still closer range. It was my privilege to serve the league as one of the committee and to present Cissy Fitzgerald to our popular governor, who is a film fan and also an eligible bachelor. At the regular meeting of the club on Sunday last Mrs. Mary Maurice and Clara Kimball Young were made honorary members. Several active members were admitted. The meeting was addressed by the Rev. Charles Fleischer, a devotee of the films and a firm believer in the educational side of the pictures, predicting that in a short time the public schools will wake up to their value in teaching geography, history and other necessary things not to be got out of the printed book. It is he who went before the Massachusetts legislative committee and so ably defended "The Birth of a Nation," referring to the protest as "graded hysteria" on account of the many political leaders lining up with the "cullud pussons" whose votes are sometimes desirable.

* * *

I have ceased to make many notes of the errors seen on the titles, but one is recalled right here, accompanying a pretentious five-reeler, "Attention is detracted." Any excuse for that? What must the school children in front think! Another thing brought up at the Film Club by a member referred to the printed cast not being held long enough for us to see who is in it. These are matters easily remedied.

* * *

We are getting some excellent Paramount Newspictures (listed that way) showing us certain industries, events of current interest and geographical scenes. The nice little booming the films are giving South America ought to be effective, for they are "eye-openers" to those who think North America is quite "it." I fancy John Barrett, head of the Pan-American Bureau in Washington, D. C., is mightily pleased with all this free advertising for the countries he champions and rightly.

* * *

"The Fifth Commandment" proved to be an excellent World Film offering at the Exeter Street theatre on Sunday night and again introduced that sterling actor, Forrest Robinson, in a more pretentious part than hitherto seen in the films. Julius Steger was most artistic, and his pathetic career in late life caused many a moistened eye in front. The play has virility, pathos and a bit of tragedy in the untimely death of the wife. The company was especially well balanced. Other good things on the program were Wally Van in "The Fortune Hunter"; "Yardville Folks," an Edison offering introducing barnyard fowl, etc. Best of the short reels were the many scenes picturing Niagara Falls from different angles, in winter and summer—places the tourists rarely see, for the cameraman goes "where men and angels (usually) fear to tread." "The Bluffers" was funny enough, and for a change we had the irascible father with a change of front on observing the bluff of the young couple whom he had seemingly put out of his life.

* * *

Of course we are on the qui vive to see "A Price for Folly" with versatile Edith Storey and that capable actor, Antonio Moreno, for, according to the advance announcements, Miss Storey, who made a distinct hit at the ball here, will make us sit up and take notice. We hope she will escape our City Hall censor.

* * *

I dropped in to see Julia Dean in "Matrimony," a Triangle offering, and came out in love with that wonderful child, Viola Rossmore, as played by Thelma Slater. Nothing finer has been done than the scene where she dresses in her mother's clothes and adornments and apes her, even to the cigarette, the child having left her couch the night before to overlook a scene bordering on an orgy in which her parents took part. This so impressed itself on the mother (who really was only acting a part for a good purpose) that she came to her senses. The finale of that film with the three united made a beautiful picture for the eye and soul.

* * *

"Armstrong's Wife" again disclosed the conscientious work of Thomas Meighan playing opposite to Edna Goodrich. We liked "The Galley Slave" because it introduced us to Lillian Lorraine for the first time in the films. There is no more popular actress round here than this former leading woman at the Castle Square and later a Broadway success. She was a picture and wore her fine feathers well. It is good to know that her clever young daughter, Ethel Grey Terry, is such a screen success, and we are anticipating her here in "Bought."

* * *

I am telling everyone not to miss "The House of Tears," feeling sure that in Emily Stevens we have an artist of great merit. She made herself solid here in "The Soul of a Woman." Like her relative, Mrs. Fiske, she has temperament and genius combined. We congratulate the Metro Company on the personnel of its stars. According to what I hear, "The Yellow Streak," with Lionel Barrymore and handsome Irene Howley whom David Griffith early recognized as one to fill the bill, will be extremely likable.

* * *

Boston is soon to have another moving picture house in the Back Bay to be named the Fenway theater. It is well

located in that thickly settled district—a marsh in 1875 and now made land. It will be another Triangle house.

* * *

I wonder if Anna Held in "Mme. La President" will be able to compete with Fanny Ward (who created the role for the speaking drama) in that undress scene. She certainly will fill the eye anyhow, and we trust Oliver Morosco to do the rest.

* * *

"A Broth of a Boy" is of the class for young folks to see and I hope it will have wide publicity for the wholesome lesson taught by the little hero and the big-hearted Irishman, Joseph Sullivan, who became interested in the lad when defending himself in a street row from a bully nearly twice his size and winning out.

* * *

Dustin Farnum is, to my mind, a big drawing card in any theater, so we enjoyed "The Gentleman from Indiana" hugely in all details. I cannot say the same about the Triangle film, "Stolen Magic," with Raymond Hitchcock releasing all those snakes. I was driven out by the awful sight, and many others left for the lobby. It was the most hideous infliction along snake lines ever seen here, and many condemned it and warned their friends in advance, for such a sight is unendurable and inexcusable.

Schools of Acting

One of the Meanest Forms of Fraud That Barnacles the Picture Business.

By Epes Winthrop Sargent.

EVERY business has its barnacles—parasites that attach themselves to its fabric and are carried along; and it is not surprising that the wonderful growth of the motion picture business should have brought into being a host of fraudulent attachments. The earliest form was the fake school for photoplay writing, but the most widespread now seems to be the school of acting.

It is comparatively recently that a man was sent to jail here in New York not for conducting a school but for making false statements about procuring positions for "graduates," and he is the same man who a couple of years ago told Edwin August that he could make a good actor out of him for $30.

In Denver, about a year ago, a professor of the art decamped, leaving behind a load of debts and a few young women in an unenviable frame of mind; and only lately a negro, for a time employed by the Lubin Company in its negro troupe, was gently but firmly persuaded to let go his grip on a school for colored players.

In Canada for a long time a film company advertised for players and not only charged for a school course but sought to sell stock in the enterprise to ambitious applicants.

In Los Angeles there are schools in plenty. These advertisements were all clipped from a single issue of the Los Angeles Times, the names being suppressed:

> WANTED—
>
> MOTION PICTURE ACTING
>
> successfully taught by able director; thorough training, facial expression, make-up, comedy and all requirements; have more pupils successfully playing parts in the picture than all other schools combined; no class instruction; strictest investigation invited.
>
> WANTED—BY MOVING PICTURE STUDIO, ARTISTICALLY INCLINED PEOPLE—EXPERIENCE NOT ABSOLUTELY NECESSARY. YOUR CHANCES TO PLAY PARTS WITH A BIG COMPANY ARE PRACTICALLY NONE. WE WILL GIVE YOU AN OPPORTUNITY TO PLAY PROMINENT AND LESSER ROLES AND A CHANCE FOR PERMANENT EMPLOYMENT FOR YOUR SERVICES AND A SMALL INVESTMENT. ADDRESS TIMES OFFICE.
>
> WANTED—LADIES AND GENTLEMEN TO JOIN classes in photo dramatic and camera work. The chance of a lifetime to become identified with the best paying industry in the world. We have our own studios. Terms reasonable when high standard of instruction is considered. Come in and talk it over.
>
> WANTED—WE TEACH MOTION PICTURE MACHINE operation, camera instruction, picture acting, elevator operation, scenario writing, dancing.

The second advertisement is not that of a school, but a twin scheme. This was investigated in good faith by a correspondent, who writes:

> I "fell" for the one marked with star and soon I got a letter asking me to call. I did and met a man with chin whiskers and a waxed bunch of hair on his upper lip. He was very nice and asked me what I knew about moving pictures. I told him that I had sold a script or so and worked as an extra for two weeks. Then he stood me up in a corner and had me to show pleasure, horror, fear, anger and rage. He then said, "You're the very man I want; come here." He then asked me how I was fixed for money. I replied that I had some. He told me all about his play that he was going to produce. It would require some twenty people to put it on and would take five weeks to make and during that time I would have to work without pay. As soon as it was printed it was to be sold outright or was to be let out on the state right plan or which ever way the actors might desire. Next be told me that before I went to work I would have to put up $100 as a bond to hold me with him until the picture was finished and as soon as it was sold I was to get 3 per cent. of the net profits. I asked him where the studio was and found out that there was no studio, but he had two in sight. I told him that I would let him know Monday, and as I left the Broadway Central Building I said to myself, "Now, if I put in $100 with nineteen others that will make $2,000 and on the second day Frenchy will not show up at the studio nor the next, nor the day following."

A scheme of this sort to a person of sense is obviously fraudulent, but it is convincing to the uninformed and stage-struck aspirant, and many of the schools are said to work the same scheme.

In a Kentucky city there is a school which announces that it has obtained the consent of motion picture corporations to give its graduates "a priority in filling vacancies on their **prospective** staffs." The heavy type is our own, but since one of the officers of the school is connected with a local film company, which is not known to have made a release, it is probable that "prospective" is more in accordance with the facts than "respective," and yet the apparent error may be presented in proof of good intent should the post-office authorities become too curious. It is easy to name prospective staffs of perhaps companies than to tell real names. This school also makes the statement that "when a person has taken our course they are in no respect inferior in knowledge to the professional who has trod the board for years. They are not amateurs but actors." Setting aside all questions of grammar, the statement is a downright lie, even with the saving grace of that "in knowledge."

This is a departure entirely different from the correspondence schools of acting, mention of which has already been made. The instructors come into personal contact with the pupils, most of them young and impressionable women, and pupils are robbed not only of their money but their morals in many instances since these schools are manifestly fraudulent and maintained for the greater part by transient and unscrupulous adventurers.

It does no good to print the facts; it is of no avail to tell home truths. The novice may learn that the average stock salary is nearer $30 a week than $60. She is going to be a star like Mary Pickford and need not worry about the rank and file. It does not serve to tell of the hundreds of experienced actors who are unemployed. She has the same answer. She will be in demand. It does no good to say that only the experienced are desired. That is precisely why she goes to the school; not to learn acting, for she is certain that she is a better actress right now than Miss Pickford. All she needs is a little coaching in the usage of the stage.

And so the sharpers ply their schemes and cannot be molested until the commission of some statutory offense. Some women must be ruined before complaint may be made, and by that time the professor is gone. Some man must be robbed of his savings before a warrant can issue, and the sharper has keen perceptions of trouble. The law presupposes a man to be innocent. If he has a school, it does not matter what sort of a school he conducts so long as he does not make fraudulent promises for the sake of obtaining money. The buyer must beware, but the buyer does not, and so the schools increase. The authorities can do nothing until it is too late. But exhibitors can help by giving advice. It is up to them to explain that something more than an alleged professor with a soap-box camera is needed to win success.

MARIE DORO MARRIED.

Though a romance was long suspected by their many friends, the news has just been flashed across the continent from California that Marie Doro and Elliott Dexter are married. Mr. and Mrs. Dexter will reside at 11 East Fifty-fifth street, New York City, after Christmas, when Miss Doro returns to the east to star in the Famous Players Film Company's adaptation of Sardou's great drama, "Diplomacy."

BILLIE BURKE TRIUMPHS AS PEGGY.

Word comes from Los Angeles that at a private showing at the Majestic theater on December 16 of "Peggy," the KayBee-Triangle subject, in which Billie Burke was starred, the many persons present agreed that the stage star had triumphed in her screen debut. Mayor Sebastian and a large representation of the official and social life of the southern city congratulated Thomas H. Ince on the production.

Vitagraph Offerings

Several Interesting Subjects for Release in December and January.

THE Vitagraph program of releases announced for the week beginning December 27, is one that will close the old year in triumph and open the new one in a blaze of glory. The regular releases comprise two reels of comedy and a three-part drama. The "Personally Picked" program consists of a one-part comedy and a four-reel drama.

"He Got Himself a Wife," the first of these comedies,

Scene from "The Making Over of Geoffrey Manning" (Vitagraph).

announced for release on Monday, December 27, is a delightful one-part laugh-getter that brings forth the efforts of the players from the Western Vitagraph studio. The story was written by Edwin Ray Coffin and produced by George Stanley with a cast including Mary Anderson, Webster Campbell, and Aileen Allen.

"The Making Over of Geoffrey Manning," the four-part drama for release with the "personally picked" program, was written in co-operation by Charles T. Dazey and William Addison Lathrop and produced under the direction of Harry Davenport, with an all star cast including such popular players as Harry T. Morey, L. Rogers Lytton, Ned Finley, Belle Bruce, Eulalie Jensen, Marion Henry, Tom Mills, Logan Paul and Jack Brown. The plot is written around the life of a young clubman brought up in idleness.

"The Pest Vamooser," which completes Monday's releases, is a one-part comedy written by C. Graham Baker and produced by C. Jay Williams. This side-splitting comedy brings before the public a cast of fun-makers notable among whom are Kate Price, Harry Fisher and Albert Roccardi.

For Friday, December 31, "By the Might of His Right," a

Scene from "By the Might of His Right" (Vitagraph).

one-part comedy featuring Mr. and Mrs. Sidney Drew, is listed for release. The story was written by William B. Courtney and produced by Mr. Drew. This comedy deals with the wife's brother paying a visit. He thinks himself a puncher of ability and demonstrates his hooks and jabs on "friend husband." Such treatment goes along until hubby becomes vexed and makes up his mind to even things with brother. Assisting Mr. and Mrs. Drew, Donald MacBride will be seen at his best.

The three-part Broadway Star Feature announced for the close of the week and the start of the New Year is "Tried for His Own Murder," written by Agnes Johnston, and produced by Van Dyke Brooke. This heart interest drama is one that employs an acting cast of such stars as Maurice Costello, Leah Baird, Van Dyke Brooke, George Stevens, Harry Fisher and Mrs. Phillips.

For the Actor's Fund

All Branches of Picture Trade Asked to Assist—To Name a "Benefit Day."

AS THE needs of the million dollar endowment in behalf of the Actors' Fund of America to save it from disruption will require much co-operation, the Board of Trustees of the Fund have empowered its president, Daniel Frohman, to obtain the aid of the moving picture industry of this country. Mr. Frohman has, therefore, invited the assistance of all the big producers, the exchanges to participate, and will issue invitations to a meeting with the Board of Trustees a little later for a conference in which it is hoped that the co-operation of all these interests can be secured and that the results will produce at least $500,000.

The Fund takes care of all actors of the stage connected with the screen industry who become disabled through illness and other causes as well as stage professionals. Though this is a large sum, the burden, it is expected, will fall very lightly upon each company or theater. A special day in February is to be set to be called "The Actors' Fund Moving Picture Day," when it is expected that the 20,000 picture theaters will unite and send a small percentage of their day's receipts and that the other industries concerned will also help to make that day a memorable one.

The so-called "menace of the movies" against the prosperity of the theater will be somewhat offset if it should turn out that the moving picture industry has saved the Fund.

Thomas A. Edison has accepted the honorary chairmanship of the committee, which also has on its list the names of President Wilson, William H. Taft and Theodore Roosevelt. A meeting of all the heads of the picture departments will be called early in January to unite upon a settlement of a date for "Actors' Fund Movie Day."

Australian Notes.

DURING the last month, several fine features have been shown in Sydney. These include that remarkable photoplay "Hypocrites," which began an unlimited run at the Palace theater at prices equivalent to your 25, 50 and 75 cents. It is the highest priced picture ever shown here, the maximum price before being 2/6 (60 cents) when "Cabiria" was shown about eight months ago. The Palace theater was formerly a "legit" show house, and holds about 750 people. It is now crowded twice a day and advance bookings have been made for many weeks to come.

Other pictures shown include "The College Widow" (V-L-S-E), "John Glayde's Honour" (Frohman), "The Conspiracy" (F. P. F.), "The Ghost Breaker" (Lasky), "The Shulamite" (London) and several three-reelers. The Frohman feature was conceded to be extremely good. C. Aubrey Smith has only appeared in two pictures to date, but is already very popular. "Shanghaied," the latest Chaplin comedy, favorably impressed film critics here, as no vulgarity was apparent throughout its two reels. The Theater Magazine, a conservative publication here, has led an attack on Chaplin and his methods. They have also started a picture page in their paper, edited by a lady who knows no more about photoplays than the man in the moon. She should subscribe to the World for a period. It might teach her something.

Everyone here is looking forward to the new Triangle plays, though it is doubtful whether Griffith features will be shown here. Australian Films, Ltd., has the sole rights here for Keystone and Ince films. A new photoplay theater has been opened in Newtown, a suburb of Sydney. It has a capacity for 3,500 persons, and is one of the largest in Australia. Many others are in course of erection.

Pictures advertised for show next month include "Buckshot John" and "Wild Olive" (Morosco), "Midnight at Maxim's" (Kalem), "My Old Dutch" (Hepworth) and "The Crucible" (F. P. F.).

TOM S. IRVINE.

WILLIAM J. BUTLER WITH GAUMONT.

A face long familiar upon the screen in Biograph releases will now be seen in Gaumont Mutual Masterpictures, edition de luxe. William J. Butler, who has been six years with Biograph, has gone to the Gaumont winter quarters at Jacksonville to act under the direction of Richard Garrick. He is an actor of the old school, embodying in his methods the best traditions of his profession.

Selznick on Distribution

Vice-President and General Manager of the World Film Would Place Pictures at One-Fourth of Present Cost.

THERE are few in the motion picture business, on a big scale, today who have reduced the industry to quite such a scientific point as has Lewis J. Selznick, the vice-president and general manager of the World Film Corporation and the vice-president and advisory manager of the Equitable Motion Picture Corporation. Mr. Selznick's efforts are now bent toward the most vexed problem that has so far confronted manufacturers and distributors of film—namely, economical distribution.

"As I see it," said Mr. Selznick, "the most important question confronting film men in the coming year resolves itself down to the matter of distribution—on the most economical basis. I think I may say, without being thought egotistical, that I have in a measure 'blazed the trail,' so far as the distribution problem is concerned, for other manufacturers in the field. I started the Equitable, in fact, to prove that my theories in regard to distribution were sound and thorough.

"It may sound like a Utopian dream, but I am convinced that eventually pictures can be distributed for one-fourth the present cost. It is all a question of system and careful observation. So far the giant strides of the motion picture industry have so outstripped the capabilities of the producers to keep pace with the amazing growth of the industry that we are only just beginning to get facts and figures upon which we can base our future plans.

"It has ever been my careful study to concentrate upon this question of a distribution, for there, to my mind, lies the weak spot today in the motion picture industry. With more economical distribution we can furnish the exhibitor with better pictures at better prices than has been possible in the past. In fact, it is hardly too much to say that the exhibitor who first solves this problem will reap the cream of the harvest.

"The firm that solves the distribution problem will therefore be the firm that will attract the producers, lining them up for a solid program so that the exhibitor will only have to come to the one distributing firm to select a program from a list of amazing variety and merit. This is the crying need of every exhibitor today. As things are, with the exception of a few distributing centers the exhibitor doesn't know what he is getting.

"Concentration, economy, co-operation with the exhibitor—these are the watchwords of the World Film Corporation and the Equitable Motion Picture Corporation. I believe that I am not unduly optimistic in saying at this time that it is my belief that I have in a large measure solved the distribution problem, cutting the cost at least fifty per cent., a percentage which in the near future will be considerably lowered once my plans are put into effect and the organization in charge of them is running like a well-oiled machine."

D. W. Griffith's Flying Trip

In New York for Three Days on Business Connected With "The Mother and the Law."

D. W. GRIFFITH, the famous Triangle director, and most widely known as the producer of "The Birth of a Nation," arrived in New York Tuesday evening, December 14, accompanied by his secretary, A. E. Bidwell, and J. J. McCarthy. The object of Mr. Griffith's visit was, as he expressed it, "on business connected with my big new picture." Mr. Griffith came here direct from Indianapolis and he had been in Louisville but a few days previous for the obsequies of his lamented mother, Mrs. Jacob Wark Griffith.

While in the metropolis Mr. Griffith spent much time with H. E. Aitken, president of the Triangle Film Corporation, and in the executive offices of the Triangle at 71 West 23d street. He expressed himself as pleased with the way large numbers of new theaters are being signed up for the Triangle service. Among other things he remarked that "Don Quixote," starring De Wolf Hopper, was one of the best productions recently made by any of his sub-directors and he paid a high compliment to Edward Dillon who had charge of it. From the fact that "The Birth of a Nation" closes at the Liberty theater, New York, on January 8, to be followed by a musical comedy entitled "Sybil," it is thought that Mr. Griffith's new personal production, "The Mother and the Law," will not be disclosed here until spring. It is understood that further work will be done upon it on Griffith's return to the West Coast about December 22. The project of staging "The Holy Grail" by Mr. Griffith is only tentative as yet, he declared.

Refuse Insurance to Kalem's "Helen"

Action of California Company Teaches "Railroad Girl" That She Is Engaged in "Hazardous Pursuit."

HELEN GIBSON, the daring "railroad girl," learned last week that there is something in a name after all. About a month ago Miss Gibson made application for a large insurance policy and was wondering over the delay in securing it until she received a formal notification last week that her application had been rejected on the ground that she was engaged in an "extra hazardous pursuit," and was consequently "an unsound risk." As the series in which Miss Gibson is featured by Kalem is known as "The Hazards of Helen," the legal phraseology of the insurance firm seemed singularly appropriate.

The player's friends shrewdly suspect that during the month that the application was held in abeyance an investigator might have visited the studio of the company and watched the making of a picture without disclosing his identity. If this is so, then the decision of the company seems only natural. Miss Gibson was working during that period on "The Haunted Station," a coming release in which the climax of the action shows a drawbridge being elevated to allow a ship to pass. She is escaping from a demented telegrapher who climbs the rope after her and while the pair sway in midair a struggle follows that must have sent the insurance investigator back to his office with a few gray hairs as a memento of the occasion.

Another picture being made during that period shows Miss Gibson engaged in the sedentary occupation of allowing a train to run over her. This feat is performed in "When Seconds Count," scheduled for release in the series on January 8. The plucky Helen, lashed to a handcar, is sent speeding down grade in this episode, while a train is tearing along another stretch of track that diagonally crosses the one on which the handcar is running. Through perfect timing, the handcar passes between the rear and front wheels of the train, though it may be readily seen that had the handcar arrived at the intersection a second too soon or too late a frightful accident might have happened. The scene was rehearsed for a full morning with a handcar loaded with sandbags before Helen was allowed to attempt the feat.

Christmas Greetings From Selig

NOT only does the Selig Polyscope Company wish every man, woman and child in the film industry a Merry Christmas and a Happy New Year, but William N. Selig, president of the company, in an interview, forecasts a daily continuation of merriment and prosperity for Filmland during the year 1916.

"I am of the opinion that the new year will be a momentous one for the motion picture industry," said Mr. Selig. "Advancement in every line of the industry will continue and the pictureplays will show more improvement, if that were possible, than has been noticeable for the past three or four years. The time has come when the manufacturers of motion pictures must put forth interesting and artistic material, and, in my opinion, all are striving for consistent improvement.

"The Selig Company will not be found wanting along the lines of artistic endeavor during the coming year. Every effort is being made to produce unusually good pictureplays, and no expense is being spared along lines which will result in highly meritorious productions. The best actors, the best stories, the best productions is the slogan for the Selig Company during 1916, and we feel that the trade in general will appreciate the force of this slogan when forthcoming releases are seen."

CAREWE COMPLETING "THE UPSTART."

Edwin Carewe, who is directing the new Metro feature production, "The Upstart," in which Marguerite Snow is starred and George Le Guere is featured, has returned from Savannah, Georgia, where he took his company of players to make about thirty exterior scenes. "The Upstart" is a comedy drama, and is a decided novelty in motion pictures. It is a picturization of the play of the same name by Thomas Barry which enjoyed a successful run at the Maxine Elliott theater in New York last season and afterward in Chicago. The comedy relief is broad satire, and a small but strong cast of prominent stage and screen artists is seen in the production. The interior scenes are now being photographed at the studio of the Rolfe Photoplays, Inc., the producing company releasing exclusively on the Metro program. "The Upstart" is scheduled for release in the Metro program January 24, 1916.

Universal City's New Head

H. O. Davis Outlines His Policies and Talks of Plans for the New Year.

H. O. DAVIS, formerly director general of the Panama-California Exposition at San Diego, and recently elected second vice-president of the Universal Film Manufacturing Company at a meeting of the directors in New York, assumed a complete charge of the Pacific Coast studios of the company at Universal City on December 1.

Henry McRae, who has been the director general of the Universal company for the past six months and who has made many improvements at the motion picture city in the San Fernando Valley, and George E. Kann, business manager of the company, gave Mr. Davis a hearty welcome and spent the day in the company of the various directors and heads of departments of the institution.

H. O. Davis.

Later Mr. Davis said: "I have been especially gratified to find a perfect condition of harmony at Universal City. Wherever I went around the plant I found nothing but the heartiest co-operation. My coming to Universal City is not for the purpose of retrenchment by any manner of means. It costs money to make motion pictures of quality, and wherever it is necessary to spend money, the Universal company stands ready to do so. The increased demand for Universal pictures has made it necessary to reorganize this huge plant and to thoroughly systematize its numerous departments. The growth of this institution has been so fast and so remarkable and the demand for the output has been so great, that both the Eastern and the Western plants have found it almost impossible to keep up with that demand.

"Mr. Carl Laemmle, president of the Universal company, and the other officials of the company for some time have realized the necessity of reorganization and systematization, not alone at the Pacific Coast studios, but at the studios in New York and they have delegated to me the task of bringing about a satisfactory reorganization and installing such system throughout the entire institution as will result in an improvement of the quality of the product at both ends.

"President Laemmle, who has been closely studying the entire motion picture situation during the past year, has developed many new ideas which will soon be put into effect and I am certain will create a stir in the film world. A number of these ideas I am going to carry out in connection with my work. All of them I am certain will have a salutary effect."

Mr. Davis believes that many wonderful things can be done for the benefit of the public through the medium of the motion picture. He is a great believer in the educational film and he has already inaugurated plans which will result in the production of films of this character, entirely different from any that have thus far been made and which he believes will be heartily approved by educational leaders in this country.

"The remarkable support that has been given to photoplays by the public," said Mr. Davis, "entitles the public to the very best that can be made. I believe that no picture should be shown on the screen that is not perfect in every detail and henceforth such will be the policy of the Universal Company.

"In order to give the public the perfect picture, the directors must be accorded intelligent and hearty support by every part of the organization. The directors are the heart of the organization and their efforts, intelligently and energetically used, make for most satisfactory results. The directors are seeking the most perfect production of their pictures—pictures that will be satisfactory to and entirely beyond criticism by the public. To that end it is absolutely essential to assist the directors in every possible way, and the Universal company intends that its inexhaustible resources will be placed at the disposal of these men who direct the productions.

"Henry McRae is already busily engaged in making his plans for taking a company to the Orient in accordance with the desires of President Laemmle. Mr. Laemmle long has felt that China, Japan, India and the Philippine Islands offer a splendid field for the making of motion pictures that not alone will be of an interesting character but instructive to a large degree. The development of recent years of the countries of the Orient has been so remarkable and so little has been known of how these countries are progressing, that President Laemmle decided to send a company to the Far East to tell the rest of the world in motion pictures of the Orient's strides in advancement.

"In addition to picturing the life of the people of the various countries, elaborate photoplays in Oriental settings are to be made and no expense will be spared in producing these pictures.

"President Laemmle decided that the best man in the Universal service for this purpose," said Mr. Davis recently, "was Henry McRae, on account of his long experience as a theatrical manager and director. Mr. McRae will take a notable collection of stars with him on this trip, and his mission will keep him away for nearly a year."

Lena Viola Brown

IT IS the province of few girls in this old world to have had such a fascinating career as has had Lena Viola Brown, the popular comedienne, who plays leading feminine roles with the "Heine and Louie" comedies on the Pathe program. Miss Brown was born into a dramatic life. Both her father and mother were stage people, and her father was managing a stock company at the time of her birth. Up till the time Miss Brown was ten years old she played many children's parts in dramatic stock. Then her father decided to go into the circus business. This opened up a new outlook on life to the little girl. She was given a pony and taught how to ride. She was given a gun and taught how to shoot, and at eleven she was the youngest expert sharp shooter in the country. Her special feat was to shatter the bowl of a pipe held in the hand of an assistant. She never failed at the first shot.

At fifteen she abandoned the circus, and went into vaudeville as a dancer, being featured in Orpheum time. She soon left the vaudeville stage, however, and headed a stock company of her own, which visited all the principal cities of the East. Later she was with Harry Beresford in dramatic stock, in fact she was with him when an excellent opportunity came to go into the motion pictures.

Miss Brown has been with the Mittenthal Brothers, producers of "Heine and Louie" comedies for two years, and has appeared in both dramatic and comedy leads.

Aside from her artistic propensities and abilities, Miss Brown is a philosopher and a very delightful person to meet. Life, itself, has been her teacher. She has lived out of doors in the wilds of Canada. She has lived in cities. She has lived on the road. But her mind has always been open and she has picked up a fund of knowledge and an understanding of life which is possessed by few girls of her age.

Lena Viola Brown.

While she finds comedies most amusing, dramatic leads are her aim. Those who have seen "Heinie and Louie" comedies will remember her for her clever portrayals of the leading feminine roles.

Death of Popular Universal Exchangeman

Clarence G. Thompson, Manager of Victor Office in Cleveland, Succumbs After Sudden Illness.

IT IS with extreme regret that the Universal announces the loss by death of Clarence G. Thompson, who for the past eight years had acted as manager of the Victor Film Exchange in Cleveland, O., one of the largest exchanges owned by the organization. Mr. Thompson died on December 12, after an illness of but two days. He was twenty-eight years of age.

His death came as a severe blow to the moving picture industry, especially in Ohio, where he was known and respected by every exhibitor in the State. He died before many of his friends learned of his illness. His death was a shock to P. A. Powers, under whose guidance Mr. Thompson had been tutored in the film business, and who gave him his first position with the Powers company about ten years ago.

C. C. Thompson.

It seems that Mr. Thompson was taken ill on the Friday previous. He caught a severe cold a few days before, and thinking it but a trivial illness continued at his desk. Pneumonia set in and he died early Sunday morning. The body was taken to Toronto, where the interment took place.

The following resolutions have been drawn up by the exchangemen and exhibitors in Ohio:

Whereas, The grim messenger of death who respects neither age nor condition has removed from our midst Clarence G. Thompson in the prime of his manhood; and

Whereas, In his death we have lost a loyal worker and a faithful member; and

Whereas, The film industry has lost one of its great characters; a young man who started at the bottom of the ladder and climbed round by round until he stood a peer of any in his chosen work; one ever loyal to those for whose success he labored, yet who at all times was ready to help and assist those in trouble; one whose tireless energy and undaunted courage overcame every obstacle, who arose in a few years from the desk room and seven reels of pictures to one of the largest film exchanges in Ohio; one who was relentless toward his foes, yet ever ready to forgive and forget, loyal to his friends, proud yet haughty, ambitious but unselfish, willing to yield and sacrifice when in the wrong; one who, gifted with a clear conception and a power of analysis, was able to push forward every enterprise to which he bent his energy; and

Whereas, In his death the film industry has lost one of those rare characters who was ever ready to fight for the right, regardless of consequences and without compromise; therefore, be it

Resolved, by the Motion Picture Exhibitors' League of America of the District of Northeastern Ohio, through its officers, extend the sympathy of said league to the wife and mother across the border of our land of peace, to brothers and sisters, relatives and friends; be it

Resolved, That we tender our sympathy in the full knowledge of the loss they have sustained; and be it further

Resolved, That we emulate his virtues and forget his faults, that a copy of these resolutions be sent to the family, to the Universal Film Manufacturing Company and to the proper publications, and that a copy of these resolutions be spread upon our minutes.

THE EXHIBITORS' LEAGUE OF AMERICA,
DISTRICT OF NORTHEASTERN OHIO.
B. J. Sawyer, President. W. H. Hossey, Secretary.

BLIND SEE "THE BATTLE CRY OF PEACE."

One of the most remarkable instances of progress in the history of motion pictures was the "showing" of the Vitagraph patriotic masterpiece, "The Battle Cry of Peace," to a blind audience, recently. One thousand unfortunates, charges of the Massachusetts Commission for the Blind and the Perkins Institute in Boston, attended a showing of the film as guests of the management of the Majestic theater in Boston.

OCEAN FILM DINNER.

The Ocean Film Corporation, with its board of directors and officers as hosts, and with General Manager and Vice-President Jesse J. Goldburg departing from his usual role of "business creator" and masked under the guise of toastmaster, entertained their visiting exchangemen and representatives, who had been in attendance at the Ocean Film Corporation convention during all of Saturday, December 11, at dinner at the Hotel Astor in New York City. In attendance were President Dudley, Vice-President and General Manager Jesse J. Goldburg, Secretary George S. Brown; Francis R. Masters, Paul E. Rasor, William D. Judson and R. C. E. Brown of the board of directors; George De Carlton, manager of productions; Joe Farnham, director of exploitation; Joseph Smiley, director; Marshall Farnum, director, and George Fawcett, star of the Ocean Film Corporation; A. B. Laddick, representing Sol. Lesser of California and adjacent territory; Ben Friedman of the Western Kriterion Film Service of Minneapolis; Frank Frayne, representing the Greene's Feature Photoplays of the New York and New England territory; Joseph Friedman of the Celebrated Players Film Company of Chicago; Harry Schwalbe of the Electric Theater Supply Company of Philadelphia; W. C. Betts of the International Cinematograph Company, Ltd., of London; Robert Herring of the Quality Film Exchange of Pittsburgh; Philip Adler of the Alliance Film Exchange of Cleveland; James Lee of the American Feature Film Company of Boston, and Thomas Tristam of M. H. Blackwell Features of New York City, and George Gilbert of the Ocean Film Corporation staff.

Ocean Film Corporation Dinner to Exchangemen at the Hotel Astor, New York City, Saturday, December 11.

Equitable Forecast

Good Outlook for Productions for Immediate and Future Release—Many Players and Directors at Work.

AS IS customary with a newly-formed company like the Equitable Motion Pictures Corporation, many changes were necessitated and have been made during the past month or since the recent announcement by President Spiegel of the forthcoming activities of his company. With the staff of directors now almost completed to the satisfaction of the concern, a sufficient number of stars and noted players under contract and option to safely carry the productional activities through an entire year, even if nothing further in the way of plays and stories were secured. The fact that Rachel Crothers, Harriet Ford, Russell Edgar Smith, Marc Edmond Jones, Richard Le Gallienne and C. Haddon Chambers are regular contributors of original material precludes the possibility of a shortage of fiction if the production department is enlarged.

Marie Empress.

The tentative program as issued a short while ago is now definitely rearranged. The long list of stars, embracing a great number of tried and proved players and a few who are debuting in film work, will be seen either at intervals or in one production specially suited to their particular personality and ability.

The list of players of stellar roles now either playing or already cast is: Gail Kane, Brandon Tynan, Marguerite Leslie, Carlyle Blackwell, Emmett Corrigan, Teddy Sampson, William Courtenay, Henry Kolker, Frank Sheridan, Thomas A. Wise, Lily Cahill, Muriel Ostriche, Molly McIntyre, Mary Boland, Clara Whipple, Howard Hall, Gerda Holmes, Cyril Scott, Marie Empress, Lillian Lorraine, Lenore Ulrich, Arthur Ashley and Julia Dean. Of these, a number have already appeared and are under contract for further productions.

Carlyle Blackwell.

Of the unannounced stars and plays, Frank Sheridan and Carlyle Blackwell in picturizations af virile dramatic documents, "The Struggle" and "The Clarion," lead in importance, as they will be in work within the week, Directors John Ince and James Durkin being busily engaged now in assembling the casts and selecting locations.

Marguerite Leslie, late leading woman with Sir Henry Irving, and other stars, will star in "The Pain Flower," a unique and picturesque romantic tale, which will be under the directorial auspices of Harry Handworth.

Julia Dean, last seen on Broadway in "The Law of the Land" and "Bought and Paid For," is completing "The Ransom" at the Triumph studio, and Marie Empress, late star of several Famous Players and Metro releases, will be seen in a sensational production entitled "Behind Closed Doors." Miss Empress will be supported by Marion Swayne, William Huntington, Paul Irving, Thomas Tracy and Regan Hughston. "Behind Closed Doors" is also a Triumph production and comes on the Equitable program January 10.

Emmett Corrigan, who recently renounced allegiance to the spoken stage in order that he could fulfill his contract with the Equitable, leaves for distant points in company with Frank Powell, the noted director, within the forthcoming fortnight. Mr. Corrigan will be seen in Le Gallienne's vivid and novel tale, "The Chain Invisible."

Gail Kane in her second Equitable picture, "Her God," is now at Eaco, Arizona, on the edge of the American desert, where E. Mason Hopper is gathering local color and atmosphere for the Equitable Girl series, of which Miss Kane is the star. "Her God" will be the regular Equitable release during one of the early February weeks.

Margarita Fischer, who completed "The Dragon" last week, under the supervision of Harry Pollard, will be on the program January 3. "The Dragon" is, without the shadow of a doubt, the most unusual picture yet released by Equitable and opens a wide avenue of possibilities in the unconventional.

Director S. E. V. Taylor is completing the final details of the first picture work of the popular Scotch star, Molly McIntyre, which will be a picturization of Mr. Taylor's original work, "The Story of Nan Perrine," but which has been retitled "One Night." Not a few strange and weird effects will characterize the first Taylor-McIntyre Equitable play. "One Night" will be released January 17.

"The Senator," in which the inimitable Charles J. Ross makes his initial bow on the Equitable program, will be seen December 17. The chief situation and principal scenes of this play were staged at Washington, D. C., with the cooperation of the federal government.

Thus the forthcoming four weeks will see eight stars in four serious plays of exceptional productional elaborateness and special blendings of stage and screen stars.

In the month to follow Mary Boland, Teddy Sampson, Gail Kane; Brandon Tynan, Julia Dean and Frank Sheridan will be seen in famous plays or novels or original material of greater force.

Changes in British Condition

Emile Wertheimer, of London, Well-Known Film Buyer, Here for the Fourth Time in Less Than Year.

EMILE WERTHEIMER, of London, a steady and generous buyer in the American film market, is in this city for the fourth time within less than a year. Mr. Wertheimer is staying at the Algonquin. He had much to say about the changes that have taken place in the British film market in the last few months.

"I am taking back fourteen American productions this time," said Mr. Wertheimer to a representative of The Moving Picture World. "I have bought scores of American films in the past and I have had a good measure of success with all of them. Ninety per cent. of our programs in Great Britain are of American origin. There have been some changes in our market across the water. We are beginning to feel the effects of over-production. While in the past a large number of prints could be sold today a sale of ten copies is considered good. The single reels and the two and three reelers are a thing of the past in Great Britain."

"What has been the effect of the duty on films?" Mr. Wertheimer was asked.

"It has not affected the import of good American films" was his ready reply. "Of course a duty of two cents per foot on positives and 16 cents per foot on negatives will keep away the cheap and inferior productions. Nobody in Great Britain is sorry about that."

Mr. Wertheimer declared that our conditions here are wholly different from the conditions in England.

"I won't take any man's 52 pictures for a year. It is too dangerous a gamble. It may be all right for the first three months, but how do I know whether the producer has the money in six months; as much money, I mean, as he ought to have to make first-class pictures. American methods of combination of producers are utterly distasteful to British sentiment and will absolutely not be tolerated. Within the past four weeks the British exhibitors have combined and they will not be dictated to by either producers or renters. Let me point out another thing: Any American producer who intends to educate our British public to an appreciation of 'spiciness' and to an acceptance of his peculiar business methods will find himself as you say here 'up against it.' The threatened invasion of one producer noted for his spicy films will be met by the censors and by the police authorities. If he escapes the Scylla of the censors he will rush right into the Charybdis of Scotland Yard. Recently the police have been rather active in dealing with indecent films. One of these films had been passed by the censors but had been summarily suppressed by the police.

Mr. Wertheimer expects to close a few more contracts, after which he will sail home.

Modern Theater Construction*

Pertaining to Medium-Sized Theaters Adaptable for Smaller and Better-Class Audiences.

By Edward Barnard Kinsila.

Article IV.

THE previous article on "Modern Theater Construction" treated of commodious theaters suitable for popular-priced audiences. The present article deals with houses of a smaller type intended for more select audiences; theaters adaptable for small cities or larger towns, where perhaps one playhouse serves for visiting attractions once or twice a week, showing motion pictures the remainder of the time.

Character of the Audience.

Here, also, much depends on the character of the audience. A select audience—and the audiences of small communities are far more discriminating than the mixed patrons of a popular-priced theater, requires smaller and more artistic housing, finer music and more polite attention. Here the manager may not appeal to the primitive senses by the portrayal of sad tears and coarse laughter. He must assail his audience by clever surprises, artful feints and realistic make-believe, produced by natural or forced situations replete with witty assaults and adroit flank movements. On such battlefields of conflicting emotions, tears mean conditional surrender, while in unrestrained laughter the audience surrenders unconditionally, and each auditor on departing experiences a pleasurable satisfied sensation.

Clean Stories Essential.

The nobler the sentiment appealed to, the more certain the triumph. Plays dealing with salacious subjects should never be presented to an intelligent gathering. In the history of the stage no play of a salacious nature has ever endured, and the same is true of the screen. Stories of human interest, dexterously treated in a decent manner, are far more certain of enduring appeal.

There is another bad feature about the presentation of foul plays. Already censor boards have been created in small communities for the local censorship of screen plays, because of the occasional appearance of sensational risque screen plays. Ambitious film manufacturers seem to forget that Americans are naturally prudish, particularly so in small communities where each one knows and criticises the actions of his neighbor. These smaller cities constitute the backbone of the film industry. The universal establishment of local boards of censors will be a severe blow to film manufacturers.

Mr. and Mrs. Livewell Visit the Theater.

Perhaps it might give a better impression of the effect of a visit to a modern theater of this class if we follow Mr. and Mrs. Livewell, an intelligent couple who live alone in a quiet neighborhood, on an imaginary trip to such a theater and note their impressions.

Mr. Livewell, having enjoyed a hearty dinner at home after a hard day's work in the office, leans back comfortably in his chair and, addressing his wife, inquires: "Well, my dear, what shall we do this evening? I feel like being entertained," to which she replies: "They have just built a new theater near the Boston Dry Goods store, why not go there, it is so handy?"

Mr. Livewell nods assent, and, donning their outer garments, they sally forth to attend the new theater, less than five minutes' walk distant. Approaching the theater, they comment on the chastity and beauty of its design. Mr. Livewell, who prides himself on his knowledge of architecture, extols the Doris order of its architecture, and Mrs. Livewell, ever practical, lauds the selection of so convenient a site: "It's so handy, you know. One never needs to specially prepare to attend the theater, as is the case when one visits the regular theater district." Impressed by the inviting and specious appearance of the theater lobby, Mr. Livewell proudly enters, to be confronted with fresh surprises. Courteous liveried attendants direct him to the cloak room, where a goodly number of polite maids assist the couple to divest their outer clothing. Madam's prized new hat and coat are safely and neatly put away. Mr. Livewell, unaccustomed to such conveniences at a theater, timidly asks about the charge for such service, and when told there is no charge, is in a contented frame of mind. Both then enter the auditorium with a happy smile upon their faces.

May Not Interrupt Those Already Seated.

Unfortunately they arrived while a picture is showing, and are asked to await an intermission. During the brief pause following the close of the picture, they are ushered to their seats. To their utter astonishment, it is not necessary for anyone in their row of seats to arise to permit their passage. This so pleasurably affects Mrs. Livewell, that when

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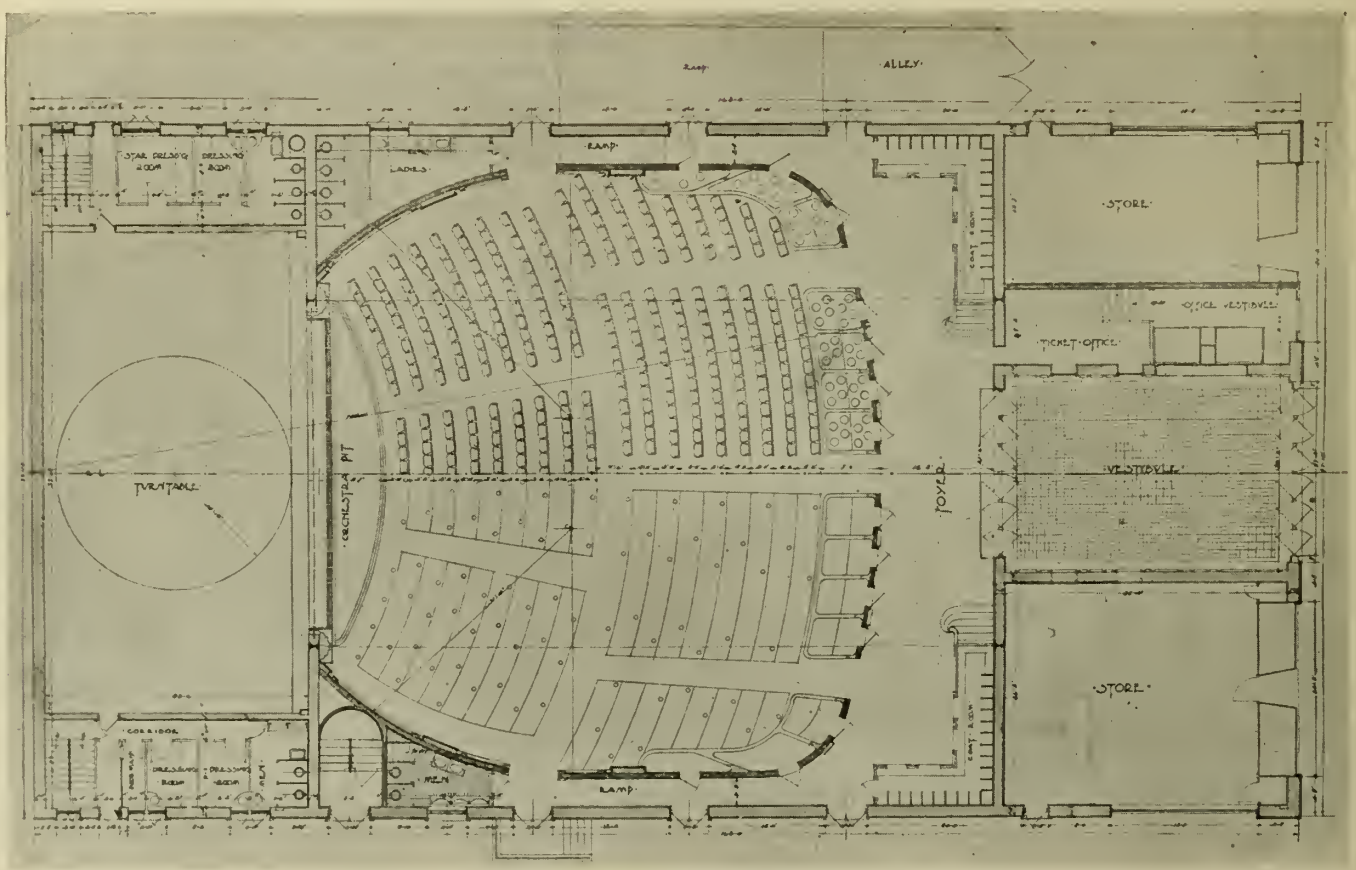
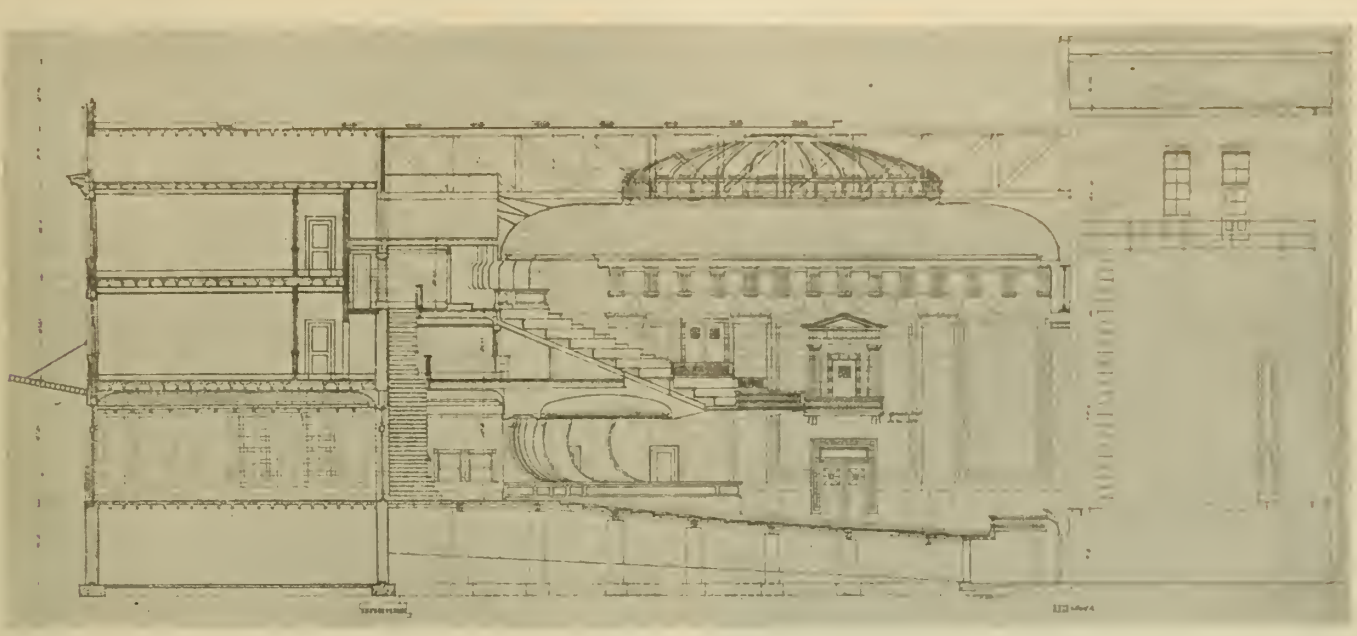


Orchestra Floor Plan.



Longitudinal Section.

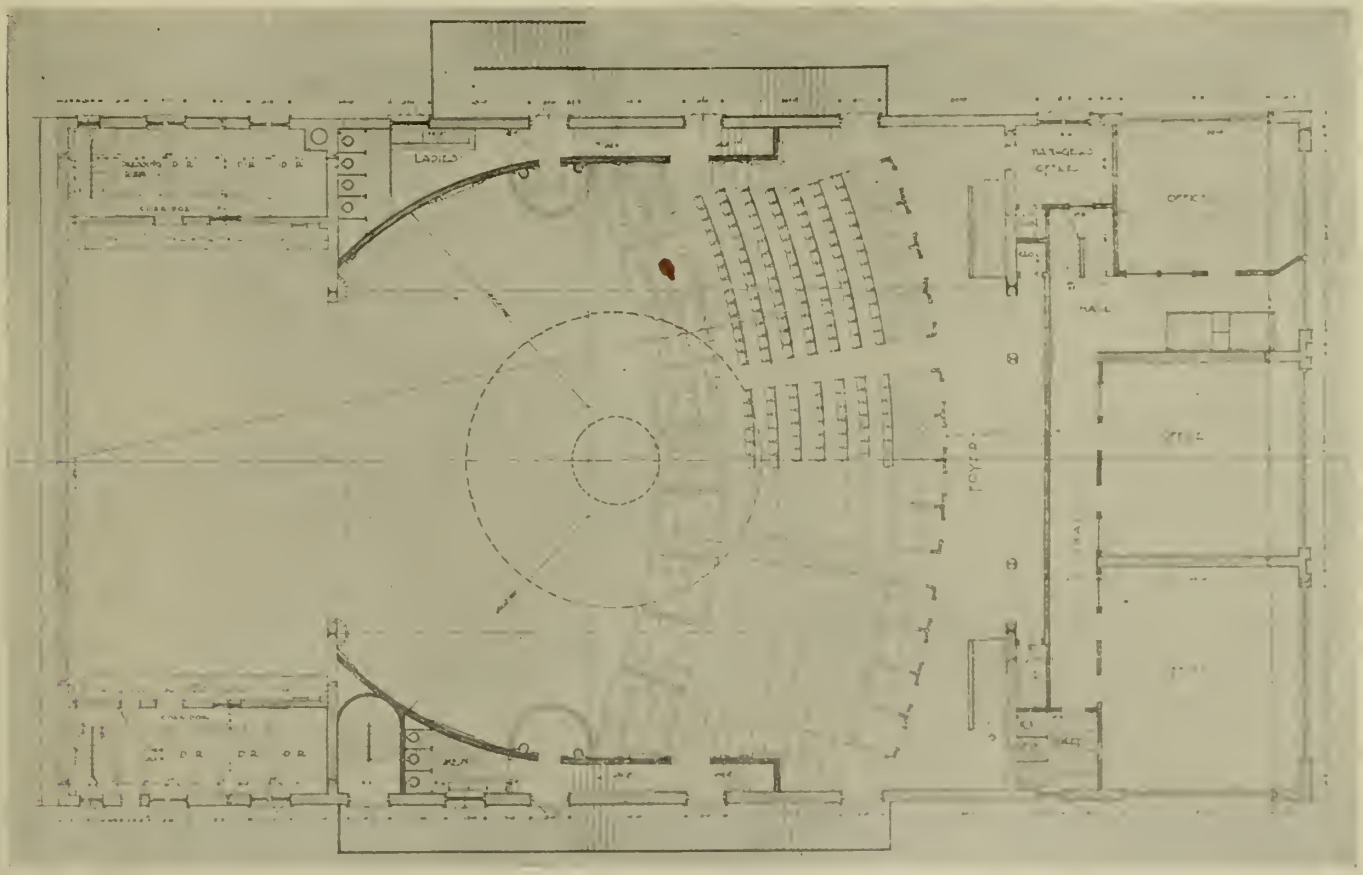
seated, she remarks to her husband: "What a comfort it is to feel that you have disturbed no one." He replies that he has read something about it in the papers; "that it is all accomplished by increasing the passage width between rows a mere trifle of four inches beyond the usual width, all of which is done at the small loss of two rows in the entire auditorium, something that should have been done long ago. The increased comfort will bring increased patronage that will more than offset the loss."

Appearance of Security Essential.

Mrs. Livewell nods approval and observes that the walls are of hewn stone, or are they clever imitation, relieved by the brightly-colored upholstery of the chairs and hangings. She observes to her better half: "That it certainly gives one a sense of security to feel that they are surrounded by walls built of stone. I shall enjoy the play with no thought of ever having to escape through fear of fire."

Good Music Necessary.

Mr. Livewell, a lover of good music, does not hear this remark. He is completely absorbed in the renditions of a string orchestra concealed in an orchestra pit beneath the first row of seats. He cannot even see the leader and wonders how that personage attunes his music so well to the action on the stage. He turns toward his wife and says: "By jove, that idea of hidden music is most entrancing. It gives an idea of music in the distance that is absolutely alluring. I hate these blatant brass bands that blow their music at you in chunks. In most picture theaters the bands are

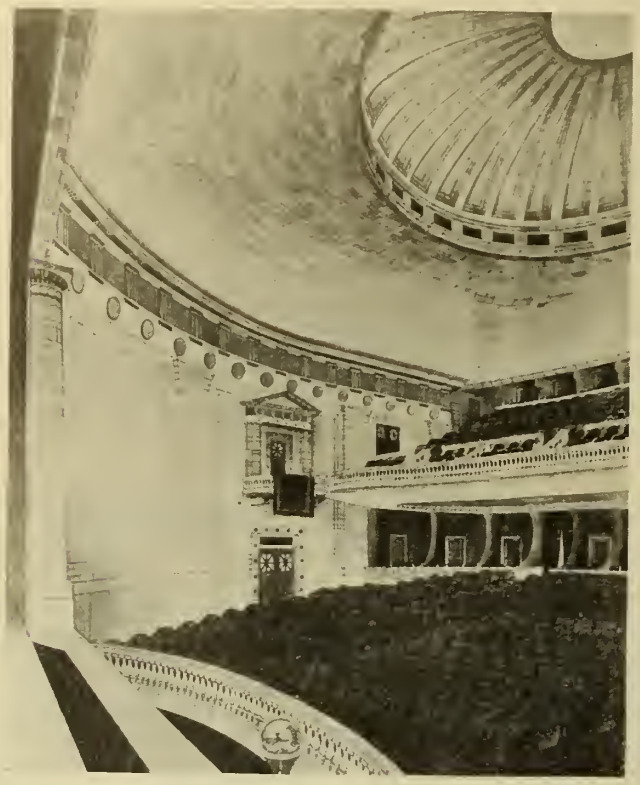


Balcony Floor Plan.

placed on the stage before your very eyes so as to constantly distract your view from the scenes on the stage."

A Receptive Mental Attitude Secured.

Before Mrs. Livewell can signify her approval, the curtain is up again, and their interest instantly shifts back to the action on the stage. Everything is metamorphosed into the precincts of a temple whose god is being worshiped in



Interior View from the Stage.

an unknown tongue. This captivated couple have the cachet of refinement, yet they appear to have left their critical faculties at home. Like children listening to an Arabian Nights tale, they are fascinated by everything they see or hear, so wonderful has been the effect of their unexpected good treatment.

A Reflected View of the Auditorium.

The act is too quickly over and the curtain again falls. A large silver mirrored ball, not unlike the huge glass balls so popular in European gardens, raises into view from the depths of the orchestra pit. With suppressed "awes" the audience appreciates that this bright object gives mirrored reflection of the entire auditorium and all that it contains. Mr. Livewell then realizes that this same ball must have served the musical conductor in seeing the action on the stage.

Concealed Lighting.

Simultaneously both discover that the auditorium is brilliantly lighted by some unseen source of light. There is no vestige of a fixture anywhere. They conclude that the light must come from special lamps concealed behind a cornice, the light rays being reflected by the curved cove above that looks so pure and brilliantly white. To this belief Mrs. Livewell expresses doubt, "because there are no light spots on the wall." She evidently refers to the extra lighted surface usually seen just behind a bulb that reflects light. Mr. Livewell, a student of technical magazines, explains that these light spots are obviated by using large tubular lamps with metallic filament extending through them, arranged in a continuous row. Pleased with his superior knowledge he further describes that these tubular lamps, made large to prevent overheating, are silvered on the inside to prevent dust accumulating on the reflective surface.

The Auditors Are Entranced.

The mirrored observation ball is lowered and the curtain again rises. Mr. and Mrs. Livewell are again plunged into the emotional witch-broth. Everything in the play to them pertains to magic. The elderly actors appear youthful, the callous sentimental, the stupid witty, the plain beautiful and the commonplace romantic. It is a world of illusion, depending entirely on psychological conditions. The appreciation of the events pictured are gauged by the mental barometer of the auditor. How astute this manager who has regulated everything to render the minds of his auditors sensitive to the slightest impression!

Our couple have both forgotten their slight inconvenience at waiting for an intermission before entering the theater, the absence of the glare of light, the blare of brass and the comfort of sitting without one's wraps, undisturbed by anyone, with everything calculated to fix their attention on the performances, has done its work better than any pen can describe. At the end of the play they leave the theater. A half dozen maids have distributed the belongings of all without vexatious waits, and Mr. and Mrs. Livewell walk homeward, arm in arm, delighted with their evening.

A Revolving Stage Has Good Effect.

Mr. Livewell states in his own authoritative way that there must have been a revolving platform fitted in that stage, similar to those employed in garages, for it to have so quickly and quietly changed the stage settings. They finally decide that one night a week shall be set aside to visit this playhouse.

Trusting that the visit of Mr. and Mrs. Livewell has fittingly illustrated all the merits of the theater that is herewith illustrated, we will close, promising next to illustrate a theater devised in a most original manner to hold about the same number of people and built on a plot that ordinarily would not permit of erecting a theater of more than three-fourths of this capacity.

Flickers.

J. P. SEEBURG, president of the J. P. Seeburg Piano Company, Chicago, is in New York for a few days. Vanderbilt Hotel is his address.

* * *

Our friend, Jack Moore, is looking for an opportunity to make good as publicity man for some reputable company. Jack has had quite some experience and will honestly and competently fill the gap, large or small, with any reputable concern. Address him at this office.

* * *

Joe Farnham packed his eight trunks and several suit cases with his extra suit of clothes, and said goodbye to Philadelphia last week for good. The Ocean Film Company gains what the Lubin Company misses by the change. A good press representative.

* * *

The employees of the Universal Film Company got a good scare last Saturday when the fire fighting apparatus pulled up in front of 1600 Broadway. After the fire that started in the Atlas Film Company offices was extinguished, the Universal offices were thoroughly soaked and some rendered useless for the day.

* * *

A humorous incident that presented itself during the fire at 1600 Broadway was the way in which the many people in their excitement left the building. One fellow who had been trying on a suit in the tailoring establishment on the second floor, ran out in his shirt sleeves, with a pair of trousers over his arm and another pair just about hanging on his figure. This comedy statue was none other than Harry Reichenbach.

* * *

P. P. Craft, father of the feature state rights picture, has been heard from after a long silence. Craft is working the Triangle program in Detroit.

* * *

John F. Miller, personal representative of Norman E. Mack, proprietor of the Buffalo Times, has opened an office for the exploitation of their war pictures and motion picture syndicate in the Times Building, New York. Room 1207 will get him.

* * *

Poor Sam Spedon is sick in bed. Yours will be the one thousandth message of sympathy he has received.

* * *

Arthur Hyman, formerly of General Film Company, has purchased the Southern rights for "The Battle Cry of Peace." He reports wonderful success with bookings.

* * *

W. H. Rudolph is handling "The Battles of a Nation" for the Buffalo Times. Rudolph has booked his picture in the Casino theater, Washington, D. C., for one week.

* * *

Sol Lesser, from the Pacific Coast, is at the Hotel Astor, New York, and will remain with us till January 4.

* * *

We expect to hear from Jay Cairns again before Christmas. MAC.

A
Merry Christmas
A
Glad New Year
to all
Our Readers
Far and Near;
of Health
Wealth and Wisdom
a Greater Store
and
Love and Contentment
as never before

Christmas, 1915

Christmas Greetings

True to its old custom the

Moving Picture World

once more wishes all its friends and readers

A Merry Christmas

This glad Season always will proclaim "The Good News," a message of cheer, a harbinger of human progress and a deathless renewal of hope and faith.

The Christmas Days of 1915 and the coming New Year have a special meaning. They remind us that the hopes of humanity are more than ever confided to "this new nation, conceived in liberty and dedicated to the proposition that all men are created equal."

The motion picture in the past year has grown in power. It has fairly met its moral responsibilities. It has increased its usefulness to humanity. It has cheered and helped greater multitudes than ever before. It is still on its upward course.

Let us hope it will ever grow and flourish.

Vivat ❧ Crescat ❧ Floreat

Baby Jean Fraser

BABY JEAN FRASER possesses an unusually attractive screen personality. She is a native daughter of California, having been born in Los Angeles about two years ago. Her parents are non-professionals and have never been connected in any way with stage or motion picture work. A member of the Selig scenario staff lived in the same apartment house with Jean and was so impressed by her winsomeness that he wrote a story around the child and introduced her to the director who was to produce the picture, and since then she has seldom been idle.

Baby Jean Fraser.

Baby Jean Fraser is known to the Selig studio and her friends as "Steve," a name bestowed on her at birth by her father, who underwent a period of keen disappointment when he found the newly-arrived infant was not a boy. He remarked philosophically, "Well, I'm going to call her 'Steve' anyway," and "Steve" it is to this day. It is doubtful if her associates at the Selig plant know her by any other name.

Her first appearance in motion pictures was in "Tiger Bait," in which she worked with a ferocious Bengal tiger and talked lovingly to the animal, calling the beast "my big kittie." Jean is absolutely fearless and has played in a number of animal pictures. Her eyes are blue; she has a wealth of sunny golden hair and an enchanting smile. Some of the later Selig pictureplays she has appeared in include "Jungle Lovers," "Orders," "The Baby and the Leopard," and she scored a hit in the Selig Red Seal play, "Sweet Alyssum," released through V-L-S-E. She is exclusively engaged by the Selig Company.

ANN MURDOCK IN "CAPTAIN JINKS."

Ann Murdock, one of the best-known actresses of the American stage, lately leading woman in "A Pair of Sixes," and before that in leading roles in some of the most successful comedy triumphs of recent years, will appear as Trentoni, the feminine lead in "Captain Jinks of the Horse Marines" with Richard C. Travers, who has the title role in Essanay's film version of Clyde Fitch's historic comedy which is now in production at the Chicago studio under the direction of Fred E. Wright.

"Captain Jinks" was first produced in 1900 and was the first starring vehicle of Ethel Barrymore who appeared in the role in the play which Miss Murdock will fill in the photoplay version. The scene of the story is laid in New York in 1872 at the time of the campaign of Horace Greeley and General Ulysses S. Grant.

Many of the first scenes of the play are laid in the Republican Club in New York City, and an exact replica of that famous structure is now being built under the eye of Mr. Wright who has several photographs and ground plans in his possession.

Costumes of the period call for the slightly hooped skirts with the big bustle in the women's dresses and the tight trousers, cutaway coats and black and white stocks for the men. These were made especially for the picture.

BESSIE LEARN GOES TO MIRROR FILMS.

Bessie Learn, after a long association with the Edison Company as a star, has left that organization and joined the Mirror Films. She will appear in five-reel features after the first of the year and be one of the most featured members of the company.

New Industrial Studio

W. R. Rothacker's Company Builds Finely Equipped Home for Its Purposes in Chicago.

THE accompanying photograph shows building construction on the laboratory and studios now being erected by the Industrial Moving Picture Company which expects to occupy the new premises about February 1, 1916. The building is 124 by 129 feet, two stories, and fireproof throughout. It contains a vault capable of safely holding more than 2,000,000 feet of film. The studio will be able

New Studio Being Erected for Industrial Moving Picture Company.

to comfortably and efficiently handle six sets at one time and will be equipped with swimming pool and the most modern of lighting equipments. The carpenter shop and paint shops will be models of their kind. Ample provision has been made for property and dressing-rooms.

Adjoining the building proper is an outside yard of 124 by 48 feet which will be enclosed in an eight-foot concrete fence. This area will be used for garaging and for storage tanks. The roof has been built so as to carry a very heavy live load, and the electric elevator runs up to the roof so that in the event of an extraordinarily large set being used an outdoor studio can be arranged on the roof and by light diffusion a setting can be made of more than 150 feet in length.

Unquestionably the plans of the Industrial Moving Picture Company call for one of the finest, most modern and most completely equipped laboratory and studios in this country. As Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, states, the present factory of that concern will be kept in full operation until the new plant is "hitting on four," so that there will be absolutely no interruption of business. Detailed description of the new place will be given to the public some time in January.

WILLIAM WEST, EDISON, DEAD.

William L. West, the veteran Edison character man, died Thursday, December 9, at the age of 62 years. While Mr. West had not been in rugged health for some little while, his end came rather unexpectedly, as he persisted, almost to the last, in appearing at the studio as he had for over six years. His last appearance was in the Kleine-Edison five-part feature, "The Magic Skin," as the old family servant and friend, a character he always did capitally.

Born in Wheeling, W. Va., and raised in Camden, N. J., Mr. West spent thirty-two active years in theatricals. Before he went to Edison, he was for a number of years in stock with Mrs. Spooner in Brooklyn. Previously he was for five years in "The Danger Signal" with Rosabel Morrison. He left a wife and two sons, Director Langdon West and Forrest West of Philadelphia. Mr. West was considered one of the best old men actors in the business and was loved both in the studio and on the screen for his gentleness and amiability.

BLANCHE SWEET RE-ENGAGED BY LASKY.

The Jesse L. Lasky Feature Play Company has re-engaged Blanche Sweet for a long term, according to announcement made this week by Samuel Goldfish, executive head of the company, on the eve of his starting for the Lasky studios at Hollywood, California.

Miss Sweet has just finished her latest Lasky photoplay, "The Ragamuffin," written and produced by William C. De Mille. It will be released through Paramount Pictures Corporation on January 17, and will reveal Miss Sweet in the role of an urchin girl whose regeneration forms the basis of the theme.

Making Animal Photoplays

Raymond L. Ditmars, Curator of the Greatest Zoo in the World, Talks of Films Produced for Paramount Newspictures.

By Tarleton Winchester

WHEN an animated motion picture newspaper starts out as a "Celluloid Magazine," as the Paramount Newspicture feature was the first to do, it is not hard for the journalist to imagine the difficulties its editor will meet with in obtaining interesting and amusing stories. Nevertheless, John A. Sleicher, Roger W. Babson, J. R. Bray, and other national figures are among those who have joined Paramount lately, and now it is announced that Raymond L. Ditmars, curator of the greatest Zoo in the world, at Bronx Park, New York, and most famous expert on animals, has also become associated with the big company, and will produce "Zoo Pictures" to be booked solely through Paramount.

As associate editor of Paramount Newspictures in charge of the Natural History department, Mr. Ditmars will produce films of entertainment value for this new Paramount addition. Aside from this, another arrangement is likely to be made which will give still more of his work to the motion picture public in a manner that will prove of intense interest.

Just what Mr. Ditmars is doing with regard to animal pictures can best be gleaned from a talk the writer had with him at his special studio at Scarsdale, New York, where, according to him, the Ditmars School of Dramatic Arts for Animals is now open.

"Our pictures will be produced through an arrangement which will give the exclusive use of the Bronx Park Zoo to us. We believe that our films will be a great boon to grown-ups and children who see them in the best motion picture theaters. Our students have been gathered from the four corners of the world, but their attendance is not voluntary. I am the director and my stage manager is Charlie Snyder, head keeper and lover of reptiles and animals. The star of the school is not one of the monkeys, as might be expected, but a sober-faced old porcupine, who can portray every emotion of the animal world, and on the Rialto would be called a born actor.

"In taking our pictures, it is necessary to exercise great patience, for it is mostly a waiting game until the right moment comes and the camera gets into action. After waiting the best part of a week to get a few feet of film showing several monkeys playing a royal game of hide and seek, we figured out that it would be much better to spend the time wasted in waiting, in teaching the animals to do just what was wanted.

"Meeting with success in teaching monkeys several easy tricks, we decided upon a more serious effort; in widening the scope of the teaching, we also admitted other species to the classes. The next were the trumpeter birds. It took two weeks before 'Trumpeter's Romance' was rehearsed well enough to start the camera. The scenario for this playlet was written by Snyder, though designed would be a better descriptive word. The scene represented a living room. In a chair at a table sat the husky trumpeter. (Husky is part of its real name.) In a rocking chair was the white-backed trumpeter.

"Mr. Trumpeter, that is, Husky, yawned and registered, leaving a good home to go out to the club. Exit Husky. There comes a knock at the door, and Mrs. Trumpeter flops out of the chair to the door. Enter the Canadian goose, who represents, to quote Snyder, 'some Villain.' The goose registers entertaining conversation, and when Mrs. Trumpeter turns her head, slyly steals a necklace from a drawer. The bird opposite sees the theft, and demands that the goose return the jewels. There is an attempt at flight, but the trumpeter holds on until the arrival of Husky. Then the curtain.

"To make these birds go over their parts time after time required work from the wings, and coaching was more exercise than coaching in a world's series game. Heretofore such animal scenes have always been spoiled by the obvious fact that the animals were being shoved about, and on and off, by the use of poles. This we are avoiding. In filming the subject, the stage ranges from a twelve-foot platform, to a base the size of a postage stamp.

"One of the first experiments was with impersonations by monkeys to register moods of the human race—mirth, rage, despair, and sorrow. These have been filmed to portray such enormous faces that to the spectators looking at the screen the effect will be much as the ogre appeared to the youth in 'Jack the Giant Killer.'

"But the monkeys have progressed in rehearsals, and in the porcupine we have found a real film star. In monkey drama, we have taken real scenes, and the principals have flirted, held hands, and spooned in the most approved fashion. We even tried 'Cinderella,' but that was too much of an attempt in the present state of the art in the Zoo.

"The second successful play put on at Bronx Park was 'The Great Marathon.' It showed the exciting scenes attending the arrival of the smaller animals for the great jungle race. For this scene, most elaborate scenery was prepared and much care had to be taken in teaching the animals what not to do, as well as what to do. For instance, it took a week to teach the blue fur monkey that it must not try to climb the scenery.

"Along the course were side shows, refreshment stations, and the other adjuncts of a county fair. Fully 100 varied participants in the scene struggled furiously for victory. In this connection, it is well to state that not even the stage manager was able to prevent the excitement on the scene from communicating to the audience in the grandstand, and toward the end the more excited spectators would climb the grandstand railing and enter the race.

"Two great difficulties had to be overcome in this scene," said Mr. Ditmars. "One was to get all the contestants off when the monkey started firing the gun, and the other to distribute handicaps so skillfully that the swiftest would not race ahead of the less speedy. Each detail had to be worked out, and each animal having a 'speaking' part, had to be trained. It required four months' steady work before the camera man was called in.

"This scene required a stage of forty feet. The next most difficult performance required a stage the size of a postage stamp. Upon this performed the star of the fly juggling troupe. This fly rides into the arena in a chair upon the back of a beetle. It juggles dumb-bells.

"The children will be delighted with what has been recently done," said the new associate editor of the novel Paramount Celluloid Magazine. "While the work of my Dramatic School is not strictly scientific, it will be of great value in promoting an interest in animals among children, to say nothing of grown-up folk. I am attempting to do with the actual subjects what Kipling did in the 'Jungle Tales,' for the benefit of the enormous motion picture public."

Snyder waited until Mr. Ditmars walked away. "Gee!" he said. "Ain't the Professor great? Why, he's that much in earnest that he tried for a week to get the peacock to take the part of Cleopatra. These are great days in the park with the dramatic bug flying about. Who knows, he may ask the keepers to play blood hounds while a chipmunk Eliza escapes over the ice. Say! Art is great."

Hearst-Vitagraph News Editor

He Is Ray Hall and Had Come to New York to Build the New Photo News Reels.

RAY HALL, news editor of the Hearst-Vitagraph News Pictorial and motion picture technician for the Hearst film interests, has arrived to establish the offices of the new weekly in Flatbush.

Mr. Hall, for many years in the general newspaper and news service field, including important assignments for the United Press and International News Service in various capacities from coast to coast, was made editor of the Hearst-Selig News Pictorial when it was founded in Chicago two years ago.

The newspaper head style of titles for motion picture topicals was invented by Mr. Hall, together with the slogan made famous by the Hearst-Selig News Pictorial—"The World Before Your Eyes."

It was due to Mr. Hall's enterprise that the Hearst News Pictorial carried the famous scoop on the Eastland disaster at Chicago, shipping prints to every exchange receiving the service within seven hours after the great lake ship settled at her dock.

Mr. Hall is known the country over among newspaper men. His last big news assignment was covering the national conventions of 1912 for the International News Service. Notable among his newspaper performances was the Hearst scoop on the confession of the McNamaras at Los Angeles. He chanced to be hanging around the courtroom when it happened.

Mr. Hall's offices will be at the Vitagraph plant in Brooklyn.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

TWO very important decisions have been handed down by courts in New York and Pennsylvania which recall some of the agencies at one time used by the grafters. In the New York case, the court ruled that anyone who pays the required admission fee to an open air event may take all the pictures he pleases notwithstanding it is shown that the management gave, by contract, the exclusive privilege for taking pictures. The case hinged upon an application by the party holding the privilege to restrain a company from exhibiting pictures which their representative took without even the formality of asking permission to do so. This is the first time the question has been passed upon by a court, although it has been frequently discussed. It presents many novel phases which do not appear to have been passed upon in the case just decided and it would not be surprising if, on the strength of the decision just rendered, some very interesting litigations should follow other open air events. It was claimed that the ticket of admission simply licensed the photographer who did not have the photographic privileges to enter the grounds as a spectator and in taking the pictures he violated his implied contract with the management as a spectator, but the court rejected this contention. For several years the managements of open air affairs have been reaping a revenue that has materially aided them in meeting expenses by farming out exclusive privileges to photographers. This eventually led to a system of graft. In some instances, people related to or intimately acquainted with influential members of the companies promoting the affairs would offer photographing companies exclusive privileges for a certain price and a bonus to the party making the overtures for his influence in securing a contract. A number of cases arose in which the photographers were made dupes. In some of the affairs, picture men were mulcted for additional payments on technical grounds. In others, the events proved so inferior that the pictures were valueless. Promoters of prize fights became particularly active in reaching out for this kind of graft when it became known that moving pictures of such events were money makers. This was before the Interstate Commerce law affected them. But they became so aggressive in "the chase for the coin" that they disgusted not only the picture people but the whole sporting world. It became a glaring fact that prize fights and boxing matches were arranged solely for revenue from the motion pictures. The grafters had become so daring in their operations that when the Interstate Commerce law was presented to Congress many of the most prominent and influential supporters of the boxing game went to Washington to urge its passage. But the boxers and their backers were not alone in reaching out for such graft. Schemers became busy in all parts of the country playing one picture company against another to raise the prices for exclusive privileges for such advertised events and for a time many concerns allowed themselves to be victimized.

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While the court decision on the exclusive privilege question comes too late to be of the value it would have been a few years ago as a rebuke to people who manipulated such privileges for graft, it serves as a reminder to such that the operations cannot be renewed by them with profit because they cannot satisfy any careful photographer of protection under his contract. If, as the New York court says, any one who pays for admission may use his camera, then exclusive privileges are absolutely valueless. This recalls a noteworthy event which took place a few years ago when a company purchased the exclusive photographing privileges. The price was a big one and the company paying it was not disposed to part with the money until it was satisfied that the management would see that no other concern had an opportunity to get the pictures. A number of companies had openly declared their intention to get the picture by fair or foul means. The company having the privilege was assured that everything would be all right because if anyone else attempted to operate machines, an injunction would be served. This was not satisfactory because, it was claimed, the infringers would take and get away with sufficient pictures before the injunction could be obtained from the court. The management then promised to have papers ready for completion and a judge upon the grounds to sign them as soon as anyone other than the privileged company should attempt to take pictures. Still the contract holders were not satisfied. "Well, what in thunder do you want?" asked the management. The answer came on the day the event took place. Representatives of the management were numerously scattered about and on the grounds and none but the exclusive privilege people were allowed to take cameras into the place (moving picture cameras) and those who protested against the order were "persuaded" to the idea of safety first.

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This brings to a point which the New York decision does not reach. If one who has a camera and pays his admission to an open air event may take all the pictures he chooses, can the man with a camera offer his admission fee and demand admittance? It is very evident that on account of the New York ruling and a failure for an adjudication on appeal the next step to protect the exclusive privileges will be to try and prevent people taking cameras into the places. This phase was discussed by an amusement manager who claimed that a notice: "No moving picture cameras allowed, except by permission of the management," would justify refusing admission. "Well," asked a listener, "suppose a man got into the grounds and afterwards got hold of a camera, having paid his admission fee, what would be his standing under the decision?" Another said be thought the legal status of the whole question hinged on due notice. If a management makes a contract to convey exclusive motion picture privileges, it can legally protect that contract with notice that photographic and all other rights are reserved before admission to the grounds are made." Speaking from a manager's standpoint, I would say that such a notice would become a part of the contract between the purchaser and the company selling the ticket and if, after entering the grounds the spectator attempted to take pictures, he could be required to give up the camera until ready to leave, or be obliged to leave the premises the same as a disorderly person. Such a case differs materially from the one in which the decision was made. I believe every company has a right to make rules regarding the admission and conduct of patrons, and I do not think the case decided kills the exclusive privilege idea. In the case decided, no action was taken until after the event and no question of personal rights was involved, except hinging upon the license to be enjoyed by the ticket purchasers. No issue was made on the question of private property, which could only be raised by the management of the park, which was not involved in the suit. Zoological gardens, art and other galleries have rules prohibiting the use of cameras and there is no reason why managers of private places should not make and enforce such rules if they wish to do so. But if timely action is not taken, there can be no complaint.

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Which reminds us of an incident in which the late John Bunny figured a short time before his death. A photographer was about to "snap" him on a public street. Bunny rushed forward exclaiming, "Don't you dare snap me. My face is my stock in trade. It is copyrighted. You steal a snap of it, you steal my personal property and stand ready to answer for it." The photographer desisted with an apology.

* * *

A decision rendered in Philadelphia holds that under an order of the State Fire Marshal only licensed operators are allowed to enter motion picture booths from which pictures are being projected. The manager of a house refused to allow an inspector for the Board of Censors to enter the booth while the machine was being operated. He was prosecuted on a charge of interfering with the inspector and fined $25 by the lower court, but on appeal the fine was remitted and the judge ruled that inspectors must call for the certificates of approval issued by the Board of Censors. And so another exhibitor with backbone enough to stand by his rights has curbed the arbitrary methods adopted by the official censorship boards. The rule that the operator is master of the booth has proved beneficial to both operator and manager. Before it was made the booth was the one place sought by grafting members of the various municipal departments whose visits were frequently made for the chief purpose of manufacturing some excuse for extorting money or favor from the house. It was while the operator was busy that a bullying inspector found the best opportunity to work his game. Such rules were put in force to prevent fires by not having the operator's attention diverted by visitors or others. Many operators at first felt aggrieved, but have

since joined with the managers in exchange of congratulations that the rules had an effect some of the promoters did not anticipate. An old operator tells a story of an experience he had with a manager shortly after the rule went into effect in New York. The manager was one who kept unnecessarily running to the booth with orders and suggestions. One night the operator said to him: "You must not come in here. I am liable to prosecution. I am a licensed operator and you are not." The manager resented the rebuke and told the operator his services would not be required after the show, but acknowledged his error when the operator replied: "If that is the case, I shall be obliged to notify the authorities that you persist in violating the fire ordinances regarding the booths. You are the boss of the show, but I am the boss of the booth while working in it."

Bernhardt Now Partly American

Actress Takes Unto Herself an Artificial Leg Created by an American Craftsman—Already Had Twenty-four Others.

THE leg which Sarah Bernhardt wears in the Universal production of "Jeanne Dore" is an American model of 1915, according to the circumstantial account of its architect, John R. Clarke, who has just returned from Paris, where he has an atelier for artificial limbs. Mr. Clarke is an artist; he has temperament, and when he speaks of his work his face brightens. He has but one leg of flesh and bone, and is fitted by experience for his vocation.

With the member created from fabrics brought from this country and modeled by American craftsmen, the distinguished actress may be able to walk through "Camille," except in the last act; that is, as Mr. Clarke said to-day, if she practices sufficiently.

President Carl Laemmle, of the Universal Film Manufacing Company, has stated that in his opinion Mme. Bernhardt makes her last public appearance in the film production of "Jeanne Dore," the play in which she was appearing before the operation. But Mr. Clarke seems to think that such a wonderful woman, with muscles of wire and a will of iron, will be able to show the very spring of youth in her step. Now that she is partly American, he thinks she will again reveal the very goddess in her gait. All the twenty-four other artificial legs in Mme. Bernhardt's wardrobe are French, and in that fair land of France the making of wooden legs is not yet an art.

PETROVA WITH POPULAR PLAYERS.

Announcement is made this week that Lawrence Weber, president of the Popular Plays and Players, has signed a long time contract with Mme. Petrova to appear exclusively in Metro feature productions. Under the new arrangements Mme. Petrova will practically abandon the speaking stage entirely and devote all her time to the making of motion pictures.

Mme. Petrova has met with remarkable success since she made her debut in the silent drama. Critics have declared her to be even better in motion pictures than she was on the spoken stage. The Petrova pictures have proved to be among the most attractive productions on the Metro program, and there is an ever increasing demand for them.

Mme. Petrova is now working in the big five-part feature, "What Will People Say?" which will be the next release in which this inimitable emotional actress is starred. Among some of the big Mme. Petrova features released on the Metro program, are: "My Madonna," "The Vampire," and "The Heart of a Painted Woman."

MARGARET GIBSON ON LONG CONTRACT.

In recognition of past performances David Horsley has placed Margaret Gibson under a long term contract, one of the clauses of which is that she is to be the featured feminine player in all productions for which she is cast. Miss Gibson joined Mr. Horsley last September. Her first picture was "The Protest," a three-reel Centaur Star Feature with Crane Wilbur. Following this she appeared in "Could a Man Do More?" another Centaur Star Feature with Mr. Wilbur. In both of these her work was of such a high class nature that Mr. Horsley tendered her a contract so flattering in its terms that Miss Gibson readily accepted.

BRITISH NOTES

LONDON exhibitors are contemplating the emulation of the praiseworthy scheme initiated in Liverpool last week of a Kinema Managers' Benevolent Society. Apart from the primary object, viz., the practical assisting of necessitous cases, the Liverpool society intends to embrace an informal social club for its members, employment bureau, and independent reports of current releases.

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The Union Jack Film Company has opened its career as a productive unit with a half reel pantomimic subject, entitled "Harlequinade," release at Christmas. Davison's Film Agency is handling this line here along with a new brand about to be released by the British and Colonial Company under the trade-mark "Pall Mall Films." The first, written and produced by its old director, Harold Westen, is entitled "Motherhood."

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Topicality is an element irrepressible in some producers, and upon the few occasions when it lends itself to proper pictureplay construction it proves doubly attractive. The Phoenix Film Company, in collaboration with Edgar Wallace, is shortly releasing a most successful and convincing illustration of this precept, one which deals concretely but reverently with the passing of Nurse Cavell. It was shown to the trade on Sunday under the title of "Nurse and Martyr." Its freedom from caricature of military methods on either side was a noticeable feature of the piece.

* * *

Larry Trimble, whose recent successes, "My Old Dutch," "Caste" and "Far from the Madding Crowd," have been among the British produced events of the year, is "bringing out" next week his assistant producer, Henry Edwards. Edwards makes his debut in Turner Films with the "The Welsh Singer," a three-reel drama.

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The British Government, it is freely stated among renters and exchangemen this week, seriously contemplates the total exclusion from the English market of films produced in Denmark.

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George L. Tucker is being credited by the reviewers with having produced a new masterpiece for his company—the London Film Company—in the shape of a screen version of Hall Caine's play, "The Christian."

* * *

The Exhibitors' Association is still on the aggressive against the Essanay Company—is daily exhorting its members to maintain the boycott policy. Doubtless with the object of rounding up the hundreds of exhibitors who are determined to have Chaplins at any cost, a new manifesto is issued by the committee today (November 24). The following extract may interest American manufacturers: "By reason of the fact that American manufacturers produce primarily for the American market (out of which they are able to make a substantial profit), they are able to sell in this country at a much lower price than the British or Continental manufacturer, who is practically excluded from the American market. This state of affairs was beneficial to the exhibitor and would continue to be, so long as a large proportion of these films were on the open market and the exhibitor, through his renter, was able to pick and choose, but a large and increasing number of these subjects are now being handled in this country as exclusives and at a lower price than those of British or European manufacturers."

J. B. SUTCLIFFE.

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it, its literature on the censorship question and its brochure on the Sunday law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We haye distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of the Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

VALUABLE WILD LIFE PICTURES FROM OREGON.

The Oregon State Naturalist Photographs Birds, Animals and Fishes for Use in Educational Kinematography.

THIS new series is fully equal, and in some points perhaps superior, to many films of a similar character. Mr. William L. Finley, Naturalist of the state of Oregon, is to be congratulated upon producing such an excellent series of pictures taking up some 25,000 feet of film.

Humming Bird Nesting.

While the primary object of this great work is the educational value of the films in their illustrative and teaching power, there is a most worthy secondary object in the desire to protect these birds and animals from ruthless hunting and destruction.

The protection of ali these wild creatures is one of the most noteworthy character, and the attractive and educational nature of these films will go further to secure these ends than either state laws or Audubon societies can possibly do. Although enthusiastic in his work as a naturalist, Mr. Finley is no less enthusiastic in his use of the moving picture camera as a perfect means of securing and recording details of animal and bird life, and in showing them to the public. The bird films, from which the illustrations on this page are taken, are very wide in their scope, also most elaborate in detail; it is easily noticeable that, to secure these results, time, skill and patience have been used to a valuable degree.

Humming Bird Nestlings.

Colony of Murres, or Guillemots, Taken Off the Oregon Coast.

Among the birds filmed will be found great colonies of murres or guillemots, the huge-billed puffins or sea-parrots,

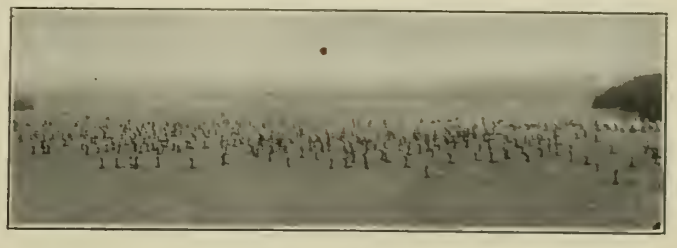
A Colony of Gulls in Flight Taken in Northern California.

A Cougar Kitten, Central Oregon.

gaunt cormorants and white-winged gulls with their mottled chicks; all photographed with great difficulty from the barnacled rocks of the Oregon coast. Of the inland birds there are the shy water fowl and wading birds of the southern Oregon swamps, jack-snipe creeping through the grass and sitting on their eggs, ducks, geese, terns, herons, pelicans, grebes and many other unfamiliar birds of this wild country, which are never seen by the ordinary person, making their appearance in life upon the screen of great interest.

One phase of Mr. Finley's work which he considers of great importance is that in which he seeks to interest children in the love and protection of our song birds. His reels showing children of the "Junior Audubon Societies" building bird houses are exceptional from an educational standpoint, as are also those of children mothering orphan bluebirds and thrushes, after their parents had been killed by a cat. Later these same birds are seen bathing and feeding

A Wild Cat or Lynx Treed for the Cameraman.



Cormorants, Pelicans and Gulls on Lower Klamath Lake in Southern Oregon.

from the hands of the children after they are full grown and able to fly—forming a most intelligent and instructive humane film.

Of the animal series Mr. Finley has many of a most remarkable nature, chief of which is the home life of the wild antelope, in the desert regions of southern Oregon.

Chickadee Feeding Her Young.

Having discovered a water-hole where these animals were accustomed to drink, Mr. Finley and his companions built a "blind" of sage brush in which to hide the camera. Entering the "blind" before daybreak, they spent four days in these cramped quarters, photographing the wary animals as they came within range. By this means good pictures of herds of them were secured, as were also those of hundreds of sage grouse which came daily to the water-hole to drink. The lamentable fact is that through long and cruel hunting the antelope has been nearly on the verge of extinction. This picture will undoubtedly tend to secure their preservation as being one of the most beautiful of American animals.

Humming Bird Getting His Dinner.

Mr. Finley has added a splendid and valuable addition to the growing series of natural history films, thereby increasing the greater value of educational kinematography which will be highly appreciated everywhere; it will be impossible to show these pictures without causing interest to become enthusiasm.

OPINIONS OF AN IOWA PEDAGOGUE.

"Incessant seeking of an 'emotional jag,' or 'a chance to laugh,' has just about eliminated thought from the motion pictures of today and the teachers of Iowa must do something to stop the downward trend," says Harry E. Downer, superintendent of Friendly House at Davenport, in a letter of appeal sent out to over 200 Iowa county and city superintendents of schools.

Mr. Downer urged that the matter be taken up at the next meeting of the Iowa State Teachers' Association. "Most of the reels being turned out are frankly appeals to the pneumatic delight of sobs and the diaphragmatic calisthenic, cachinnation," he says.

"Do you know," he continues, "that the output of motion pictures with thought in them has almost ceased and that the teachers of America are to blame for this condition?

"The producers of motion pictures have done their part. The men who conduct picture theatres have tried out educational reels and done their part. The public who look only for emotional jags and a chance to laugh will have none of the seriousness of mental improvement. Surely not. As well expect them to storm the library for the non-fiction or invade the school buildings to pore over the textbooks garnered there. A picture with a lesson is the opportunity for those whose business it is to teach.

* * *

"The latest issued volume of proceedings of the National Educational Association containing the last word of the teaching profession of America on every phase of education—a volume of almost 1,000 pages—devotes five pages to motion pictures, an instructing force of such power that its neglect by the leaders in education is incomprehensible.

"In the latest issue of the Moving Picture World, 759 reels are listed as released during the current six weeks. Of this number, 19 are pictured current events, informational surely, educational, perhaps; 12 are educational, also perhaps, and 728 are frank appeals to the pneumatic delights of the sobs and the diaphragmatic calisthenic, cachinnation.

* * *

"It cannot be expected that a producer of pictures, skillful as he may be in the technique of his calling could undertake the fabrication of a course of study with its due proportion of the subjects which give knowledge and power. That is the school-master's job. He has done it for the education of books. He must also do it for the education of pictures.

* * *

"The motion picture people long since showed their ability and willingness, their self forgetfulness in pioneering in the new art, their devotion to ideals. It is the school-master's turn to do something. The cards were dealt to him long ago. It is his play.

"It is possible to set on foot at the coming meeting of Iowa teachers the buildings of a visual curriculum. Should each department of the state organization representing instruction in Iowa schools from kindergarten to university select a committee to receive suggestions as to the films needed to brighten and point instruction in the studies of that department; should these suggestions be classified by branches and the results of all the committees be gathered in one schedule of progression, Iowa would have done that which has not been done anywhere in the world—form an adjutant curriculum of visual instruction. It would be incomplete of course, but a course of study is a matter of growth and constant change.

* * *

"A presentation by teachers to producers of a list of motion pictures in orderly and scientific sequence would bring order out of chaos—the present condition of the educational branch of motion pictures. It would give the producers expert suggestion as to the subjects to be filmed. It would take from the dusty corners of storehouses pictures of wonderful value in education, pictures which have been misused or not used at all. The schools would benefit by this orderly use of material already at hand. The producers would finally gain some earned returns from investments so far disappointing.

"It is easy for the Iowa army of education to continue its march forward with backward gaze fixed upon Herbert, and Comenius. But let us this year call in the scouting party ahead of the general army, Edison, Pathe, Gaumont, Kleine and the rest, and see what they have found in the sunshiny land of the Cinematographs."

GOVERNMENTAL.

Having fully realized the supreme value of the pictures, the United States Government is not only helping forward every possible educational use, but is also encouraging the proper setting of pictures intended only for pleasure giving purposes. Recently the Secretary of the Navy has allowed the use of a battleship and also a submarine for a perfect and truthful representation of even an amusing incident. In this connection perhaps one of the strangest suggested use of the screen is to instruct election officers in their duties, and thus secure a purity of the ballot system. Both the army and navy are making films descriptive of life in the government service, and are arranging for travelling exhibitions wherever a suitable outdoor spot can be used, hoping thereby to familiarize and attract young men to the varied benefits offered in each branch of the nation's service. Under authoritative supervision, a film company is being organized to portray every phase of country life, from the standpoint of agricultural work, which will turn labor's former drudgery into attractive, profitable and ambitious occupation. The Chicago Livestock World, declares that even the most advanced and practical farmer is going to school again with the moving picture as the instructor. Already the demand is greater than the government can meet.

WHAT AND WHERE NEXT?

As an educator it most certainly seems that the moving picture has been universally adopted. To imagine in what way, or where it can find new channels of usefulness, seems beyond the human mind. There is, judging from reports and appearances, no avenue of instructive thought in which the projected illustration has not either already entered, or making preparation to enter. When it was predicted that cinematography was destined to become a great auxiliary to pedagogical work, the most sanguine mind never contemplated that the field of its activities could possibly become world wide and unlimited. In school work of all kinds, secular or religious, the teaching power of the moving picture is an established fact, making the time not far distant when any lack in its use will amount to a culpable negligence. In the larger world of all other activities the greater growth of the value of the picture is daily being demonstrated.

Ventilation for the Small Theater

Some Helpful Suggestions When the Question of Proper Ventilation Has Been Overlooked.

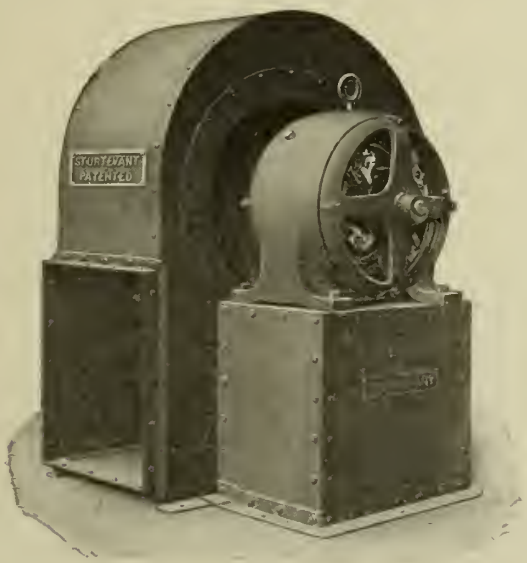
WE outline here the usual methods employed to ventilate the small theater. It is readily possible to install such equipment after the theater has been built, but in most large houses the ventilating system is usually designed by an architect or by a heating and ventilating engineer and is installed when the building is erected. Necessary ventilation should receive careful study, no matter how small the theater. When considering this subject, ventilating fans must not be confused with wall fans which create drafts more or less pleasing to the audience, but which in no manner improve the air in the theater. Real ventilating fans either remove foul air or supply fresh air.

In ventilating there are two main processes; first, removing foul air, second, supplying fresh air. For removing foul air in a small theater propeller fans will usually be found satisfactory. These are installed in the wall, window or ceiling, a hole being cut and the fan being bolted in place. These fans should generally be installed as near the ceiling as possible, where the heated and foul air rises and where the fans can accomplish greater results in drawing off the impure air and thereby increasing the volume of fresh air drawn in through doors, windows or ventilators.

Propeller Fan.

Where it is impossible to use this type of fan, the foul air may be removed by centrifugal fans in connection with wall openings and ducts. The air escapes from the room through registers in wall or ceiling and passes to the fan inlet through galvanized iron ducts and is discharged out of doors. In most small theaters the foul air is removed, but no fresh air is supplied to take its place. This must leak in through doors, windows or other openings.

Where fresh air supply is desired the outlet of the fan is



Multifane Fans.

connected with a source of air and ducts are run from the fan outlet to various registers through which fresh air is forced into the room. To make this arrangement satisfactory in the winter time, it is necessary to install steam heating coils over which the air passes. This, of course, complicates the installation and adds to the expense. It is adopted, however, in all theaters of any size.

In all buildings where a sufficient supply of fresh, pure air is being secured, additional comfort is afforded to patrons by wall fans, which circulate the air. Care should be exercised in placing all fans so that the currents of air are not directed against any part of the person, but considerably over the heads of all people, either standing or sitting.

RILEY HATCH WITH WHARTON, INC.

Riley Hatch, whose stage experience numbers over thirty years, has returned to the financial lure of the pictures and joined the Wharton Incorporated Company, at Ithaca, N. Y., who release through Pathe. He will star as "Dunstan Kirke," in "Hazel Kirke," for his first feature, which will be Wharton, Inc., Company's first "Gold Rooster" picture. His stage career embraces many huge successes. Among them Taby-wan-a, the Indian in "The Squaw Man," for which he was especially engaged for the London production, supporting the recently deceased Lewis Waller. Mr. Hatch played the entire London run of the play of eight and one-half months at the Lyric theater, London, England. He returned to America to take up the splendid role of Capt. Williams in the New York production of "Paid in Full," playing for two years in New York. He was then especially engaged for the character leads with Mr. Wm. Gillette in his farewell tour of all his plays, playing nineteen weeks at the Empire and Criterion theaters, New York, and runs in Chicago, Philadelphia and Boston; then followed as Capt. Hatch in "The Bird of Paradise" at the Maxine Elliott theater, with Laurette Taylor for the New York run. The following season he played John Blount in "The Master Mind" at the Harris theater, New York. In the pictures he has many notable successes in the feature production, some of them being the title role of "The Plunderer," "Bully Presby," with William Farnum (Fox Feature); Donovan, the trainer, with Lillian Russell in "Wildfire"; Captain Williams in "Paid in Full," All Star Company; Martin Berry in "Shore Acres," in which he and Charles Stevenson were starred, another All Star Feature; Luke Martin in "Lady Audley's Secret," supporting Theda Bara; Galbraith in "Pierre of the Plains," All Star Company; Bob Dow in "The Little Gypsy" (Fox Film Feature); George Rand in "The City," a Shubert release, etc., etc.

"THE BELOVED VAGABOND," PATHE.

In "The Beloved Vagabond," the five-part Pathe Gold Rooster release of December 17, Edwin Arden, the distinguished actor, adds another success to those of his brief picture career in an entirely different type of characterization.

This time he plays the role of Paragot, the vagabond, the delightful, human, faltering Paragot of William J. Locke's romantic novel. Before he had appeared in "Simon the Jester," and in "The New Exploits of Elaine."

With the Pathe production of "The Beloved Vagabond," Mr. Edwin Arden is permitted to create for the screen one of the most dearly loved characters of modern fiction. The pictures allow settings for the life of vagabondia, real outdoor settings along the road, which could never be seen on the legitimate stage.

"The Beloved Vagabond" tells the story of how Paragot, disappointed in love, loses himself to his life of luxury and becomes a vagabond. With his fiddle, and Blanquette and Asticot, players of the zither and tambourine, they go forth on the highway. When at length Paragot learns that his disappointment has been a mistake he goes back to his early life, but not for long. The simple life calls him and he returns to the broad highways.

"The Beloved Vagabond" has been very ably handled by the director, Edward Jose, and enjoys the distinction of being the first Gold Rooster play to be colored. It is a notably beautiful picture in story, acting, settings, and above all, the readiness with which it lends itself to the incomparable Pathe color.

UNIVERSAL DOING A BRET HARTE STORY.

Under the direction of Lloyd Carleton, Hobart Bosworth is at work in the stellar role of a film version of Bret Harte's play, "Two Men of Sandy Bar." The picture will be complete in five reels. Olga Printzlau is the author of the scenario and in its production Hobart Bosworth, Emory Johnson, Frank MacQuarrie, Charles Hickman, William Mong, A. E. Whitting, Jack Curtis, Jean Taylor, Yona Landowska and Gretchen Lederer play the principal roles. It is one of the finest companies the Universal has ever gathered for one feature.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Come On, All You Fellows.

LET'S start something, or rather let's permit Leon T. Osborn take the first crack at the ball. In a recent issue Rex W. Midgley, of the Franklin, Oakland, Cal., writes he was getting out the first paper *published* by an exhibitor. Taking "publish" in the sense of to print for himself, we told Mr. Midgley a few things. Comes Leon T. Osborn, now of the Balboa forces, to accept the statement in the sense of "issue" rather than print, and he sends in some of the early issues of the lamented Isis News of Trinidad, Col., to prove that he was first. The initial issue is dated January 6th, 1913. The paper, after a few issues, passed to Jack Nash, who took over the house and who later seems to have contracted a chronic case of writer's cramp in both hands and feet. His stenographer has it, too, apparently. Anyhow Mr. Osborn writes:

> I claim the distinction of being the first in this country to adopt a regular weekly paper devoted solely to my house interests, which has since been used by many others; Grand Junction for one.

Now then, all together:

Who Was the First??

Under date of December 11, 1911, this department says:

> Saxe Amusement Guide, published by the Saxe Amusement Enterprises, Milwaukee, in behalf of its numerous ventures, is something more than a program booklet. It's a theatrical newspaper. * * * The Amusement Guide gives the current attractions and several pages of well edited news items about acts to come, acts which have played the houses and just acts.

This was partly a theatrical paper as well as a picture sheet and was put out in the interest of a circuit and not a single house. A week later Emil Kehrlein speaks of his bulletin and tells of an ambition to make it sixteen pages and on January 6th, 1912, we speak of a sixteen-page sheet gotten out by the Hulsey theaters, and the next week the Liberty, Salt Lake City (then managed by Mr. Midgley), sends in a six-teen-pager with comment as well as film stories. None of these are precisely a weekly paper, properly speaking, but the difference is not very great. On January 27th, the Saxe publication is again reported, showing continuous publication.

It is interesting, by the way to note that Mr. Midgley cut down his sheet to a folder twice a week along in March and then wrote that he thought the folder had it all over the weekly program for results.

Time does not permit us to go through the files to get the record of the first paper in the semblance of a weekly issue, and it may be that the palm will go to Mr. Osborn, after all, but we think that some of the earlier issues will turn up. Certainly no one will seek to traverse the claim of Edmund G. Reid, then of Milledgeville, Ga., to having issued the first daily paper in the interest of a picture theater.

If you had a regular weekly paper prior to 1913, send in the first issue. It will be returned to you, if you desire. It would be interesting to know just who was the first to change from the straight program to the chat weekly issue.

Returns to Programs.

The Iris, Salisbury, N. C., has returned to the program style of program, using a Hennegan cover and an eight-page insert. They carry two pages of foreign advertising and keep the rest for house use, but they do not make any marked difference between their own advertisements and the outside announcements. They should adopt a more distinctive form of house announcement and give a page or a part of a page, preferably the third or fifth, to the entire program for the week. At present they use from a half to a double page for each attraction, but without any semblance of complete program form. They make a good selection of clip matter and use a little good house stuff. They should have a chat with the printer and see how they can make their advertising distinctive from the notices of the tradesmen.

"Rotten."

Sometime ago we said that J. W. Llewellyn, then of the Vaudette, West Point, Ga., had done a good thing for the business in teaching his patrons to say that a film did not appeal to them instead of pronouncing it "rotten." Along the same line we clip this from Reel-ism, the house organ of the Orpheum, Nampa, Idaho:

> Because one person does not like a thing is it necessarily no good or "rotten"? This question was brought forcibly to our attention a few days ago by the divergent opinions expressed by two Nampa business men in regard to one of last week's attractions.
>
> One man said, "that was undoubtedly the rottenest show I ever witnessed at your theater." Another man, as he went out after the performance, stopped to inquire if the same show would be repeated the next night. If it was he said that he wanted to "come and bring his family, as it was one of the best he had ever seen."
>
> Who was right? We ourselves thought the offering was "fair," someone else thought it "rotten" and still another thought it "one of the best he had ever seen." Maybe Solomon in all his wisdom could have decided the question, but we doubt it. This is only one instance of what the theater manager is up against when he tries to please everybody. In the words of Shakespeare it would seem that "it can't be did."
>
> In any event, however, would it not have been better if, instead of saying that the show was "rotten," if the first man had said "it did not appeal to me."
>
> This would be a funny world if we all liked the same things and "it did not appeal to me" certainly sounds better and MIGHT sometimes be more nearly correct than just plain "rotten!"

Try this in your own program. No film ever pleased all classes of persons or even all persons of one class. Teach them to realize this. This paragraph merely puts into printable form Mr. Llewellyn's policy, but it is so well put that it will stand reprinting.

Very Neat.

If we lived in Baltimore and received in the mail the postcard program of the Parkway theater, we would plan to attend the performance, if for no other reason than that the program is so attractively gotten up we would argue that similar good taste had been shown in other departments of management.

And yet the program is not at all elaborate, nor is it costly above the regular job. It is merely that it is neat and well prepared, the rule work and panels are light and separate the facts each to its own compartment, there is not too much type and what there is, is well balanced. Any printer should be able to do as good a job if he is driven to it.

But the face of the card bears a "booster" stamp; a "Boom Baltimore" poster stamp. We do not know what the post office ruling now is, but it used to be that anything pasted to the front of the card rendered it liable to letter postage and it would be embarrassing in the extreme if the entire batch of postals should be delivered, each with a further decoration in the shape of a one-cent due stamp to be collected from the recipients. There was no due stamp on this card, but more than once we have had to dig for a penny for a card we did not particularly want.

Jusso.

A Philadelphia correspondent sends in some advertising for the Arcadia and the Ridge Avenue. Of the former he says:

> The Arcadia program is curious in that it looks cheaper than anything I've seen in a long time—and the Arcadia really is the classiest motion picture house in town.

That is what probably impressed others. The "program," if it is intended to be a program, is cheap and nasty, and not at all typical of the house. It is in black, printed on one side and that in a black that might be better. It is largely the stock that offends, however; a cheap card in a dead, billious yellow that cracks if it is bent or folded. Good paper stock probably could have been had at the same price, but the card is anything but effective.

The other samples are for the Ridge Avenue and show Jay Emanuel to be investing in two-color printing and colored heralds. He sticks to his regular form—which is a good form—a sheet 4½ by 10, and he does not yet date his days, though he has been asked to. If he doesn't pretty soon——!

Doesn't Match.

In a recent issue of the Orpheum Herald, Aberdeen, S. D., Editor Walker announces that "on account of limited space, a number of newsy items have been left out of this issue. You can look for something good next week." That being the case he should have fired the printer's devil who took nearly two columns on the back page for a lot of second-hand jokes, which are not as good for the sheet as newsy items by a whole lot.

Positively No.

An exhibitor, who may be writing in good faith, suggests "Photies" as a substitute for "Movies." Don't let's.

Not Often, But—

It is not often that we get stuff from the Kehrleins, but when we do it is certain to be good. Oliver Kehrlein sends in a four page folder for Carmen that is a treat. It is to be regretted that red and yellow are so nearly alike in photographic values that the front page will not reproduce, for they make a most effective use of red, yellow and black

on the front page, which shows Carmen and the bullfighter, a horse's head and shoulders in black being introduced to hold the figures apart, and the horse's eyes are blindfolded, a touch of accuracy that many would overlook. On page two is a pasted reproduction of Miss Farrar as she appears in the role and a few words of explanation, the third page announces the first showing simultaneously in Boston and Fresno, and the back page gives the condensed story. And though they run the color form for both sides of the sheet, they do not overload the pages with color. That is a characteristic Kehrlein touch. Just one eighteen point band on the inside pages and an eighteen and a six on the back. If you use two colors, employ the brighter merely to "touch up" the darker instead of so overloading the page that the rest is obscured. It may seem hard to pay for a color run and then get so little of it, but it pays.

Likes the Change.

In sending in some card programs, Carol A. Nathan, of the Actograph, Sacramento, Cal., writes.

> We are in receipt of your advice that we will receive THE MOVING PICTURE WORLD on Mondays instead of Wednesdays and assure you that this is good news to us. We cannot begin to tell you how handy your critieisms are in composing our newspaper publicity.

The change in publication date is one that is decidedly helpful to all users of early dated film; which is why the change is made.

The programs are a French gray stock three by five inehes, printed in green and well printed in that somewhat difficult ink. The back carries the same printing, which should he changed weekly, unless, as is probably the ease, the cards are printed upon the hack in long runs, sufficient for several weeks. This saves money, as once the press is prepared the additional impressions do not add much to the eost of the run, but a change should be made each time a fresh supply of backs is printed up. The front carries the program for the week, three changes, with dated days and a two-point dash between the days, which is sufficient in so small a card. A cut heading gives individuality to the card, about 16,000 of which are distributed each week. About the only suggestion to be offered is that the title of each weekly feature be set in eight or ten point display instead of machine work. A slightly fancy letter would make a decided difference in the general appearance of the eard and three display lines will add little to the cost of the joh and bring much in return.

A New Wrinkle.

For its anniversary week, the Claremont theater, New York, used the film book marks inventcd by an English exhibitor and described in this department a couple of years ago. But Fred J. Dollinger worked a new wrinkle when he required a coupon to be filled out with name and address by those who wished the film. Of course most persons did want a book mark, and equally of course Mr. Dollinger bas a real mailing list. The text is adapted from that in Picture Theater Advertising, but the mailing list feature is Mr. Dollinger's own. If you have a copy of the book (and you should have), paste this coupon at page 157.

WOULD YOU LIKE SOME
MOVING PICTURE FILM FOR A SOUVENIR?

> At considerable expense the management of the Claremont theater has secured a lot of moving picture film to present as souvenirs to patrons of this theater. If you would like a piece of this film, which is not only unique as a souvenir, but which will make an excellent book-mark, fill in the coupon below and send it to us.

MANAGER CLAREMONT THEATER
135th Street and Broadway,
New York City.

Dear Sir—Please send, without cost to me, your souvenir moving picture film.

Name.....

Address .....

The program, which is sixteen pages, brown ink on cream stock, is nicely done and is suited to the screen of the cuts used, which makes it look still better.

Had a Lot.

Lately Sharp and Vahl, of the Orpheum, Nampa, Idaho, spoke of a competitor who gave away dinner sets. W. J. Howell, who runs the Unique, writes:

> In a recent issue I noticed an article in answer to comment from my competitors, Sharp and Vahl, of the Orpheum, regarding the idea of giving out dinner sets one night each week. During the latter part of July, when business was at its lowest ebh, I contracted for a car load of dishes direct from the pottery, an exhibitor in a neighboring town taking half, the dishes being of a quality that retail for from nine to ten dollars here in Nampa. Once a week I distribute a set and pack my house to capacity, drawing people who have become regular patrons. My pictures are good, projection and music first class and the ahove stunt brings in people on the gift nights who appreciate the performance and come again.

Half a carload is a big order, but if it makes business for Mr. Howell it is good business, though he should get a copy of Picture Theater Advertising, both to read up on premiums and to resd about drawings. Presents should bc used only when they must he used to get the business, and now that the people are coming a new scheme of distribution should be adopted.

Mr. Howell sends in a copy of his house program. He should write more house stuff and elip less film stuff. It is the house talk that makes such an issue really worth while.

Bigger and Better.

Out in Seattle Tom North has hoosted the size of the page of his Pals, then added four more pages, and now he is talking about second-class entry. That's going some. He has about half a column of stunts in the last issue that sre good enough to print. All over we note a disposition on the part of exchange organs to urge their patrons to advertise. You have to these days if you want to pay your exchange and other bills, and now the exchanges are helping, following the lesd of George Editor Carpenter, who was talking advertising when other house organs were talking about film. You cannot just open a picture theater. You must keep it open, and the best way to get the trade is to advertise what you have to sell so attractively that it sells.

A One Side V. P.

Ben S. Meyer, of the Queen, Tyler, Texas, sends in some vest pockets and this note:

> Enclosed herewith we hand you a vest pocket program, which we consider is meritable to the extent of occupying space in your department. We will he pleased to have you review the good points and the bad, and make any suggestion for the improvement of the advertising matter.
>
> We realize that your department is to help exhibitors, and there is no man in the exhibition business that can thoroughly understand the kinks of all the phases of the business. A suggestion from a fellow exhibitor or a man who reviews ad matter far and wide is more in a position to understand wherein improvements could be made.

That Frank Richardson is trying to argue that his department is a full half of the paper. This must be the other half, perhaps. At that we have our own opinion as to which is the upper half, but you have to take a lot from a man who owns a motorcycle. When he can work up to a Ford there will be no living with him.

Anyhow, we appreciate this letter as we do any that show an appreciation of our desire to help. We cannot help Mr. Meyer much, other than to talk of colors, for his program arrangement is excellent for a small issue. But he seems to have the usual trouble in getting cheap stock of a good color. He has an excellent red, but the pink looks so washy that we think that some people will pass over the program on account of the color, which is no way to do and yet the way a lot of people do do. If you cannot get a good colored stock in the grade you want, use white until you can. Do not use sick looking colors.

The program is straight six point, thirteen em column, on a card 2⅞ by 3½. It is a handy pocket size. The top carries two trade mark cuts, one on either side of the type name, and one date to cover the entire program. As this is straight machine work, it will cost no more to date the dates. It would pay to have the hours of performance and the prices also appear. Cutting out four lines will do it nicely. The program should be something more than the announcement of the coming hill and it would pay to turn this over and print the other side. If the two pages are printed on a sheet at one time, and then cut apart, the impression cost will be no more than it is at present and the composition not very heavy. That will give the opportunity to use some house talk that will make more business than the extra composition costs. For one sheet stuff this printing as a two page form will save money and is a trick most printers know. You get stock double width but only half as many sheets. You print A. and B. on say 500 sheets. Then turn over and feed again so that you now print A. on the back of B, and B on the back of A. Then cut apart and have a thousand sheets, printed on two sides with only one thousand impressions instead of two.

Copy, Please.

The Movie News, of the Majestic, Grand Junction, Colorado, republishes comment from this psper on censorship and the attitude of churches toward the pictures. Do you follow suit in your progrsm now and then? You should, for there is no telling when some wild eyed reformer with a hyena voice will rise up in your town and proceed to make trouble for you while he makes an ass of himself. Beat him to it by educating *your* patrons in advance.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Boobs.

CURIOUSLY enough, two letters come in one mail. In one a correspondent wants to know what a boob is and in the other the writer argues that the word is offensive. It is. So is a boob. To a real writer a boob is about the most offensive thing there is so long as he or she keeps on being a boob, and most always they persist in their boohishness.

In the first place a boob is a person who is not an author and in all probability never will be. A boob is a person who wants to buy a book or a course and right off he an author by virtue of the investment. A boob may not even invest so much as a dime and still insist on being an author. He writes a script, doesn't sell it and declares all studios dens of thieves and all others connected with the business stool pigeons. A boob does not know how to play the game and would not play the game if he knew. He thinks that some one asked him to get rich quick writing plays and if he does not sell all he writes he knows that it is because there is a plot in the business to get good stories—his good stories—free.

If he writes a bromide and a company hard put for stuff uses a story on the same lines, he knows that they stole his story. If some other company puts out a story that is even a tenth cousin once removed to his own brilliant plot, the boob throws stones at the local picture theater and tells every one that his story was stolen and passed along to another company to divert suspicion.

A boob demands that editors and other authors teach him the business of writing, but he does not want to study. He wants the instructor to make some mystic passes and mumble some strange words so he can go right out and get a hundred a reel. He does not want to be told that work is the only way to win. He does not want to pass an initiation. He wants to have the degrees communicated instead of conferred.

A hooh, too, is not grateful for good advice. He doesn't want advice; he wants to write plays, but he doesn't want to write plays badly enough to study. He knows that there is a short cut and his advisor could tell him, if he would, what this short cut is, and he writes the prize winner of contests and any one else whose name he sees mentioned. He values sample scripts above text books and he eagerly follows the form, but does not look back of the form to see the thought that makes the form of value. If he uses one style of writing and finds another, he tries that because this may be what the matter is. If you tell him that his scripts will not sell unless they are indented ten spaces with five lines of space hetween scenes, he will thank you and believe you. If you tell him that his scripts will not sell unless his plots are good, he will know you for a liar, because his plots *are* good. He knows it and his friends have upheld him in his belief. They all say they are hetter than the stories on the screen.

Another sign of boobism is that he cannot understand that any one but be can think a certain thought. If he thinks of a story that Adam told Eve and if some one else thinks of the same story and gives it a new twist, he knows that it is his stolen story "spoiled in the changing" because he knows that no one else could think of the same story or one so good.

The boob would be harmless and even, at times, slightly amusing were it not that he harmed others. It is he who loads the studios down with scripts. It is he who ahuses the editors when they offer advice and makes them wonder what is the use of trying to help people. It is he who steals copyrighted stuff and offers it as his own, causing editors to grow suspicious of all contributions not from known authors. It is he who sends from five to fifteen scripts of all sorts and descriptions to editors who venture to remark that they are in the market for five-reel features, and so editors seldom make announcements and the man who might be able to sell does not hear of the opportunity. The boob is a dog in the manger who cannot succeed in writing and who does his best to make success impossible to others. He writes technique instead of plots, he seeks pull instead of push and is a clog and a detriment generally. He cannot help it, hut he must not complain if now and then we express our dislike for him.

Comfort Pays.

You may not be able to afford a workshop of your own, but you can at least plan to work under the most favorable conditions possible. It will pay.

If you have a desk and chair that do not mate you cannot expect to do the hest possihle work, for you cannot typewrite with ease if your position is wrong. If you put your machine on a tahle and sit in a common chair your arms will be too low and the physical discomfort of writing "uphill," as it were, will find a reflection in your work. When you are seated before the machine with the forearm resting on the top bank of keys on your machine, your elbows should not be lower than the top of your hand. If the chair is too low, build it up. In newspaper offices there are few desk chairs. Either the reporters build up regular chairs with a pile of newspapers or use little platforms to set under the chair and raise it to the proper height.

In the same way have your first and second sheets handy that time may be saved in changing paper when genius burns. Have the little conveniences that make for comfort or your story will suffer. Be comfortable and you can do better work and more of it.

Studying Scripts.

Approaching the question from a new angle, an inquirer wants to know if study of photoplay scripts will help her to advance. As a rule they will not, unless read in quantities. The study of a single well-prepared script will be interesting as showing the form in which to write. A deeper study will show the manner in which one writer has handled certain problems. Could a sufficient numher of scripts be obtained and studied to cover all of the problems of photoplay, then the reader would he in possesion of a one-sided solution of those problems, but even then this would not be enough, for a dozen authors approaching a single plot may resolve those problems in as many different fashions, and another dozen might get still other results.

William Lord Wright, and not without reason, declaims against letting the novice see any script on the ground that it encourages a slavish following of the model and this, unfortunately, is too often true. The essence of writing is to evolve *your own* individual style of handling plays. It is this which makes you a hetter writer than another, or one less competent.

For another thing, professional scripts rarely follow exactly the precise rules of tecbnique, and wbat is really a fall from grace may be regarded by the student as a fixed and rigid rule.

Study the rules of technique in a hook and not from play scripts, then develop your own rules for handling situation and you will have scripts with a personality. In the long run it will he the style of treatment of a story tbat will determine a sale, plot values being equal, and this is something tbat must arise from within.

How to Sell.

William Farmer, who is an Essanay prize winner, gives this concise history of himself:

> Just a word as to my experience whlch may be interesting to you. Two and one-half years' work and study. Two hundred and sixty-four rejection slips in my collection. One hundred and seventy-two complete scripts in my morgue. Not a single sale until August 16th, this year. And that was the prize winner ($100.00) in Essanay Contest. Two doubles since at $50.00 each. Although the last five scripts I have produced are now under consideration and have heen out for several weeks with good companies. I just commence to feel that I am getting started in the right path. I never sold a single story until I buried my ego and listened to the eternal hammering of Epes Sargent, to get away from the beaten path. I tumbled at last, the result, I am selling my scripts.

One hundred and seventy-two scripts without a sale seems a lot, but we'll venture the prediction that Mr. Farmer will find that the writing of these was of greater value than his $200 worth of sales, for the knowledge thus gained will enahle him to sell many times two hundred dollars' worth if he continues to keep his ego in proper subjection. That was the real lesson to learn: that it is not what seems good to you, hut what seems good to the editor that sells, and that only the unusual seems good to him. Hundreds of you who think your are writing great stuff are grinding out rot and do not yet know it. When you do, you will improve the grade of your work, if it is in you, and then you'll sell.

Changing.

Lately Roy McCardell got all "het up" because his stuff was hutchered in the studio. We don't hlame him. We have been "improved" almost to the point of extermination, hut we expected it. At the same time Mr. McCardell calls attention to the greatest evil in the business, tbe unwarranted changes in a script without consultation with the author. Some directors have a passion for improving and cannot and will not leave a story alone. Almost all of them overproduce footage. This has to be trimmed off, but generally the cutting is done hy means of the excision of entire scenes. This sometlmes completely alters the story or merely leaves it unintelligible. Not very long ago a reviewer remarked of one of our stories that perhaps we knew what it was all about, but that he didn't. He could not be charged with lack of understanding, either, for two one-reel stories had been trimmed down to let a third subject into the reel, and we could not tell what it was all about, either.

As to footage, it is seldom that a subject is made within the limits unless it is very weak. A one-reel story will run from 1,200 to 1,500 feet and will either he trimmed to about 900 to let in the leaders or will he padded to get a two-reel story that must be draggy. It is not so long ago that we overheard a director remark that with nine scenes still to make he already had 1,200 feet, and as though that were not

enough, he was planning a new development that would add another 300 feet.

Until producing conditions are altered there can be good stories only by accident. We are sorry for Mr. McCardell—but misery loves company, and we welcome him to our midst.

Moved.

If you have been so foolish as to submit stuff to the Story Revision Co., and can obtain no action from them, note that they have moved over into New York State.

"At Usual Rates."

An author submits two plays to a wildcat concern at usual rates. Some time later he is offered five dollars each. He replies offering to sell them for $25 each and is made a counter proposition of $15 each to which he replies offering the two for $40. To this no reply is received. The author then discovers that the plays have been made and released. He wants to know if submission at regular rates makes it necessary to accept the nominal price or whether he should sue and for what sum.

It is customary, in submitting at usual rates, to accept whatever the studio offers, *within reason,* but five dollars per reel is not regarded as a usual rate for photoplays, and an author cannot be required to accept so absurd a sum. He is advised that he can sue, but for not more than $40 which is his price of record.

Agreed.

Asa Steele writes regarding some of the systems recently described in this department. He seemingly overlooks our own suggestion that all this bookkeeping takes time that might profitably be spent on practice work and asks if this does not have a tendency to introduce too much routine into the work. He adds:

> I started off by gathering a large bulk of newspaper clippings and notes. For years I have taken from newspapers or actual life notes of unusual, touching vividly dramatic incidents and suggestions. Then I passed through the experiences of actor, critic and writer for the stage to find that notes were only indirectly valuable; so abstract that I seriously question if they do not represent too much wasted time. Drama and photoplays must be organic and the more there is in them of cohesion and the less they contain of patchwork, the more likely they are to hang together and satisfy the auditor or spectator. This may sound trite and yet it is frequently the pitfall of the author. I found my notes invaluable to suggest a theme, to stimulate the imagination and to furnish a few of the incidents, but once the theme is decided upon and the plotting begins, very little can go into the notes that is not directly related to the theme. Even the numerous elaborations can be cut out as lacking significance, or as being redundant.

All of this is precisely what we have said. It is given to few men to have lived such a varied life that of their own experiences they can construct innumerable romances and the closer these experiences relate to themselves the less available they are. It is necessary, then, to acquire a part of the experience and knowledge at second hand and for this reason some form of note keeping is invaluable, but this should never be permitted to overshadow the greater art of imagination; of transmuting the scraps into a homogenous whole, nor should bookkeeping be permitted to occupy the time of the novice writer to the exclusion of his practice work.

The most valuable feature of note bookkeeping is that the mere act of entering will impress the fact upon the mind, from whence it may be drawn with reference to the carefully collated notes, and we believe that the generality of practical writers keep note books, but seldom refer to them and then employ them as nothing more than a stimulus to the imagination and not to suply the want of imagination.

All good devices may be carried to an excess and it is well ever to remember that nothing can supplant the necessity for originality of thought. On the other band we cannot all work alike. and while Mr. Steele may hold his note books lightly in esteem, it may be that the author of the scheme trains his imagination through his seemingly routine work. It is for this reason that in this department all methods are mentioned and discussed. Mr. Steele, however, sounds a note of warning that may be timely. He might go further and urge against carrying *any* scheme to excess until its merit, as applied to the particular individual, has been tested and found efficient.

Using Names.

A Washington correspondent with a name well known in literature makes a kick on the use of names from a new angle. He complains that a recent story of his was well received, but that none of the trade papers mentioned his name as author. He thinks that this is unfair and that the company making the story should have seen to it that the papers were supplied with the author's name, as this is a source of advertisement to him.

We can sympathize with him in one sense, for we know the value of an established name, but did he sell his story to the company for the advertising he would obtain or for a check? The advertising columns of all the papers are open to him if he desires advertisement, but it scarcely would appear that the editors are under any particular obligation to give free advertising to authors. In the present case the author's name has a definite advertising value, and it is to be presumed that the company was liberal in its payment for the use of the name, but if the company does not feature the name there seems to be no reason why the papers should carry credit.

Deeds, Not Words.

Don't sit in the theater and tell yourself that you can write a better story than the one you are looking at. Don't sit there. GO RIGHT HOME AND DO IT.

Similar.

If you went into a grocery store to purchase a pound of lard and the grocer had none, would you buy a quart of sweet pickles you didn't want just for the sake of buying something?

Then why do you send one-reel stories to a company that advertises that it does not want anything but three to five-reel stuff?

Your Library.

Build up a little library of working books if you are going to stick in the game, but spend your money judiciously. Try and see a book in the library and decide upon its value before you order a copy. A man may have a reputation as a writer and still be unable to communicate his methods to others and he may lack utterly the teaching quality. Most standard books are stocked by the public libraries, and you can see them there.

And do not merely get photoplay books. Get a Thesarus to enlarge your vocabulary, get a good dictionary, a geography or better still, a good atlas, a couple of books on story writing and one or more on the drama as an art. Build up slowly and carefully, and presently you'll have a shelf of books that will help you and will not merely represent money spent for junk.

Titles.

Some day when ideas will positively not come and you don't know what to do to occupy your time, take a few pounds of back numbers and sit down and read the manufacturers' advertisements. See the titles they use and how they use them. See how nicely a short title can be worked up in the advertising. See how another is too long. See how catchy this one is and how dead and uninteresting its companion may be. First thing you know the day will be gone and you'll have an entirely new idea of title writing as an art. If titles do not interest you, you can better understand that perhaps your titles may not interest editors and so will cost you sales. A good title, not a "cute" one or a "clever" one but a good one, will set the editor reading your synopsis more than half persuaded that he wants to buy the story.

Maybe, too, the study of titles will suggest some plot ideas to you. It certainly will not be time wasted.

Making Action Work.

Don't get the idea that any old action that tells your story is good enough action. Get the best, for that is apt to be none too good. Each scene is supposed to advance the story one point, but you can tell this point in action that will have also a direct relation to things to come and bolster up or emphasize what has already happened. Write each scene, not once but many times, using practice paper, before you select that version that will give you the fullest value *without adding to the footage.*

Comedy.

Don't think that your story is going to be funny just because you have written a lot of funny leaders. Make the action amusing, the action of the players and the action of the plot, and you will not require so many leaders and your written play will look less like the manuscript of a book.

Heavens! No.

Lots of times we have had to tell authors it will not aid them to study photoplay acting, but here is something yet again. A correspondent wants to know if we think that the purchase of a picture camera selling for $15 will help him to understand camera limitations.

It will in a way. He will find that the camera mentioned has more limitations than even Carl Gregory ever heard of, but to try and run one of those boxes is more apt to qualify the operator for the insane asylum than authorship. If you pay from $50 to $200 for a box you will, in the course of a few years, learn three or four things that will be useful from the writing end, but those toys are not going to help in the least.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed, or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 117.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What is the ideal shutter? What test would you apply to determine whether or not the outside shutter of your new machine was of the right proportion? Is shutter proportion altered by local conditions? How would you proceed to determine the best place to place the outside shutter—how far from the lens?

Roll of Honor on Question No. 111.

The Roll of Honor on Question 111 consists of Joseph H. M. Smith, Fort Worth, Tex.; W. C. Crawford, Brooklyn, New York; C. A. Dann, Toronto, Canada; Ray Ogden, New Albany, Ind.; T. C. Shipley, Lincoln, Neb.; J. R. Andrews, Burlington, Vt.; Phil Casper, Erie, Penn., and John Griswold, St. Louis, Mo.

I have selected the reply of Brother Griswold as best suited for publication.

Reply to Question No. 111.

By John Griswold, St. Louis, Mo.

The Question:

What do you understand by "undercut" sprocket teeth? What do you understand by the intermittent movement? By momentum? What effect have these two on projector construction? What are the effects of undercut and hooked intermittent sprocket teeth?

The Answer:

"Undercut" sprocket teeth means that the film has cut a groove at the base of the sprocket teeth on the side which comes in contact with the film. If this wear is allowed to continue long enough it will gradually wear the metal away until the tooth becomes "hooked," or, in other words, has somewhat the form of a rather straight hook. Put another way, the side of the tooth next to the film becomes curved, the amount of the curve depending upon the amount of wear. I understand the term "intermittent movement" to comprise those parts most intimately connected with imparting movement to the strip of film between the two loops, viz., the star and cam, their shafts and the intermittent sprocket. In some cases the oil well and casting upon which the parts are assembled must also be included. Inertia is the application of the law which says that a body continues in a state of rest or in uniform motion in a straight line until compelled to change that condition by some outside force. Applied in practice to the intermittent movement this means that inertia represents or is equal to the force expended in starting the intermittent sprocket, star and shaft, and bringing them up to full speed (neglecting the item friction). Momentum is known as the "quantity" of motion, and is measured by the product of the mass of the body and its velocity. Applied to the intermittent movement it would mean the tendency of the intermittent sprocket and the various moving parts to *continue* moving. The flywheel produces steadiness of movement by reason of the fact that it has momentum. The intermittent sprocket has momentum, and as applied to the intermittent movement this momentum represents the force, including friction, expended in bringing the intermittent sprocket and the film to rest.

The effect of the two on projector construction is that a balance wheel of comparatively large mass must be connected with the cam shaft in order that the inertia of this heavier mass will tend to maintain the mechanism in uniform, even motion, with the least possible amount of unsteadiness. But for the fly wheel, due to the alternate inertia and momentum of the intermittent movement, the motion would be very unsteady. Another practical effect is that it compels the construction of an intermittent sprocket with the least possible amount of weight consistent with rigidity.

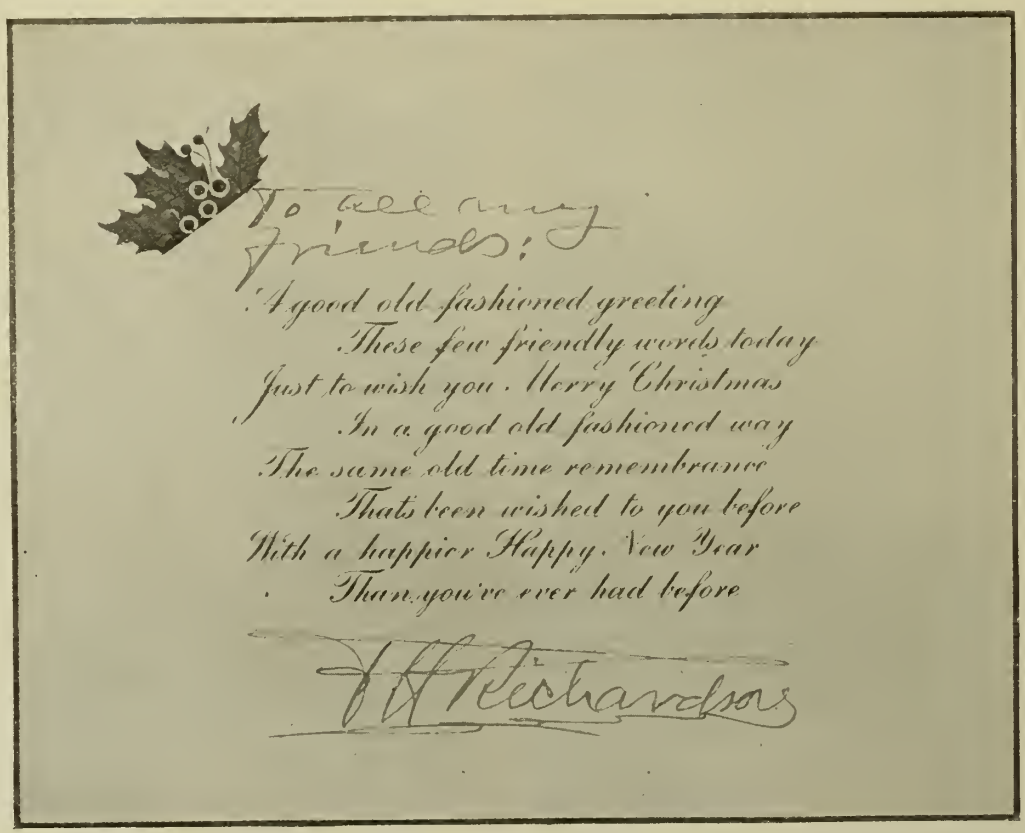
The practical effect of undercut and hooked sprocket teeth is unnecessary wear on the sprocket holes of the film, probable unsteady picture, and to create a tendency for the sprocket teeth to climb out of the sprocket holes, and thus lose one of the loops.

New Automatic Stop.

D. D. Daniels, Richmond, Virginia, has presented to the department an invention of his own, designed to automatically break the motor circuit of motor driven machines, and to automatically cut off the light from the aperture should anything go wrong with the film.

Mr. Daniels does not want the device shown in illustrated form at this time. However, I have carefully examined the device, which is remarkably simple and quite positive in its action. It will instantly operate should anything happen, such as the breaking of the take-up belt to cause slackening of the film between the lower magazine and the lower sprocket, or should the film break or stop by reason of ripped sprockets.

This department has had at least twenty-five inventions of this character presented to it during the past six years, but that of Mr. Daniels' is the "shining example" in the item of extreme simplicity and positiveness of action. We recommend it to the fraternity, and trust that a little later on we will be able to show you through drawings and photographs, exactly how the thing operates.


To all my friends:
A good old fashioned greeting
These few friendly words today
Just to wish you Merry Christmas
In a good old fashioned way
The same old time remembrance
That's been wished to you before
With a happier Happy New Year
Than you've ever had before
F. H. Richardson

Projection in St. Louis.

Verner Hicks, Marion, Illinois, says:

Some weeks ago I visited St. Louis and, knowing that you like to have reports on projection, here is what I saw. On my first visit to the Lyric, a nice little picture house, there was brown light at the bottom of the picture, which kept creeping up until it reached almost midway of the picture, whereupon the operator would feed his carbons. This not only happened once but several times. (Blame it on the manager.—Ed.) I was in this same house again later and found projection to be much better, but they had two breaks in one reel. The pictures were run in something like thirteen or fourteen minutes per reel. (Much too fast.—Ed.) The curtain seemed to be in very bad condition. At the Strand I found better projection, with a fair curtain, and the speed approximately seventeen minutes. The Grand Opera House has one machine, a Simplex, and runs vaudeville and pictures. The machine was located at the back of the upper gallery, and barring the keystone effect, they had a very good picture, though small. At the Grand Central was about the best all round projection I viewed in St. Louis. The light was handled well and the speed was correct. The New Grand Dutchess, formerly the Hippodrome, was running ten reels for five cents. There was some kind of labor trouble and they were using I. B. E. W. men. (Sad commentary on the I. B. E. W.—Ed.) These men were, however, doing good work, except that they ran the pictures in about fifteen minutes, or considerably faster than they should be run; two Power's Six A machines. The men at the St. Charles were producing the goods; projection was excellent. At the Broadway, a little five cent house, the operator himself seems to be all right, but he stood in need of a new machine or a lot of repairs, or at least that is what the picture and racket indicated. Nevertheless after visiting a number of St. Louis theaters and observing the work, I did not find a single one of them where I felt I would like to transfer the picture to my own screen here in Marion. Of course that sounds egotistical, but it is not meant that way. It is just a statement of *fact*. As far as the projection department is concerned it is the first thing I turn to when the World arrives, and I have been reading it for more than five years.

I hardly think the report can be fairly said to represent the conditions in St. Louis, even broadly, because I don't believe the houses mentioned are representative St. Louis theaters. St. Louis is one of the foremost cities in the country and, while this is the first direct report on the work there, still I have no reason to suppose that projection in that city is not up to the average. The St. Louis men are, I understand, pretty thoroughly organized, and I also understand that conditions are fairly good, but, up to date, outside of letters from individual operators making inquiries concerning trouble, St. Louis has stayed carefully in her hole and has kept the entrance thereto plugged up. Don't know whether they are unable to talk or write, or just too darned lazy to do it. How about it, Kavanaugh?

New Ordinance Introduced.

On December 7th the following ordinance was introduced in the Board of Aldermen, New York City:

"AN ORDINANCE to provide for license fees for license to operate any moving picture apparatus and its connections in The City of New York.

"Be it Ordained by the Board of Aldermen of The City of New York as follows:

"Section 1. Any person applying for a license to operate any moving picture apparatus and its connections in The City of New York shall, at the time of his application, pay to the officer authorized by law to examine the applicant and to issue the license, an examination fee of two dollars and fifty cents ($2.50), and if after such examination a license be granted, the applicant shall pay in addition, upon the issue of such license, a license fee of two dollars and fifty cents ($2.50). The fee of two dollars and fifty cents ($2.50) paid by the applicant before taking the examination shall be retained by the officer authorized by law to conduct examinations of applicants, whether the said applicant passed the examination or not.

"Sec. 2. Every licensed operator of any moving picture apparatus and its connections in The City of New York shall pay an annual renewal fee of one dollar ($1) for each annual renewal of his license.

"Sec. 3. All fees received by the officer authorized by law to conduct examinations of applicants under this ordinance shall be returned to the Comptroller at the end of each month, and by the said Comptroller paid into the City Treasury to the credit of the general fund for the reduction of taxation.

"Sec. 4. This ordinance shall take effect immediately."

This ordinance was prepared by Commissioner Williams of the Department of Water Supply, Gas and Electricity, and was accompanied by a letter, from which the following is an extract:

"Under date of April 6, 1914, I submitted to the President of the Board of Aldermen a proposed ordinance to provide for fees for examination and licensing of moving picture operators. These duties are imposed upon me by Section 429A of the Charter, but no provisions are made therein for cost of the service.

"The proposed ordinance, which I now resubmit, failed of passage, perhaps because its purport was not clearly understood. The work itself is mandatory, and cost the city some $6,000 or $7,000 per annum. We license each year from 1,500 to 1,800 persons. In addition we examine over 1,700 applicants who are rejected because they fail to prove their competency. Many of these are non-residents of the State.

"If we are permitted to collect the fees now proposed we may make our work of examining and licensing self-supporting.

"The operators are quite generally in favor of the plan I propose, and the only serious objection may be expected from those who wish to be at liberty to take examination after examination at the city's expense in the hope of ultimately securing a license."

This department believes that the position of the Commissioner is correct, and that the proposed fees are, under the conditions, reasonable. As has already been pointed out, we would prefer an ordinance which placed all the cost, except the renewal, on the incompetent, but that, I am told, would be impossible to bring about at this time.

No More Books Needed.

J. H. Marchand, Baton Rouge, Louisiana, sends stamps for the last question booklet, and says:

Hurry up the new Handbook! Can you refer me to some good electrical works? I have Hawkins' Guide and the Handbook. Have been operating for almost three years in the same house, after serving one year as assistant. Have charge of an 18 h. p. engine with a 12 K. W. direct connected generator, and I believe I may say that I understand both thoroughly. I think I have been doing what many others have, viz.: letting the other guy answer the questions. The department is great, and the M. P. World a great aid to the whole theater.

Yes, I can recommend lots of works on electricity, but, in my judgment, the Hawkins' books (send and get volume No. 9, just out; price, $1.00) and the third edition of the Handbook, which we are rushing along as fast as we can, will meet mighty nearly all the real requirements of the operator.

From Lincoln, Neb.

T. C. Shipley, Lincoln, Nebraska, writes:

There seems to be a general shaking up down here. Two of the houses have been remodeled and redecorated, and one has installed two modern projectors. Projection is, as a rule, good, and in two of the houses it is excellent. Is it not true that a great many operators overdo the matter of circumferential play in the intermittent sprocket? I have noticed that many have a continually jumping picture, and when asked why they don't tighten their eccentric bushings they reply the sprocket should have circumferential play. I have always kept them set pretty close and have never experienced any wear above the ordinary; also have been perfectly satisfied with the resultant steadiness. I believe an operator cannot pay too close attention to his intermittent movement. I thoroughly appreciate your attitude with reference to high class projection, for not until the operator is classed and looked upon as an expert, who is skilled in his line, will we get really satisfactory conditions and high class results, or the best possible monetary return. The operator should have not only a good working knowledge of his machine, but also of photography, electricity, optics, physics, and mechanics.

Yes, it is entirely possible to overdo the matter of circumferential play in the intermittent sprocket, and doubtless a great many operators do that very thing. The intermittent sprocket should have a LITTLE circumferential play, but *only enough so that when the machine is cold you can just barely feel the movement of the sprocket when it is on the lock and you try to rock it with your finger.* If you set it up tight when the machine is cold, the expansion of the parts as the machine warms up will produce undue friction. It does not necessarily follow, however, that circumferential play in the intermittent sprocket will produce an unsteady picture, but it "leans in that direction," and will do so if the tension is the least bit slack.

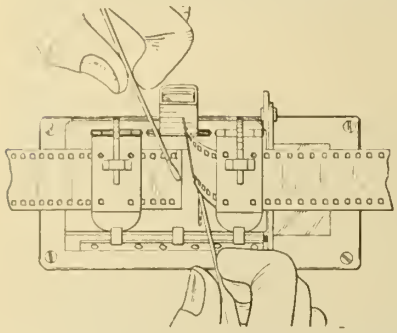
Labor Day Parade.

Local Union No. 173, I. A. T. S. E., Toronto, Ontario, sends in the accompanying photograph of the local taken on Labor Day. The photograph representing the turn-out they made in the parade—a very

creditable one. It will be noticed that the banner bears the names of ten members who have exchanged the crank of a moving picture machine for the crank of a machine gun—in other words have gone to war.

Film Mender.

Mr. Wiliam Kunert, Minneapolis, Minnesota, has presented to the department for examination and test one of his film splicing devices, which is herewith illustrated.



This little device is, I am told, to sell for $5.00. The splicer is entirely practical, and certainly would enable the operator to make a far better splice than is ordinarily made by the fingers. At the end is a knife with which the operator may trim the stub end to the proper length. The scraping is then done over the lower knife, and the whole thing is ready to make the splice just right as to width. Taken altogether the mender is compact, practical, and one which will, I believe, appeal to the operator. Made in quantities, Friend Kunert should be able to sell them very reasonable, and that, in the past, has been the trouble with most film menders—they cost too much money.

Right You Are.

San Francisco, California, requests the department to place him in communication with a dealer who can supply him with high grade lenses, as his manager has instructed him to get the best there is, with cost a secondary consideration. He also says:

> Yes, a piece of inflammable film placed between N.I., using ordinary cement, will hold for several days. With regard to the projection department, why when the public schools, the libraries and colleges close, I then expect to advise closing the department also. We can no more stop work of the kind you are doing than we could stop other educational works, nor should we wish to. Only fools know it all, or think they do and want us to go back to the dark ages method of doing things. Go as far as you like with this letter, as I must deliver the goods or look for a new job, and I surely need the $37.50 per week the manager hands me.

I have not given this brother's name because, whereas the projection department has a great many warm friends in San Francisco, still I am told there are a few, even in that city, who still hold to the narrow-minded view, and object to the dissemination of knowledge pertaining to projection, therefore as I don't wish to involve the correspondent in any possible controversy the name is suppressed, and names from that city will *continue* to be suppressed, unless I am specifically instructed to use them. I have an abiding admiration for the San Francisco local, because it has "done things." I am glad to have the friendship of such men as Woods, Dolliver, Boyle, Preddy, and many other men of the City of the Golden Gate. I would like to be able to call every single member of Local 162 my friend, and some day I have not the least bit of doubt but that I *will* be able to.

From the Town a Certain Thing Made Famous.

Identifying the title a little more clearly, from Wisconsin comes the following notes with regard to projection.

> "Majestic," Grand Avenue, runs vaudeville, with one reel of pictures to start. It has excessively oblique projection from the upper gallery which makes objects on the screen appear abnormally tall; also a portion of the picture is out of focus, and a chorus slide must be focussed as the song is sung. The light is good, and the picture steady, though occasionally out of frame too long. Prices, 25, 35, 50 and 75 cents. "Orpheum," Wells and Third streets, runs vaudeville and pictures. Has excessively oblique projection, but a good light and a fairly sharp picture, considering the steep angle. Prices, 10 and 25 cents. The "Alhambra," Grand avenue and Fourth, has oblique but good projection. Uses a string of announcement slides for this and other theaters in the circuit. The screen movements are well timed. Excellent music, consisting of an orchestra and pipe organ. Price 10 cents. Tried 10 and 20 cents a year ago, but soon went back to ten. The "Strand,' Fifth and Grand, has fine projection, with the exception of an occasional racing of the film (five reels in 58 minutes). Good orchestra and pipe organ, although of late the orchestra is somewhat remiss on quick cue, and at times too loud. Admission 10 cents. "Vaudette," on Third, is a long, narrow house with fine projection, and good music; the "Sound Man" is half the show. The "Move to the Wall" theater, beautiful square front with scintillating lights, the finest in the city. Admission 5 cents. "Princess," Third street, opposite the "Vaudette," has the machine square with screen. Projection good and good music, but fan arms in outer row near screen partially obstructs the view. Prices 5 and 10 cents. The "American" is long and narrow, projection being from upper right hand corner, which produces an oblique keystone effect. The results are, nevertheless, good, as is also the music. Five-cent house. The "Toy," Second street, is owned by a Chinaman. It is long, narrow and well ventilated. Has a good, rather sombre oriental effect, and is cozy. Good square projection and music. Operating room ports, however, are vertical, instead of horizontal. Fifty cents from 8.30 P. M., which will soon be changed to 20 cents from noon to 11 P. M. The "Jackson," Jackson street and Ogden avenue, seats 800. Its manager was, for twenty years, manager of the Pabst theater. Good square projection; professional piano player, but somewhat lacking in martial music and quick cuing. Its rotary converter, or whatever it is, can be heard by the audience much of the time. A rather long string of announcement slides. Price, 10 cents. The "Butterfly," Grand avenue, has good projection. Of late there has been an improvement in the light. Good music, orchestra and pipe organ. Front now being renovated. Price 10 cents. The "Theotorium," Grand avenue, is one of the oldest houses, having good projection and good music. Prices 5 and 10 cents. The "Liberty," 27th street, has a very cozy interior for an 800 seat house. It is one of the best managed theaters in the city. Good square projection and a fine three piece lady orchestra. This house has set the pace for many of the M. P.'s in this part of the city. Admission 5 and 10 cents. The "Colonial," 15th street, is also a cozy 800 seat house with good projection, though the light might be somewhat improved. It has good music, but none too much of it, and a little off on cue at times. Prices 5 and 10 cents. The "Comet," on North avenue, has good projection, good music, and is one of the most cozy houses in town. It is well managed. Prices 5 and 10 cents. The "Violet," 24th street, has **good projection and good music.** Running a race with the Liberty. On the whole there is good light and good projection in all the downtown theaters, but they all race the films many times of late, making marching columns step like puppets. Average time of reel 12 minutes. Later on I will send some commcnts of the theaters on the north and south sides.

The foregoing sounds like a very fair statement of conditions, and aside from the racing of the films it is distinctly creditable to projection in the mysterious city made famous through a liquid process.

Good Conditions.

William Swetzer, Syracuse, New York, says:

> Dear Old Friend of the Operator: It is about a year since I last wrote, but here I am again. Since that time things have improved wonderfully for the Syracuse operators. We are organized, Local 376, M. P. M. O., I. A. T. S. E., and are getting good wages. I believe we are all pleased with our scale, hours of work, etc.—at least I know I am. As a result of the bettered conditions projection is improving, which is but natural, since a fellow takes more interest in his work when he feels he is being treated fairly. Have just overhauled one of our Powers Six machines, and it is running fine. Want to get one of the new Handbooks as soon as they are published. We have our old one yet, but I hope the new one will soon be off the press. Don't see any answers to the questions from Syracuse, so I see I will have to get busy.

Go as far as you like brother—with regard to the questions, I mean. I am very glad indeed to know that Syracuse operators are enjoying good conditions. Was up there two or three months ago, but did not have time to get around much. My compliments to the members of your local. If at any time the department can help them they have but to let the fact be known. Come again when the spirit moves you. We are rushing the book as fast as possible. It's going to be SOME book.

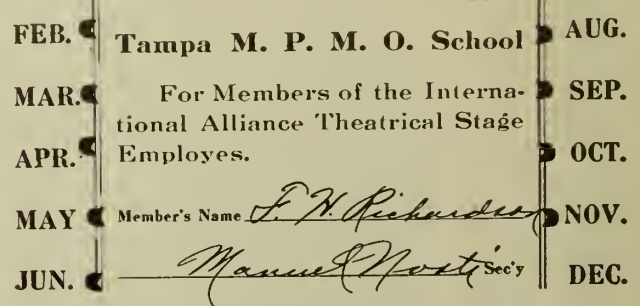
Union School.

M. Nosti, Tampa, Florida, sends in card which is self-explanatory. Many thanks for the editor's name on card No. 1. On the back of the card is the following notation, written in ink: "Lessons from Mr. F. H. Richardson's Motion Picture Handbook and the Hawkins' Electrical Guide."

This is a good stunt—the union school, I mean. Presumably the punch marks represent attendance.

Brother Nosti asks: "Can you recommend other books besides the Handbook and Hawkins' Guides? Almost every member of our local is equipped with both these, and are ready to buy others if you can recommend them."

No, I cannot. I have looked the field over very, very thoroughly, and while it may sound egotistical, still I don't mean it that way, but merely as a statement of fact that the third edition of my Hand-



book and the Hawkins' Electrical Guide cover the field of the moving picture machine operator's work very thoroughly.

In addition to this, "Optic Projection," by Simon Henry and Henry Phelps Gage, is an excellent work, in that it contains a great deal that is of more than passing interest, but it is not a work which would help the operator to any considerable extent in his practical every day work.

Many Thanks.

We are in receipt of a fine large package of pecans and the following letter from Sherman, Texas:

> The operators of this city (Local No. 280, I. A. T. S. E.) have sent you a dose of pecans by Wells, Fargo Express. Get the Mrs. to build you a good fire in the fireplace and present you with a little pecan cracker (Whoops my dear! no fireplaces in N. Y.—Ed.), and rest easy for a few cool evenings thinking of the boys of 280, who are all waiting for the new edition of the Handbook. Everything is progressing nicely with the men of Sherman, being 100 per cent organized. We wish both yourself and the department the greatest possible measure of success.
>
> W. C. Evans, Jewel Theatre,
> Merle Willson, Queen Theatre,
> E. L. Darnell, Topic Theatre,
> Ray Smith, Lyric Theatre,
> O. J. Parker, Gem Theatre,
> James Shipton, Jr.
> Eugene Key.

For all of which accept the editor's most sincere thanks. The pecans are good, but what is worth to me at least a thousand times as much is the spirit of good will, friendship, and appreciation which prompted the men of local 280 to send them. You boys don't and can't know or realize how hard I have worked, or the opposition and even abuse I have withstood in the effort to try to benefit the craft, but such things as this go far toward re-establishing my faith in the common sense and good judgment of operators as a whole.

As to the new Handbook I am mighty proud of it, but I fear it is going to cost considerable more than I wanted it to. The manuscript and cuts begin to look like eight hundred pages at the very least, and I don't see where I can cut anything down without doing injury to the work as a whole, and that I won't do. However, I think even the most skeptical will have to admit that, if it takes from eight to nine hundred pages to cover the subject of projection and the things allied thereto, then projection really must be quite some proposition after all.

What Nonsense!

From the Sterling Camera & Film Company, New York City, comes a letter signed "Hasco." It reads as follows:

> In a recent issue of your department the question of speed of the projection machine was referred to by an operator. All modern projectors are geared for standard action, and nothing has ever been said about variation of speed. (Guess you don't read the department or the Handbook very closely.—Ed.) There is and always has been a simplified standard of speed regulated by the action of the hand crank, but the motor arrangements are adjusted for almost any speed. All pictures are made to be projected at this standard speed, there being no change of speed for action at any time, no matter what the action of the picture may call for. The motion picture camerman judges the action of the subject by varying the speed of his camera so that when projected to the screen at standard speed perfect results are developed. The average speed of the camerman when photographing is 104 turns of the camera crank to 52 feet of negative, two turns of the camera handle being equal to one foot of film, or eight pictures to the turn. Perhaps you have noticed on the screen the rapid movements of some of the objects in a comedy when people almost fly. The speed of the projection machine has nothing to do with this, it being supposed to be run at standard speed. There seems to be too much of this projection machine operator trying to regulate the action of the picture, and in many cases they completely spoil the effect. Let the projection machine operator study and stick to the profession of projection, and use standard speed and the picture will always screen all right. If the light, focus, lenses, and condensers are O. K. there will be less flicker.

Well, I have given this letter space, although it is sadly jumbled, and written by one who, however well acquainted with camera practice, has a world of things yet to learn about projection. I am not going to comment, but leave Friend "Hasco" to the tender mercies of our correspondents, who will, I am sure, "fix his clock" for him good and plenty. I will, however, say that the operator is very much "sticking to the profession of projection" when he regulates speed, and thus at least, to some extent, helping to eliminate the mistakes of cameramen.

Inspect Your Apparatus.

J. Schach, Jr., Whiting, Indiana, says:

> Referring to inspection of operating room apparatus, ambitious and energetic operators realize it is important, but there are, nevertheless, others who apparently work under the impression that a little oil now and then will do, until finally the apparatus bucks. Recently, I made a test of the electrical equipment in an operating room and found the leads of one lamp to be heating, while those to the other, though of the same size and carrying the same amperage, were not. This heating was later found to be due to a loose connection at the auto-transformer. After tightening the connection the leads no longer showed excessive heating. This is only one case where inspection could have prevented the trouble. I believe every operator should make periodical inspection of all his apparatus. If this were done break-downs would be reduced, and the efficiency of the service greatly increased. I think anything you can suggest along these lines will be appreciated by operators.

Well, Brother Schach, I have suggested this same thing to these many times, but once more probably won't do any harm. Certainly operators should look their apparatus over carefully at stated periods, and those periods ought to be not longer than twice a week where the show runs from eight to ten hours a day. I was rather amused at your statement about operators not using enough oil. Possibly some of them don't, but I think for every one who does *not*, there are six who use something like five times too much. There is a happy medium in the matter of oil, and that medium is *one drop* on a projector bearing, and that drop repeated (assuming good oil to be used) for about every three hours' run.

What Would I Suggest?

Fred Smith, Toledo, Ohio, says:

> Using 60 amperes A.C. through Fort Wayne compensarc; 3¼ Bio carbons; 5¾ E.F. objective lens (makers name not on it) and two 7½-inch plano-convex condensers; 18 inches between front condenser and film. My conditions do not jibe with Table No. 1 in October 16th issue, because the effective opening in my objective is 1⅜ inches, and its back focus 4 11/32 inches. What would you suggest in a case of this kind? I have one of your Handbooks; it has been a great help to me.

Why, my brother, the answer is obvious. Put a sheet of white paper inside the mechanism 4 11/32 inches from the aperture and see how much of the light that little sawed-off lens is getting. That will be your answer—an objective of larger diameter and I would suggest not less than 2¾ and preferably a 2½-inch opening, which latter the Gundlach-Manhattan 5¾ E.F. lens has—I am not sure about the Bosch & Lomb. If the old Handbook has been a great help to you, the new one ought to help you five times as much.

Coghlan an Operator.

Joseph Coghlan, a member of the New York City Examining Board, who does a large share of the actual examining of candidates for licensing, is an electrician. I have just discovered, however, much to my surprise, that not only is Friend Coghlan an electrician, but he is also a moving picture machine operator, being first licensed in New York City in the year 1908—even before the days of the license card. His original license was written on the Department letterhead and signed and sealed by Mr. Wynkoop. It bears the date November 5, 1908. Mr. Coghlan was at that time employed by the Cameraphone Company, demonstrating their machines. He has, as I understand it, done some operating in theatres.

TO THINK THAT POOR HAM GETS $1000.00 A WEEK FOR PULLING THAT COMEDY, AND ME LOOSE AT $18.00 PER
DIDYA EVER FEEL LIKE THIS?
WE WANT MORE LIGHT, Y'GET ME, MORE LIGHT
GAWAN, ITS SUPPOSED TO BE DARK, IT WAS TAKEN AT NIGHT
"FRIEND MANAGER"
DIDYA EVER TRY TO KID THE BOSS?
GEE, THAT RICHARDSON MUST BE SOME SMART GUY
MERRY XMAS AND WHAT GOES WITH IT
YOURS TRULY

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Motion Picture Photography for the Operator.

MOST projection operators are, I believe, interested in one way or another in motion picture photography. I have met many operators who were very much interested in photography and the work they have shown me has almost invariably been of a very high grade. Especially fine has been some of the lantern slides which I have seen turned out by operators who are amateur photographers. Many of them were artistically toned or colored by the men themselves, and generally depicted places or events of local interest, which they had exhibited in their shows as added attractions.

Many operators have purchased motion picture cameras for themselves and have added materially to their income by filming local events for exhibition in the theatres of their home town. All of the topical or news weeklies are ready to purchase negative films of subjects of national interest and, while we do not all live in localities where pictures of such events may be obtained, except at very long intervals, yet many ingenious camera men have discovered common things in their own territory which, when carefully taken and titled proved of general interest and saleable to some of the big producing concerns. Beautiful scenery and places of historic interest are in greater demand than ever before. The European war has cut down the supply of available foreign scenic stuff and awakened an interest in the American public to the beauties of its own country. "See America First" is a slogan that should stir a thrill of real patriotism in the breast of every American citizen, and the motion picture is pre-eminently the medium of showing to the great masses of our people who, for one reason or another, are not able to travel, the almost unknown grandeur of our own United States.

Even those people who have had the good fortune to see the wonders of America enjoy the many memories recalled to them by a picture of their past travels.

Motion picture cameras are costly pieces of apparatus, it is true, but the operator who wishes to begin modestly and is willing to start with a camera that, while being a long ways from a professional studio camera, is still capable of doing remarkably good work, can purchase one of those amateur instruments for less than a hundred dollars.

It is not necessary that the owner of a camera should develop and print his own pictures, although, doubtless, many of the ingeniously and mechanically inclined among you would be highly interested in doing your own work. If you can take and finish pictures with an ordinary camera, you can do the same with a motion camera.

You may say that the motion camera is a mystery to you and that you do not know where to get the necessary instructions. If you are a conscientious operator, you must read some of the leading trade periodicals. They carry advertisements of motion picture cameras and apparatus, and the Moving Picture World publishes each week this page devoted to motion picture photography. That department is devoted to the advancement of the art of cinematography and the instruction of its devotees. It is not intended as a school to train aspirants for camera jobs; the field of work for professional camera operators is a very small one, comparatively, and calls for men of highly specialized training and unusual ability. But there is, however, a big and broadening field for local talent that need not in any way conflict with that of the strictly professional studio camera man.

The enormous development of the motion picture industry has aroused the interest of millions of people and there are thousands of subjects of purely local or sectional interest which, while they are entirely outside the range of work of the big studio or factory, yet would be a profitable employment for the man who has the preliminary training that the motion picture operator must have acquired.

If your town has an event such as a celebration, a cornerstone laying, a football or baseball game, anything that brings out masses of people to see and hear men of great local importance, arrange to take a picture and let the local theater use it for a stated sum, or, better yet, in certain instances, play it for a certain percentage of the box office receipts. Get as many of the local people in the picture as possible; most of them will come to see how they look on the screen.

Some camera owners have been very successful in making arrangements with local papers to conduct a popularity contest, after which the winners were used in staging a little play in local surroundings. The interest aroused by the advertising will bring out a large crowd to see the picture on the screen, and a local theatre could well afford to charge a small aditional entrance fee and give a good percentage of the box office receipts for the privilege of running it. Often the local theatre and local paper can be induced to work in conjunction on a contest of this kind, stimulating interest by throwing slide pictures of the contestants and the progress of the voting upon the screen.

Another source of revenue from a picture of this kind is that of advertising various merchants and industries, by using them for backgrounds in the story and charging a reasonable price for this publicity.

For work of this kind it is, of course, almost imperative that you use a camera of professional grade.

There are many manufacturers who would like to have motion pictures made of their factory processes, or of the workings of their products. The Ford and Studebaker automobile factories have had motion pictures made of the manufacture of their cars, showing all the details of manufacture from the raw ore to the finished car. The Heinze pickle people have had pictures made, showing the sanitary methods of making and packing preserves and the final consumption of the goods by the consumer. Many industrial processes of general interest have been regularly released by the big manufacturers of motion pictures, such as big gun forging and machining and testing; the manufacture of fountain pens; safety devices used by large corporations for protection of their workmen; the manufacture of salt, borax, soap and dozens of other staple articles; mining of coal, iron, copper, zinc, lead, etc.; engineering projects, such as dams, spillways, power plants, viaducts, canals, bridges, etc.

There are dozens of commercial studios where negative developing and printing are done at reasonable rates. The ambitious amateur can construct much of his own apparatus if he so wishes. He can fix his camera so that he can use it for a printing machine, or he can make a printer from an old projection head. His tanks, racks, drying drums or frames can all be made at home by anyone who is handy with carpenter tools. I even know of two or three experienced operators who were good mechanics who made their own cameras.

These men, of course, were exceptions, and, while I would not as a rule advise everyone to try to make his own camera, I don't see why any operator who is a good mechanic and who knows something of photography should not derive a lot of satisfaction and have a lot of fun out of the construction of his first camera.

An old projection head is generally too much worn and much too heavy to use for the mechanism of a camera. Besides the weight and difficulty of making over and changing the shutter, etc., the Maltese cross of Geneva movement is not suitable for the production of negatives.

In making industrial films, bear in mind that they must be of general interest unless they are being made to show only the parties interested in that particular industry. Show the interesting points, its magnitude, its great stocks of raw material, the various processes of manufacture and, most important of all, the proper use and application of the products. Get all the action possible. Don't show one thing or scene for more than fifteen or twenty feet—ten feet is sometimes enough. Do not show the same process more than once, unless from a different viewpoint to explain it more clearly, and avoid all monotonous repetitions. Don't let the manufacturer mislead you as to what is interesting. His business can never be as interesting to another as to himself.

I know two young fellows whose hobbies are scientific; one is interested in small animals and the other in insects—one lives in California and the other in a small town in New York State. Each of them has fitted up for himself a small studio, and they are both turning out negatives on the subjects embraced by their pet hobbies and selling them to big companies to be used to fill out split reels or for educational subjects.

If you like photography and mechanics, go in for motion picture photography. You may not make any money out of it, because you've a lot to learn and quite a bit of money to put out first, but I'll guarantee full returns in experience and satisfaction in self-achievement.

Lens and Shutter Questions.

W. B., Springfield, Ill., writes:

> "(1) I understand that in a recent issue of the 'World' it stated that all cameras, regardless of the make of lens, will give the same exposure when using the 'F' system of stops. Please explain if this is not a mistake.
>
> "(2) Also explain the method used or how a shutter can be measured; that is, whether same be what is called a 50 per cent. shutter opening or of a different size or speed."

1. Any lens used at the same F number and the same shutter speed will give the same exposure.

2. Most cinematograph camera shutters are circular in form. A circle is 360 degrees; the opening in the shutter expressed in degrees will give the per cent. shutter opening when divided by 360. A half opening shutter is 180 degrees open; 180/360 equals .50, or 50 per cent. shutter opening.

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Music for the Picture

Conducted by S. M. BERG.

A Word of Warning

By S. M. Berg.

IT WOULD indeed be fitting at this time to approach a topic that is without doubt of utmost concern to a great many musicians who are earning their livelihood by playing for the film. It is entirely safe to say that the majority of these are unaware of the fact that they have been "marking time" since they entered into their present profession and that the opportunities which are theirs for the taking will have ceased to exist unless they break away from the lines of least resistance which they have been following. It is to this majority that a word of warning must be directed.

Conditions in the United States for the past five years have not been very good for musicians in general and many turned in desperation to motion pictures, realizing that, although the salaries were small and the hours of service long, the positions were fairly steady. Many of the foremost orchestra directors playing in the largest motion picture theaters of today are from those pioneers who years ago swallowed their pride and took up a work they had previously despised, bringing to the picture some of that experience learned in the hard school of the olden melodramatic days. It is not to such men that this warning is addressed, however, but to the younger generation.

Music for the motion picture has opened up an enormous field of opportunities to the musician who will attempt to adapt himself to its requirements as he is not limited to one character of composition, such as might be the case were he playing at some mediocre restaurant, cafe or dance hall. In a musical score lately prepared for an important feature film there was incorporated part of the Dvorak New World Symphony, a movement from Tschaikowsky's Pathetique Symphony, Il Guarany overture by Gomez, etc. For the successful execution of such a work qualified musicians must be engaged or the result will be disastrous. How many musicians at present leave their instruments at the theater at the end of the day's work or when they do carry them home never open the case until they return next day? Let these men be warned. The day is past when a person just able to touch an instrument can find a job in a picture theater orchestra. Continued study will be needed on his part to fit himself for this work, and if he will concentrate his efforts no difficulty will be found in securing a satisfactory position. Musicians must realize that in this day of mechanical players and reproducing instruments everyone is acquiring a knowledge of the highest grade of musical compositions and how they should be interpreted. In every audience there is always a large percentage of patrons that are acquainted with some of the numbers played and will express their dissatisfaction if they are crudely rendered.

There has been lately released a film dramatization of "Carmen," for which the operatic score of Bizet was rearranged and adapted. But when a certain theatre's orchestra, which we shall not name, attempted to perform the same they found it was beyond them, and something easier, but inappropriate, had to be substituted. The result was, of course, that the entire orchestra was discharged, though this combination played certain music with which they were acquainted fairly well and with expression and at times handled a picture with some taste. Proving conclusively they had experience in the work, and if they but had the forethought to attempt to improve themselves technically, their positions would have been permanent and secure. No theater manager or proprietor desires to make changes in his staff, as he appreciates the difficulty in breaking in new men.

Just as the architect of today incorporates the artistic ideals of the ancient Greeks and Romans in his work to suit modern taste and requirements so must the musician who would keep in the vanguard of the rapidly-rising standards of moving pictures study to become proficient in the intelligent interpretation of the works of the masters.

Musical Setting for "Rosemary"

Released December 20 by the Metro Pictures Corporation—Suggestions Prepared by S. M. Berg by Special Arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films, the following suggestions for an accompaniment to "Rosemary" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Dorothy Cruikshank is secretly in love with Captain Westwood, so they plan to elope, but get caught in a storm and take shelter with Sir Jasper Thorndike, who falls in love with Dorothy. Realizing their disparity in age, he gains the parents' consent to the eloping couple's marriage. Years later, Sir Jasper finds in an Inn a page of Dorothy's diary, and a sprig of Rosemary, which he had secreted there long before. The period of action is old English. A pleasing love story with several scenes of comedy.

Note particularly: Two comedy struggles between two aggressive old men at 8¼ and 36. Storm scenes from 17¼ to 29¾. Coach Galop at 47¾. Fire scenes from 62¼ to 66½.

Scheduled Time: five reels (about 4,900 feet), 72¼ minutes.

The theme selected is "Rosemary for Remembrance"—Lady Arthur Hill.

Time.		*Sub-title or Descriptive Cues.*	*Music.*
O	D	Opening. (Piano only).	Rosemary for Remembrance. (Ballad) (Theme) —*Lady Arthur Hill*
3½	T	Jogram's book on navigation, agitates Cruikshank.	Serenade de pierrot a Pierrette (Allegretto)—*Burgmein*
7½	T	Minnifie's Inn.	
8¼	D	When Jogram and Cruikshank see each other.	Agitato No. 1*
9½	T	Dorothy consents to an elopement.	Repeat: Rosemary for Remembrance (Theme)
11¼	D	When Cruikshank comes home.	Duo Amoureux —*Burgmein* (Andantino)
13¾	D	The elopement.	
17¼	T	The storm.	Storm Agitato No. 1*
20½	T	"Dear old moon."	
23¾	T	"I am William Westwood, sir." (Storm effects continue)	Bal de Noces—*Burgmein* (Allegretto sostenuto)
25¾	T	"Daddy, I can't go further, etc." (Storm effects continue)	
26¾	T	"I, sir, am Capt. Cruikshank."	
28¼	T	After many sea tales over the grog.	Cortege Nuptial—*Burgmein* (Marcia Brillante)
29¾	T	The good host seeks rest.	
30¾	T	Next morning.	
33	T	A sprig of Rosemary.	Repeat: Rosemary for Remembrance (Theme)
36	D	When Cruikshank and Jogram awaken.	Agitato No. 2*
36¾	D	When Mrs. Cruikshank recovers her husband's topboot.	Valse Gracieuse—*German*
41¼	T	"I think this sprig of Rosemary is out of place."	
43½	T	"Rosemary, that's for remembrance."	Gipsy Dance—*German* (Allegro Molto)
47	T	Cruikshank: "Ah! that's another pair of shoes."	
47¾	T	Off for London. (Coaching Scene)	Stage coach galop
50	T	They stop at Minnifie's Inn for a rest.	A Garden Dance—*Vargas* (Allegro Moderato)
53¾	T	"I demand to see what you have written."	
55½	T	"Don't be silly, William. I know you are just behind the door."	Repeat: Rosemary for Remembrance (Theme)
57¾	T	"She's not indifferent to me, Jogram."	
59½	T	"There, it's gone. Strange hands, etc."	Souvenir—*German* (Andante con moto)
60½	T	"To the bride's health and happiness."	
62¼	D	When horse knocks candle over. (Fire scene)	Fire agitato No. 1*
66½	T	Epilogue. Happiness of years.	Canzonetta—*d'Ambrosio* (Allegretto Moderato)
71½	T	"Rosemary, that's for remembrance."	Repeat: Rosemary for Remembrance (Theme)
72½	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price-list of the numbers suggested in the above cue-sheet, is to be found in G. Schirmer's advertisement on page 2465.

New Publications and Their Adaptabilities to the Screen.

"Puccliniana," by Ricordi :—A collection of gems from the operas of Giacomo Puccini, including La Tosca, La Boheme, Manon Lescaut, Girl of the Golden West, etc., so arranged that it can be played in two parts. Could be used in a neutral dramatic picture.

"Whispering Willows," by Victor Herbert (Witmark) :—A pleasing intermezzo in Victor Herbert's best style. Tempo: moderato grazioso. Very useful for society scenes or light action.

"Estelleta," by Victor Herbert (Witmark) :—Valse pathetique. Particularly useful if played in slow tempo for dramatic situations in domestic dramas.

"The Tempest," by Lake (Carl Fischer) :—A descriptive fantasia depicting the approach and bursting of a storm, with occasional lulls and varying moods, finally a terrific storm in all its glory.

"Trot de Cavalcrie," by Anton Rubinstein (Carl Fischer) :—As the title implies, it is useful for cavalry or trot military scenes, etc. Is arranged in the form of patrol. Also has a Coda Fine. Tempo: Allegro Vivace.

"Twilight," by Theo. Bendix (Chappell) :—A reverie. A pleasing composition arranged for violin, cello or ensemble. Tempo: Allegretto agitato, changing to valse lento poetico.

"Arabian Screnade," by Otto Langey (Schirmer) :—A young Arab singing a serenade to his lady-love is interrupted by the sounds of a Turkish band in the distance. He resumes; his adored one occasionally joins the song. The band passes the house. The sounds die away and also the serenade in the evening breeze. Tempo: Allegretto quasi andantino.

"Meditation," by Drumm (Schirmer) :—Together with Arabian Serenade, a splendid pathetic number well arranged for small combination. Tempo: Andante cantable, Larghetto and finishing andante appaissionato.

"Intermezzo," by Arensky (Schirmer) :—Well suited for fast action or leading to hurry or agitato, also adapted for patrol. Tempo: Presto.

"Pagliacci," by Leoncavallo (Schirmer) :—A well selected Grand Fantasia from the opera, arranged by Ross Jungnickel, playable for any combination from violin and piano to grand orchestra. So adapted that any theme can be played separately.

MATTY ROUBERT, BOY STAR OF "THE WAIF."

If the right kind of a start means anything, Matty Roubert, the nine-year-old boy who is featured in "The Waif," the Aurora Film Plays Corporation's first offering in the motion picture field, should go far. Matty got his start in the same play that so many famous actors look back to as the one which gave them their first opportunity. Matty, at the mature age of two, made his bow to motion picture audiences through the medium of "Uncle Tom's Cabin."

According to those who recall that Vitagraph three-reeler, it was some "Uncle Tom's Cabin," and those who made up the cast have gone far in their chosen field. Fred Thompson directed the production; Billy Philips played Uncle Tom; Adele De Garde played Little Eva; Taft Johnson was Simon Legree; Mary Fuller played Eliza, and Matty had the part of Little Harry. Others in the cast were Carlyle Blackwell and Julia Swayne Gordon.

Since leaving the Vitagraph players, Matty Roubert has made his best bid for fame as the "Universal Boy." In this serial, which ran for twenty-two installments, Matty met all the notables, from the President down, and the serial itself is said to have attracted greater crowds than any other single-reel installment feature ever released.

DANIELS SIGNS WITH VITAGRAPH COMPANY.

Frank Daniels, for years one of the foremost comic opera comedians on the American stage, has signed a contract to appear exclusively in motion pictures for the Vitagraph Company of America. Arrangements have been completed to make the best use of Mr. Daniels' versatile talents as a fun-maker, and to present him before the motion picture public in vehicles that are expected to win for him in motion pictures the reputation he now enjoys in comic opera.

A series of shorter comedies for the comedian have been selected by the Vitagraph Company, for the purpose of letting the public see Daniels more often and in a greater variety of humorous situations. He will be under the direction of C. Jay Williams, one of the foremost comedy directors of the Vitagraph, who directed Daniels' two other films. Mr. Williams understands the capabilities of the comedians and is well able to bring forth the high lights in the actor's equipment of funmaking.

MOTHER OF GEORGE MILLER DEAD.

Mamie Conway (Mrs. George D. Melville), very well known some years back as leading lady with "Babes in the Woods," "Twelve Temptations" and the famous Salvini, was stricken with heart trouble Tuesday while on the way to the theater, and died a short time later at the Polyclinic Hospital. Miss Conway in private life was the wife of George D. Melville, formerly equestrian director of the Hippodrome, and the mother of George Miller who looks after city publicity for Pathe.

Heavy Work for Two Stars

Thornton Fisher Does His Best with Two Heavy Problems Which Bother Essanay Players.

By Margaret I. MacDonald.

IN CASE you don't believe it, the wild-eyed young woman sitting in the box car in the accompanying cut is Edna Mayo, trying to relieve a weighty situation after a manner suggested by the artist. The young lady has lost none of her piquant charm at the pen hand of Mr. Fisher, but

she has, as you will see, assumed the expression of a hunted fawn, and there's a reason.

Between New York and Chicago stretch several hundreds of miles. At one end of the road lies the Essanay studio and the director endeavoring to produce a "second to none" film edition of "The Strange Case of Mary Page," while at the other end is Miss Mayo's modiste demanding the young actress's appearance at the Lucile establishment every Friday, come what may. Lady Duff Gordon "waits for no man" or woman either; and so Director J. Charles Haydon from Thursday until Monday of each week for the next month must be content to cultivate the virtue of patience, while his leading woman and the New York modiste confer at the far end of the trail as to the style and fit of the gowns to be worn in this particular production. And what of Miss Mayo? The problem would be impossible save for the clever suggestion herein illustrated and conceived by Thornton Fisher.

Problem No. 2 is of even a more aggressive type and bids fair to baffle all the scientific remedies that in the accompanying illustration sometimes in tears and sometimes in wonderment confess their inability to be of use to the suffering leading man whose name you will easily guess, even through the haggard lines of worry.

Why such a task should be imposed upon the "Little Colonel" no one knows, except perhaps the author who designed that in the same production that occasions the wild and

I KNOW IT LOOKS FUNNY BUT YA CAN'T GROW AN ALFALFA FIELD IN A DAY CAN YA!
WALTHALL
MUSTACHE CULTIVATOR
HAIR RAISER
HAIR COAXER
FISHER

woolly chase for Miss Mayo he should appear in the first part of the play with the smooth lip of a bashful boy, with a "presto" change to a full-fledged and mustached attorney in the latter part of the story. Of course, there is always the artificial to be resorted to; but Henry Walthal scowls at the idea, and wagers against heavy odds to have the real article in harness two weeks after he has stepped from the threshold of budding manhood.

CANADIAN EXHIBITORS VISIT UNIVERSAL CITY.

Thomas Morris and W. J. Liscombe, owners of theaters in Toronto, Canada, spent several days at Universal City recently and were greatly interested in the making of the pictures.

Chicago News Letter

By JAS. S. McQUADE.

Quality of Program, Not Prizes, Must Count.

IN THE ISSUE of "V-L-S-E Pals" of December 11, edited by Tom North, the live-wire manager of the Seattle office of V-L-S-E, Inc., I have noticed on page 6 that the old "country store" plan of increasing attendance (in a new garb) is advocated by Manager Maysmith, of the Columbia theater, Victoria, B. C. Mr. Maysmith explains his plan as follows:

> Instead of having the usual drawing of numbers and using coupon tickets, we insert forty orders in the programs which are handed out at the door and those securing the winning orders come on the stage to get their prizes.
>
> The advantage of this system is that it does away with the lottery, saves time and does not keep the people in the house thinking their number may be called at the second show. Otherwise the store is the same as usual.

This is a copy of the order:

> The management of the Columbia theater will present to the bearer of this order one article from their Country Store. Good only on date of .....

Then follows the name of the theater and underneath the name of the manager.

It has now been several years since it was necessary to stamp such a plan as the foregoing as being distinctly against the standing of the moving picture. No legitimate amusement attraction requires to be bolstered up by such methods; and surely least of all does the V-L-S-E product need such means to commend it to patrons of moving picture theaters. To me such methods of securing business are degrading to moving picture entertainment, which at the present time is being offered at admission prices far below its real value.

Such expedients as this, and the "Night Program" scheme, also advocated by Manager Maysmith in the same issue of "Pals," should be severely left alone. They are undignified and unnecessary, since "quality" of the program is the only thing that counts for **permanence.** Besides, this method of competition never fails to bring its just aftermath. No matter how good the program may be, when such offers are made intelligent patrons they immediately begin to suspect that all is not right.

If the exhibitor has such money to spare, let him by all means put it into his service. That is the best place to invest it, as has been proven thousands of times.

Exhibitions of "Non-Inflammable" Films in Churches, Schools and Homes by Unlicensed Operators in Chicago Barred by Ordinance.

An ordinance intended to permit the use of non-inflammable films in churches, schools and homes in Chicago was shelved by the City Council Buildings Committee on Friday, December 17. The measure was defeated by a vote of 8 to 4.

Organized labor took a hand in the discussion of the proposed ordinance, in the persons of John Fitzpatrick, president of the Chicago Federation of Labor, and E. D. Miller, business agent for the Chicago Moving Picture Machine Operators, Local 110, I. A. T. S. E.

It was argued against the ordinance that the "non-inflammable" films are not non-inflammable, and that they would not bear using for any extended length of time as they are non-pliant and break easily. On the other side, ministers asserted that tests had shown them perfectly safe, and advocated that their use by unlicensed operators should be allowed, to further the cause of education.

Alderman Dempsey moved an amendment to the ordinance to strike out "homes" as a place where such films could be used. It was held that moving pictures at home would tend to ruin the business of some of the smaller theaters. The amendment was carried by a vote of 6 to 5.

John C. McDonnell, chief of the Fire Prevention Bureau, voiced the opinion that the "non-inflammable" films were safe, and suggested that hotels should be added to the list of places mentioned in the proposed ordinance, since they are now violating the present ordinance, as they are not employing licensed operators nor using properly constructed booths.

Business Agent Miller said that the "non-inflammable" films were expensive in the first place and would become still more expensive, because of their short life. He also made the statement that on account of this churches and schools would soon be slipping in the regular inflammable films in their shows.

The Rev. Mr. Williams then said that something must be done to make possible the use of films for educational purposes. He stated that he represented an organization of over 500,000 people.

Under the ordinance just passed only licensed operators will be permitted to operate in Chicago.

Universal Commends New "Bluebird" Brand of Features.

On Friday evening, December 17, in the Hotel Sherman, I chanced to meet M. H. Hoffman, general manager of the Universal exchanges; Rex O. Lawhead, manager of the Universal booking offices in Chicago; C. R. Plough, manager of Laemmle's Anti-Trust Film Exchange, this city, and R. C. Cropper, manager of the Universal office in Kansas City.

I learned from Mr. Hoffman that he left New York December 10 on a ten-day tour of Canada and of eastern and middle western territory in the United States in the interests of a new brand of films that will be known as "Bluebird" photoplays. The object of his trip was to secure the co-operation of Universal booking offices with the offices of the "Bluebird" product, which are being established throughout the territory mentioned and all over the United States.

Mr. Hoffman was careful to explain that the "Bluebird" product, while backed by the directors of the Universal, is not a Universal organization. The policy of Universal in co-operating with the producers of "Bluebird" films is only carrying out President Laemmle's expressed wish to "Give the exhibitor what he wants."

Mr. Hoffman felt disinclined to give further particulars at the present time, as the first release of "Bluebird" films will not be made until Monday, January 24. He stated that the "Bluebird" product will consist of strictly high-class dramatic features, of five reels or more.

Mr. Hoffman left for Buffalo, on his way to New York, on Saturday, December 18.

"The Birth of a Nation" Will Close Its Chicago Run on January 15, After 452 Presentations.

In the suit brought by the Epoch Producing Corporation against the Mayor of Chicago, Chief of Police Healy and Second Deputy Funkhouser for a writ of mandamus to permit the showing of "The Birth of a Nation" to minors, Judge Foell of the Superior Court held that the film owners' petition was in error and dismissed the suit; but he granted permission to the film owners' counsel to file an amended petition for unrestricted privileges.

Charles J. Trainor, counsel for the film owners, informed the court that a new petition would be ready on the following day.

Clifford G. Roe, Assistant Corporation Counsel, whose contention was upheld by the court's ruling, stated that he believed the city would be able to score a decisive victory at the next hearing.

The 400th presentation in Chicago of "The Birth of a Nation" will be given at Monday's matinee, December 20, and Manager George Bowles will commemorate the event by giving handsome souvenirs to all who attend. The souvenir is an artistic bas-relief plaque of the head of Abraham Lincoln, with the inscription "The Great Heart."

It has been announced by the management of the great spectacle that the Chicago run will end Saturday night, January 15, 1916, after 452 consecutive presentations.

Who Are These Offending Exhibitors?

The Chicago Tribune exposed last week a crooked game in which land promoters, collaborating with certain owners of moving picture theaters in outlying districts, are fleecing, or trying to fleece, unwary investors.

The scheme is the "lot" game, in which the prospective property owner is "presented" with a lot—away up somewhere in the wilds of Michigan, almost inaccessible. But the

pleased recipient of the gift lot finds in the end that he pays for it many times over. "The little pleasure ground," as the lot is tenderly called by the wily promoters of the scheme, would cost more to pay it a visit than any of the purchasers could afford to spend during a vacation.

A number of these land companies are now flourishing in Chicago, but the Michigan Developing Company, through its exploitations, has brought more inquiries and complaints to the Tribune than any of the others.

At quite a number of outlying moving picture houses it is charged that when the plot is thickest the following announcement is flashed on the screen with great frequency:

"We are distributing valuable lots. Preserve your coupon. You may be a winner."

The coupon is a neatly printed pasteboard, which is procured at the box office, and the holder is instructed to fill out the blanks with his name and address. The following day an agent visits the holder's address and informs him or her that the coupon has won "a valuable lot," and all that is required in order to be given possession is to present the coupon at the company's office in the Reaper Block. In the bliss created by his good luck the coupon holder is pressed by the agent to buy the "adjoining lot" at a bargain of $25 or $50.

Three obliging gentlemen in the Reaper Block form the land company, which, by the way, is not incorporated. As the lucky coupon holder comes into their presence he is congratulated on having won a "beautiful summer resort." They tell him that the land is his, and then show artfully that a string is tied to the valuable lot and the beautiful summer resort, in this fashion:

"Now, we have gone to a vast expense in surveying and platting the property, making out and recording the deeds and completing the road work, but the operating expenses—rent for this suite of offices, etc.—are heavy and we are obliged to ask you to contribute your share of the actual cost. The lots that we give you are all your own for a small sum of $8.60. You pay $1.60 down and the balance in installments of $1 each, or you can pay the whole $8.60 down, or within ten days."

The offending exhibitors in this fleecing game are a disgrace to the moving picture business. It is to the interest of every reputable, clean man in the exhibiting end of the business that the offenders be exposed. They have evidently nothing to lose except their freedom, and that is in imminent danger, if they persist in their practices.

Chicago Film Brevities.

Plans have been completed at the Chicago offices of the Selig Polyscope Company for the release of "The Ne'er Do Well" early in the new year. The production is approximately ten reels in length, and it is expected that it will prove a strong successor to "The Spoilers." "The Ne'er Do Well," like "The Spoilers," will be released on the state rights plan. H. C. Hoagland, assistant general manager of the Selig Polyscope Company, advises me that the sales are already under way. Sol. Lesser has purchased the rights for California, Nevada and New Mexico, and there is a probability that he will increase his territory. M. Rosenberg has purchased the rights for Washington, Oregon, Montana and Idaho. It will be remembered that William N. Selig, president of the Selig Polyscope Company, escorted a company of his players to the Panama Canal Zone some time ago, where scenes giving the proper atmosphere to the story were filmed. Kathlyn Williams, Wheeler Oakman and about nine other actors and actresses from the Los Angeles studios engaged in the Zone scenes. It will be remembered that the stories of "The Ne'er Do Well" and "The Spoilers" were written by Rex Beach, and those who have read both stories have little choice as to which is the better. Colin Campbell, who directed "The Spoilers," has also directed "The Ne'er Do Well," and many of the favorite players in the former appear in prominent roles in the latter.

* * *

At the last regular meeting of the Motion Picture Exhibitors' League of Illinois, held Friday, December 10, in their hall in the Masonic Temple, this city, the following resolution was unanimously passed: "That the motion picture exhibitors of Illinois desire to go on record as unalterably opposed to the contemplated charge of tax on gross receipts of moving picture theaters." To me it seems unjust that the tax should be made on the basis mentioned, as the gross receipts would have to be guessed at. No matter how honest an exhibitor might be, he would be liable to state figures that would be either above or below the actual receipts for the year under consideration. It is obvious that the better plan would be to base the tax on the number of seats and on the admission prices charged.

* * *

Richard C. Travers, Essanay's popular leading man, has decided to go into the mountains of Canada for the holidays. He has given out that he will either bring back a mountain sheep as a trophy, or stay there a year. Mr. Travers has tried several times before to perform this difficult feat, but this year he is starting out with a good chance of success. A personal friend of Mr. Travers, a well-known guide in western Canada, wrote him recently that he has located two sheep, and Mr. Travers will try his best to get at least one of them before he returns.

* * *

George A. Blair, of the cine department of the Eastman Kodak Company, spent a few days in Chicago last week. He visited St. Louis from this point and returned to Rochester, N. Y., Saturday evening, December 18.

* * *

A private advance showing of the first two chapters of "The Girl and the Game" was given in the exhibition rooms of E. E. Fulton, 154 West Lake street, this city, Friday morning, December 17. A large gathering was in attendance and the opening chapters gave great satisfaction.

* * *

The Supreme Film Company, owners and distributors of "The Cowpuncher," a six-reel production which was made some time ago by the Reel Plays Corporation, will move to larger quarters in the College Building, 207 South Wabash avenue, on or about January 1. The company formerly occupied offices in the People's Gas Building. "The Cowpuncher" is now being handled on the state rights basis, Illinois and Wisconsin being retained by the company.

* * *

Information has been received at the Chicago offices of the Selig Polyscope Company that "The Rosary" showed to 20,000 paid admissions in two days at the American theater, Bellingham, Wash. The theater has a seating capacity of 2,000. The total population of Bellingham is 30,000. This shows that two-thirds of the whole population of the city saw the picture, and establishes a new record for the percentage-of-population attendance at a moving picture theater, so far as known at present.

* * *

F. C. Aiken, division manager for middle western territory of the General Film Company, informs me that M. Milder, whom he recently appointed manager of the Cleveland branch in the place of H. R. Schilds, was formerly connected with the General Film Company's offices in Cleveland and Columbus and that he is very well known and popular among exhibitors in Ohio. Mr. Milder at one time was manager of the General Film Company's office in New Orleans. Mr. Milder came on from the Pittsburgh branch office, where he was manager, to accept his present position.

* * *

Gabriel A. Pollock, technical director for the Selig Pacific coast studios, was in Chicago last week, where he renewed acquaintanceship with numerous friends.

* * *

The members of the Reel Fellows' Club celebrated the regular ladies' night in their clubrooms, 17 North Wabash avenue, at a dinner given Wednesday evening, December 15. About 30 guests were present. Plan were made for enlarging the clubrooms in order to accommodate the growing membership, which has now reached 116. At the dinner a statement was issued announcing that the club had no part in the moving picture ball to be held at the Coliseum on New Year's Eve. The members expect to give their annual midwinter ball later in the season.

* * *

E. M. Newman, the well-known travelogue lecturer, completed his season at Orchestra Hall, Saturday evening, December 18. Mr. Newman's moving pictures and travel talks on South America have been very well received throughout the course and have been largely attended by the best people in the city.

* * *

The City Council of Fulton, Whiteside County, Ill., recently passed an ordinance permitting moving picture shows and theaters to open on Sundays. The town has been closed tight for several years past.

* * *

Alfred Hamburger has arranged to give special Christmas

matinees at the Langley theater, Sixty-third street and Langley avenue, and the Panorama theater, Prairie avenue and Fifty-first street. A Christmas tree duly loaded with presents for every child in attendance has been provided at each house.

* * *

A United Press dispatch from Rochester, N. Y., states that the directors of the Eastman Kodak Company have declared a wage dividend of nearly $1,000,000, payable to all employees who have worked for them a year or more. Payment will be made on the basis of 3½ per cent. of a year's salary multiplied by the number of years, not exceeding five, each employee has been with the company. The maximum dividend, therefore, amounts to 17½ per cent., or approximately nine weeks' salary. The distribution will be made July 1, 1916. The company employs nearly 11,000 people. Of these almost 8,000 will be entitled to participate in the wage dividend of 3½ per cent. or more. Only those who will have been in the employ of the company at least a year on January 1, 1916, are included in this year's dividend.

* * *

E. Q. Cordner, managing director of the New Strand theater, after a brilliant term of work has resigned. Warde Johnston, assistant to B. A. Rolfe, managing director of the Strand theater, New York, has been brought on to Chicago to take charge of the orchestra of the New Strand theater. Mr. Johnston succeeds Arthur Dunham, who has resigned. Eugene Quigly has been appointed house manager to succeed Mr. Cordner, and President E. C. Divine will personally take charge of the selection of programs and of presentations.

* * *

All is not peaceful in the village of Winnetka at the present time. The autocratic action of the one hundred members of the Winnetka Women's Club, about a month ago, in securing the passage of an ordinance prohibiting the licensing of all forms of amusement which are for profit, has raised a storm of opposition among the other residents. The opposition is circulating fifteen petitions, to which six hundred names have been signed, asking the village board to issue a special permit for the erection of a moving picture theater. The petitions will be brought before the Council at a meeting in the near future, when it is expected that justice will be done to the great majority of residents in the little burgh. Let us hope they will succeed.

* * *

A recent Associated Press dispatch from Washington, D. C., shows that the Supreme Court has held constitutional the law of 1912, under which it is unlawful to import moving picture films of prize fights for public exhibition. The decision was announced in a suit arising over the exclusion, at Newark, N. J., of a film of the Willard-Johnson fight at Havana.

* * *

Miss Marguerite Clayton, who has been engaged at the Niles studio, California, in leading western parts, has come on to Chicago to join the eastern Essanay players. Having lived all her life in sunny California, Miss Clayton views with delight her first experience of cold winter months. Miss Clayton announces that the weather in Chicago cannot become too cold for her; but just wait.

* * *

The old Michigan blue law of 1852 was resurrected recently in Grand Rapids, when every theater in the city was closed on Sunday, December 12. At least they were ordered closed, but they kept open under threat of arrest. Prosecutor Barnard is acting against the mayor and police force of the city, and the outcome will be a test of strength between the opposing factors.

* * *

Little five-year-old Marian Rice recently sang several child songs and popular selections at the Pickford theater, Thirty-fifth street and Michigan avenue, this city, and her fame reached the ears of Mme. Schumann-Heink, the noted opera star, who lives a few blocks away from the theater. Mme. Schumann-Heink attended the Pickford one evening specially to hear little Marian, and was so pleased with the child's efforts that she presented her with a beautiful bouquet of American Beauty roses. Marian is preserving with great care the card which she found attached to the bouquet, on which is written in the opera star's handwriting, "To my little colleague, with best wishes." Marian is a pretty and attractive child and expresses the hope that she will be a moving picture star some day. She is the daughter of D. E. and Mrs. Bertha Rice. Mr. Rice is the capable manager of the Pickford, which is forging ahead under his skillful care.

* * *

J. A. Kent, the genial and wideawake publicity and sales manager of the Great Northern Film Company, arrived in Chicago Friday, December 17, to look after the interests of his company in Chicago and adjacent territory. Mr. Kent, during a call at our office, told me that the William H. Bell Film Corporation, of this city, is handling the states of Illinois and Wisconsin for Great Northern features. Mr. Kent is much pleased with the demand for the product of his company, which is being used in many prominent theaters in the territory mentioned.

* * *

The Motion Picture Exhibitors' League of Illinois at a recent meeting announced that the members had no connection whatever with the New Year's Eve ball to be given at the Coliseum under the auspices of the Screeners' Club, a fraternal organization, in no way associated with the moving picture business. The exploiters of the ball have been busy since my last letter in trying to get advertising for their program from firms connected with moving pictures and accessories, but without success, as far as I can learn. All moving picture stars are advised to take no part in this purely money-making scheme by outsiders.

Marguerite Courtot Joins Gaumont

PRETTY little Marguerite Courtot has become a Gaumont star. She leaves New York Christmas day for the winter quarters of this company at Jacksonville, Fla., carrying with her a long time contract as a star in feature productions.

Miss Courtot will star in one of the companies which Gaumont will keep at work making five-reel feature productions on the Mutual Program, to be released as Mutual Masterpictures, edition de luxe.

Marguerite Courtot.

For her company, since Miss Courtot is of French descent, General Manager F. G. Bradford of the Gaumont Company has secured both a French director and a French cameraman. Her photoplays will be directed by Henry J. Vernot and the camera will be handled by Andre Balatier.

It is an old saying that the "happiest nations are those which have no history." If the same applies to individuals then little can be said of Miss Courtot. Her Gaumont engagement is only the second she has had in motion pictures. Miss Courtot, who is still in her teens, was born in Summit, N. J. Her father was born in France, and her mother in a French canton in Switzerland. To this day in the family all conversation is carried on in French. As a child Miss Courtot spent some time at school in Lauzanne, Switzerland.

Even before leaving high school her beauty and her winsome manner had attracted the attention of the Kalem Company. Miss Courtot was not interested in pictures at that time and only after most urgent solicitation did she consent to join the Kalem Company. Here she remained for three years, severing her connection this month to become a Gaumont star.

Special scenarios are now being prepared, which will display to the utmost Miss Courtot's charm. It is expected that the first release in which she will be featured will be shown on the screen in February.

TO AVOID CONFUSION OF NAMES.

Caryl S. Fleming, formerly assistant chief-director of the Dra-Ko Film Co., Inc., wishes to announce that he is in no way related or connected with any other person of a similar name now engaged in the motion picture or theatrical business in the east. Henceforth he wishes to be known by his friends and business acquaintances as C. Stacy Fleming. He does this in order to obviate any further confusion which might be caused by the peculiar similarity in names.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

CENSOR'S END IS APPROACHING.

Abolishment of all Local Censor Boards Predicted.

THAT the moving picture art will soon be as free from local interference as the newspaper and book publishing industries and the stage, is the outlook from Los Angeles, for this week the last shot fired was in the long battle against local censorship.

All that we have heard here for the past eight weeks or so have been arguments against the unnecessary and foolish expense of maintaining a local censor body to throw out what some other city might use, allowing a man in John's City to see a twenty-foot flash of a man kissing a woman, while the poor chap across the state line in James City has to be satisfied with seeing the same thing in two feet or else not at all. If local censors were given their walking papers and one man appointed to see that the proper eliminations were made, as ordered by the National Board, everyone would be treated alike, and considerable expense would be saved the smaller city governments.

Resume of Local Fight.

The Los Angeles situation, at a glance, is this. Some two months ago J. A. Quinn booked "Damaged Goods," was refused permission to run it; asked for a reconsideration, was refused; meantime the president of the local censor board, and his secretary were fired upon, and their resignations requested, the remaining members fleeing as if they had been guilty of doing something that they should not have done. Then, in the absence of the board, Quinn ran the picture. He was backed up by the best people in town, and the film is in its fifth week. Now the agitation against a permanent local board, inaugurated by slow and persistent work on the part of Quinn and his associates, is under way. Many prominent persons signed a petition to the council asking that no board be maintained and that one man be on salary to see that the proper cuts were made as ordered by the National Board. That matter is still hanging fire.

This week, at a luncheon of the Traffic Association, Thomas Dixon, noted author, told in a few pointed remarks, why the city of Los Angeles should be the first to set an example to the country by totally eliminating its board, and substituting one man, as aforesaid. Considerable interest was manifested by moving picture people in the talk and, also in what Cranston Brenton, chairman of the National Board, said.

Mr. Dixon's talk was brimming with true interest, and his argument for free films, which went to the root of the matter, was as follows:

Free Speech?

The principle is the same as that for which patriots in all ages have been contending. When Gutenberg invented his press and the world was furnished at last with a means of multiplying ideas on pieces of parchment, the tyrants, large and small, of that age cried out, "This shall not be." They saw in it their ruin and they were successful for many years in suppressing it.

For the right of free speech and a free press our forefathers came to America and revolutions disturbed the peace of Europe. But the freedom of expression was won at last in nearly every civilized nation of the world, most notably of all in the United States.

Books Never Censored.

If I write a book, no censorship board goes to my publisher and asks to see the proofs. If I convert the same ideas into a play and keep within the bounds of decency provided by the common law, no censor can interpose his "I forbid." Book, play or lecture is safe by the inalienable rights of a free people, but just wait until I make these over into a moving picture.

Censors Bugaboo.

The theory is the same for book or picture. The parchment is exposed to a slightly different process and instead of the written word the living light and the mountains, the sea, the sky and humanity itself are imprinted upon it. Yet a board of seven passes on this and is the last court of appeal.

Get rid of the bugaboo and realize the brilliant future that in all right should lie before you.

Cranston Brenton, chairman of the National Board of Censorship, arrived in Los Angeles this week and immediately got in touch with the World office. He was present at the luncheon, at which Mr. Dixon made this interesting speech. He is here, as has already been announced, to look over the film situation, and also, as he says, "to bring about a closer feeling of co-operation between producer, exhibitor and censors, in an effort to gain for the industry of motion picture projection a recognized position as one of the finest of fine arts—that is the purpose of my visit to this coast."

Dr. Brenton is visting the nearby cities, while making his headquarters in Los Angeles and working along with the local exhibitors and the Freedom League. He made a visit to Pasadena with Dr. W. B. Taylor, chairman of the board of that city. The two heads of the boards were visitors to Manager J. C. Neilson, of Clune's theater in that city, who knows a great deal about the exhibiting end of the industry.

Mr. Brenton said that "the criticism has been made that wherever local city or county boards of censorship have been established, an unhealthy spirit of warfare between the exhibitors and censors has arisen, which resulted in many cases in the expulsion of really valuable films on purely personal and prejudicial grounds. It is to obviate this condition that the large board is constantly working. We believe that type of board to be entirely superfluous."

"Do not misunderstand me," he continues, "I am not for the total abolishment of local boards. My idea of a local board is one which will work in co-operation with the national board in seeing that all ordered eliminations of objectionable films are made. In the other types of board, which will not accept criticism or suggestions, I have absolutely no faith and will be glad to see them legislated out of existence."

"There is being carried to a successful culmination in Los Angeles a new fight of the people," says the Out West Magazine, and continues: "It is a parallel of the centuries-old contention for freedom of speech and freedom of the press and will go on and on until the quack who instinctively fears that which he cannot understand, and therefore considers the films an insidious evil, has been drowned in a deluge of popular opinion. This is but the beginning of the fight for free films and elimination of local censorship everywhere. The film manufacturers, because it is to their financial advantage, have been fighting censorship in the courts; but now the American people are beginning to realize that censorship of the screen is an infringement upon their rights as individuals. And when enough of our people realize this truth there will be an end to censorship," which is very well spoken and the truth.

The censor situation is culled down to the one thought, "What will Los Angeles do?" True most of the big things come West, but it looks as if the censor situation would start something here and work East, and if the fight is maintained as strongly and as persistently as it has been waged here for the past two months, the near future should bring forth something very material in the way of total abolition of the unnecessary local board and bring about the ultimate freedom of the films.

MAKES LONG TOUR UP COAST.

Guy Price, whose name is well known to every film man up and down the Pacific coast, has just returned from a two thousand mile automobile hike to San Francisco in his big car. Mr. Price writes a moving picture page in the Evening Herald, and his sayings are known to the actor, producer and exhibitor.

The trip was for business and pleasure. He reports the showing end of the film industry along the coast towns as being very good, with features predominating most everywhere. In Santa Barbara, he says, the American company is very busy, and in Palo Alto the film men were turning out much work. San Francisco itself was a busy place and the showmen are doing wonderfully well.

The machine covered exactly 2,050 miles and not a puncture

or mishap marred the journey which was made in fairly good time, considering that all the mountains and resorts and side and by ways were gone over. Two rivers were forded at night.

LOS ANGELES LABOR ORGANIZATION TO PROTEST.

The Los Angeles Labor Council will be asked to protest against motion pictures which show laboring men as drunkards.

It has been noted that many moving pictures depicting scenes of drunkenness and excesses, show their principal characters in such scenes as workingmen and toilers.

The labor council will be asked to consider the following resolutions:

Whereas, it is a familiar practice in moving pictures to exhibit scenes of drunkenness, in which the principal actors are represented as workingmen; and,

Whereas, the place of such revelry and excess, in many instances, is shown as a saloon or cafe of the type generally patronized by workingmen; and,

Whereas, the constant parading before the minds of the people of the United States the untruthful scenes that drunkenness and debauchery are common among the toilers and the poor, is a stigma upon the entire laboring element of the United States; therefore, be it

Resolved, That we, the Central Labor Council of Los Angeles, in regular meeting assembled, disapprove and condemn such pictures as described above and protest against them as being unfair to that vast army of sober and industrious men who form the ranks of the labor unions of the United States.

Los Angeles Film Brevities.

From Albuquerque, N. M., we are informed that Rollin D. Dixon, a representative of the Rodman Wanamaker expedition, is in the city filming scenes for an Indian picture. This film is intended to show the Indian as he was and as he is at present, in contrast, and to be used as part of a propaganda for full citizenship for the Redman. Mr. Dixon is traveling over the country in a wagon and photographs scenes wherever there is any Indian activity worthy of being recorded.

The expedition had carried on educational work at the Panama-Pacific exposition for some months, and received awards for its efforts in behalf of the Indian.

* * *

The Uplifters of the Los Angeles Athletic Club will give a great benefit show at Morosco's theater, Saturday this week, and donate the gross receipts to the Los Angeles Federation of Parent-Teachers' Association, a charitable organization for the benefit of needy school children.

One of the features of the evening will be Dr. Leonard S. Sugden's Alaska motion pictures in eight reels, with Dr. Sudgen himself before the curtain in a complete lecture descriptive of the scenes. In volunteering this presentation of his pictures, Dr. Sugden makes his last appearance in this city before going to Washington, where he will show his films by request to President Wilson and the National Geographical Society.

DeWolf Hopper and Willie Collier, now members of our photoplay colony, will also contribute to Saturday night's entertainment.

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Fred W. Blanchard, a prominent business light and clubman of Los Angeles, has purchased controlling interest in the Kellum talking picture machine, and, it is stated, in association with several prominent capitalists of this city, will form a company to manufacture this device on a large scale and build a big plant in Edendale. The Kellum talking picture machine is something entirely new and built, we are informed, on different principles from the old time talking picture machines. The synchronization is said to be perfect and the tone of superior quality. Entire plays and operas will be produced. The productions are to be trademarked "Phono Films." E. O. Kellum, the inventor, is a Los Angeles man.

* * *

George Broadhurst, the noted playwright, the author of "The Dollar Mark," "The Man of the Hour," "Bought and Paid For," and other big stage successes, arrived in the city this week. Mr. Broadhurst asserts that he is only making a visit to the Coast to see the exposition. He may, however, it is reported, do some scenario writing for the Morosco Photoplay Company. To a representative of the Moving Picture World Mr. Broadhurst voiced his opinion with regard to moving picture plays. He expressed the belief that too much money is being spent in the production of motion pictures. "The Clansman" was the most wonderful production ever filmed, he said, but as time goes on the producers of moving pictures will come to realize that so much money cannot be risked in production of film features."

From the standpoint of the playwright and author, Mr. Broadhurst's opinion of moving picture directors is not complimentary. He says that they sacrifice everything for pictorial effect. They cut and butcher plays unmercifully, he complains.

* * *

Attempt by the Cuauhtemoc Film Company to film the Indian snake dances at the annual San Xavier fiesta at Tucson, Ariz., this week, for a picture which they are producing, came to naught. Says a Tucson paper, when the Indians who performed the dance, fled upon sighting the camera. The camera man tried in vain to induce them to perform, but it was no use, and the film company officials departed, leaving the red men to perform their ceremonies in the red men's way without regard for the other "Red Men's Way," which is the name of the feature the Cuauhtemoc Film company is producing.

After the picture men had departed the feast continued as usual, and the Indians who were selected to do the fancy dancing came forth from their shelter and performed before a large crowd.

As far as can be learned only one picture of the fiesta has ever been taken. It is now on exhibition at the Chamber of Commerce. It is said that the picture was made by a local man who went to the feast with a pocket camera, with four companions who surrounded him. The photograph was taken with the four men acting as shield.

When the Eclair company was in Tucson they endeavored to get a picture of the fiesta, and offered every inducement to the Indians, but it was in vain. In explaining to the Cuauhtemoc film officials yesterday, just why his people would not allow a picture to be taken, one of the chiefs said that if the camera eye caught them they could never die. If that is true, how many women would gaze into the camera's eye?

* * *

The new board of censors has lifted the ban on "The Nigger," the Fox feature which was condemned in its entirety by the former board and confiscated by the police about three months ago at a local theater when run without a permit. The censor board has decided that the film may be exhibited in the city, providing the title is changed and no reference whatsoever is made to the old name in any advertising. The Fox Film Company has agreed to these stipulations by the board and the picture will be exhibited this week at a Los Angeles theater.

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"Damaged Goods" is now in its fifth big week at Quinn's Superba and the outlook is for several more. With eleven o'clock special milkman's matinees, and all night shows on Saturday, this house is the busiest on Broadway.

* * *

Arthur Shirley, in his costume and make-up of Colonel Vassar, in "The Fall of a Nation" picture, was subpoenaed into court one morning last week as witness in an accident case. Five hundred extra men in soldiers' uniforms were about to be led by Mr. Shirley in an attack on an enemy, when the strong arm of the law, a man with a subpoena, reached out and transplanted Mr. Shirley from the battlefield to the court room. Thomas Dixon, director general of the picture, regretfully recognized the authority of the law, saying there was nothing for him to do but gracefully accede to Mr. Shirley's presentation at court. The ceremony of the latter event consisted of a considerable wait until the accident case was called, and then the judge's dismissing it without a hearing. Meanwhile the five hundred and more soldiers waited for the return of their colonel, and were finally dismissed, credited with no work, but a day's pay.

* * *

The Rolin Film Company announces that they have just added to their forces Lee Lampston, the fattest boy West of the Rocky Mountains. The management state that they should charge transportation against the youthful prodigy, as he takes up space in any fair sized machine equivalent to four passengers. This necessited the adding of another machine to the Rolin Film Company's rolling stock.

* * *

Manager Hicks of the Twin theaters in San Diego was a visitor this week at the World office. He tells of a good business in the exposition city and the Fox Features are packing them into his adjoining houses on the plaza.

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Here is a record for copies of a scenario: When "Wanda of the Red Street," the first five-reel picture made by the Palo Alto Film Corporation was completed, work began on the second Nell Shipman feature script written for that company. Miss Shipman was not satisfied with the title, "The Son," which she had given the scenario and suggested that

the choice of a title be left to the students of the Leland Stanford University at Palo Alto. Accordingly, three thousand copies of the synopsis of the script have been printed and distributed among the students, the choice of titles to be submitted not later than January 31st.

* * *

Invitations for the first of a series of monthly dinners were issued yesterday by the directors of the Press Club and the moving picture members will be on hand to enjoy the fun. At the first dinner, Francis J. Henry, the noted graft prosecutor, will be the chief speaker. The subject upon which he will talk has not yet been announced, but it will relate to some issue which is of interest to newspaper men, moving picture producers and professional men.

Other members who appear upon the program are Walter J. Goldsmith, who will tell brand new stories; Cecile B. de Mille, director general of Lasky's, who will explain how scenarios are written; A. Bismark Cuscaden, who will sing, and Mme. Ellis and Professor Ellis who will demonstrate mental telepathy feats, and Otheman Stevens.

* * *

In an auto wreck the other evening Jack Dean, leading man of Fanny Ward in "Tennessee's Partner," developed into a real, as well as a film hero. While returning from location several nights ago an automobile truck, driving in front of the automobile containing the Lasky party, overturned, pinning the two occupants underneath. Dean crawled under the over-turned car and managed to lift it up enough to drag out the injured driver. Both occupants of the truck were seriously injured, and were rushed to a nearby hospital in the Lasky machine.

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The war in Europe is not the only battle now in progress. Captain Cupid is waging a fierce onslaught on the film people of the West.

This week Crane Wilbur remet a society girl he once knew for a short time in the North, wooed her, and in forty-eight hours Wilbur had cast off his bachelorhood and became a benedict.

The next was Francis J. McDonald of the Fine Arts, who married Miss Mae Busch of the Triangle Keystone studio.

* * *

"Fighting in France," the sure enough real war pictures, are running this week at the Mason with seats going at 25 and 50 cents, and shows timed for 1, 3.30, 7.30 and 9. These which were made under the auspices of the Republic, are really good, if good can be called a sight of slaughter.

* * *

Henry "Pathe" Lehrman, L.K.O. manager and well known director, was almost held up and would have been robbed the other night on the county road, but for the presence of mind of his chauffeur, who speeded up and escaped when a car loaded with men caught up with Lehrman's car while one man on the running board made a move as if to board the film man's car.

* * *

Making fast time to make big time is what Weber & Fields did in order to finish their last picture for the Keystone Film Company.

The famous comedy team worked steadily for eighteen hours without even a halt for meals on the day their contract expired. Cloudy and rainy weather made it almost impossible to photograph but a covered stage was hurriedly set up, several banks of lights arranged, and the work proceeded in spite of the elements. Mack Sennet personally directed the comedians through the long siege, and his tireless efforts resulted in finishing the work long after darkness had fallen. At the last minute the tired pair were hustled into an automobile and rushed to the train with their make-up still on. A crowd of Keystoners, including Mack Sennett, Mabel Normand, Sam Bernard, Roscoe Arbuckle, Joe Jackson and Ford Sterling, followed and bade them a rousing farewell. Their strenuous finish and hurried departure was due to the fact that the Orpheum bill at San Francisco was topped with "Weber & Fields," and opened with a matinee the next day, leaving just fifteen hours to make the trip from Los Angeles and be ready in time for the performance. The members of the Keystone company, and their relatives and friends, reserved almost the entire theater and arranged a unique welcome for Joe and Lew on the first night of their Los Angeles engagement, a week later.

* * *

We had two days of rain this week, which is not bad considering it is only the third siege of the season, and remember what they had in New York last week.

* * *

Herbert Rawlinson, featured with "Big U" productions, made a speech this week to members of the Ad Club at their luncheon. He told all about how films were made and the value of the industry to Los Angeles.

* * *

The Lasky Company is consistent in its development and again the large studio is being improved by the addition of a new stage 300 by 60 feet, which is being erected on the lot immediately back of the dressing rooms. Part of this stage will be glass enclosed, and will be in use in a few weeks. The company has added a portable electric light plant to their equipment and with the aid of a wagon load of Kleigs, are able to take night scenes on any location.

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Another writer has been added to the Balboa scenario staff in the person of Miss Bess Meredith, who is exceptionally well equipped for her work. After years of experience on the stage she went into pictures and relearned the art of acting from the camera's standpoint. Possessed of a lively imagination she was attracted to the authorship end of the game. Hence, she writes from actual studio experience. Balboa's productions of Miss Meredith's stories are taking high rank.

Burton Holmes With Paramount

Lecturer Finds a Way to Be in a Hundred Places at Once—To Give Paramount Benefits of Travels.

HAVING often wished that he were twins in order that he might be here and abroad at the same time, Burton Holmes, the most famous traveler and lecturer on travel in the world today, has found that it is possible for the results of his work to be seen in a hundred photoplay theaters throughout the country at the same time, through the contract he has just signed with the Paramount Pictures Corporation, and it is now announced that in January the Paramount-Burton Holmes Travelpictures will be released and booked solely through the Paramount Exchanges. Mr. Holmes will personally edit, assemble and manufacture these films, which will embody the same kind of interesting and comprehensive views that he has been showing in connection with his "Travelogues."

Burton Holmes.

"It is our aim to make these pictures short, to offer plenty of variety, and to bring out the human interest in the life of the countries to be visited on what we might call 'Our Easy Chair Journeys,'" said W. W. Hodkinson, president of the Paramount Pictures Corporation, after the meeting at which the arrangement with the noted traveler was consummated. "Mr. Holmes fully realizes the high standard of excellence which must be maintained by our pictures and he has declared himself greatly in favor of the system by which our exhibitors are given a voice in shaping the policy of the program. We feel that in capturing Mr. Holmes for Paramount we have won another victory for the photoplay, and we are glad to add his name to those of Roger W. Babson, J. R. Bray, Raymond L. Ditmars and the others already associated with us."

Burton Holmes has always been a pioneer along the lines of artistic progress; love of travel has always been and still is, the motive of his very existence. He comes by the "Wanderlust" naturally, as his ancestors for generations have been great travelers.

He was the first lecturer to introduce an entire program of colored views, and was the first to realize the value of motion pictures in the illustration of travel pictures. Besides this, he was the first of his profession to realize the advantages to be derived by making his own motion picture.

Further details as to the exact nature of his first releases and the dates on which they can be seen will be announced soon.

Donald C. Thompson Home From War

Young Free-Lance Photographer Has Faced Death in Many Countries, but Got His Pictures—Wounded Only Once.

IN THE office of Arthur S. Kane in the Candler Building, a World man met Donald C. Thompson, a slight young Kansan. Mr. Thompson had just returned from Europe, where he has seen war as it falls to few men to observe it. He has passports literally by the dozen, which attest as only official documents can attest that he has been where he modestly says he has been. He also brings with him copies of such great journals as the Illustrated London News and The Sphere, of England, and L'Illustration, of Paris, containing pages upon pages of photographs, many of them of actual battles, under which appears his name. Mr. Thompson also has contributed pictures to the columns of the London Daily Mail, the New York World and Leslie's Weekly.

Mr. Thompson has returned to this country just for a vacation—he expects to go to his home in Topeka, Kan., for a week's visit—and also to arrange for the marketing of motion pictures he secured while away. He has completed

Donald C. Thompson on Left.

negotiations with Arthur S. Kane for the exploitation of five reels, which Mr. Kane plans to distribute through exchanges in the United States. Some of his work will likewise go out to the public through Paramount Newspictures. The first showing of the pictures to be distributed by Mr. Kane will be in Topeka during the coming week.

Mr. Thompson has been a globe trotter for a dozen years. He has been a free lance, too, a regular employer being an accessory for which he has nothing but abhorrence. He has taken pictures in all parts of the world. When the war broke he started for England on a tramp steamer. He carried a toothbrush and three cameras. All were large ones, "to prevent the possibility of any one accusing me of being a spy," as he explained. In spite of prohibitions, he pursued his profession in France, Belgium, Germany, Russia, Serbia and Turkey. He "thinks" he was arrested something like three-score times. On eight occasions was he arrested and as many times detained in a guardhouse before he finally got out of Paris. When he finally started toward the front it was under a tarpaulin with a fieldpiece for a bedfellow. He awoke at Mons. With the English soldiers, who had become his abettors on account of the credentials he bore from Sam Hughes, head of the Canadian militia, he marched for two hours and went into the trenches. The battle was on. He took photographs all day. When the British retired he waited only to get a snap of the charging Germans and then ran. How he got his pictures back to England makes a story stranger than fiction. There is not space here in which to tell it in detail, but they were conveyed by a temporarily impoverished Russian countess. In return Mr. Thompson loaned her 250 francs and many United Cigar coupons, the latter of which, by the way, she returned to him with the money borrowed when in England she handed him his film.

Mr. Thompson was in Antwerp during the siege. On the bridge of his nose are powder marks, on his forehead is a scar, and he says on his back there are sundry marks, all made by a shrapnel shell which unkindly exploded in the house where he was living. He said he was all right, however, in three weeks. He has a photograph of what remained of a house across the street after the visit of a messenger from one of the forty-twos. The photographer was the bearer to the outside world of the first authentic news of the bombardment. He still has the safe-conduct of the United States consul in which it was set forth that he was the bearer of official messages to Uncle Sam.

One of the gems Mr. Thompson brought back with him and which is contained in the film to be distributed by Mr. Kane is of an aeroplane battle between British and German machines. The American had ascended as a photographer to do some work for the British. When he and his companion were 12,000 feet up they discovered the battle between the two machines below them. Mr. Thompson "took" the scrap which ended with the German landing on the British side of the lines. Later over Belgrade he was the object of attack in which he estimates 180 shells were fired at the machine in which he was taking pictures. He says when the shells break too close to the machine the suction will cause it to loop the loop.

Mr. Thompson went into Russia and was through the campaign in the Carpathians, and along the Russian front generally. He has photographed some of the crack Bulgarian and Roumanian regiments. This summer he was with the Turkish troops and later photographed battles in Serbia. His many passports, with their seals and stamps and hieroglyphics, tell a story in themselves. He said it was his intention to return to the war zone shortly after the first of the year, and that he thought it likely he would go to the eastern front—in any event, wherever there seemed a likelihood of getting the most action.

It is a pleasure to meet this quiet man, who in his passports is described as twenty-eight years old and 5 feet 4½ inches in height. He is of a kind we sometimes read about but rarely collide with in the flesh. Every cameraman and, for that matter, every one in any way connected with the motion picture industry will be proud to read what was said of Mr. Thompson by E. Alexander Powell in his book "Fighting in Flanders":

"Of all the horde of adventurous characters who were drawn to the Continent on the outbreak of war as iron-filings are attracted by a magnet, I doubt if there was a more picturesque figure than a little photographer from Kansas named Donald Thompson. I met him first while paying a flying visit to Ostend. He blew into the consulate there wearing an American army shirt, a pair of British officer's riding breeches, French puttees and a Highlander's forage-cap, and carrying a camera the size of a parlor phonograph. No one but an American could have accomplished what he had, and no American but one from Kansas. He had not only seen war, all military prohibitions to the contrary, but he had actually photographed it.

"Thompson is a little man, built like Harry Lauder; hard as nails, tough as rawhide, his skin tanned to the color of a well-smoked meerschaum, and his face perpetually wreathed in what he called his 'sunflower smile.' He affects riding breeches and leather leggings and looks, physically as well as sartorially, as though he had been born on horseback. He has more chilled-steel nerve than any man I know, and before he had been in Belgium a month his name had become a synonym throughout the army for coolness and daring."

FIRE IN THE MECCA BUILDING.

Fire broke out in the chemical room of the Atlas Film Trading Corporation on the fourth floor of the Mecca Building, 1600 Broadway, at 11 o'clock on Saturday, December 18. The damage from flame was confined to the vault in which the fire started. From water, however, the offices of the Universal company, on the floor below, suffered much. P. A. Powers was chased out of his office by the rapidly descending flood, and so was Maurice Hoffman out of his. The walls of the Universal's fine projection room were soiled. Many of the carpets on the third floor will have to be renewed. One of the worst phases of the fire was the accompanying gas which penetrated to many parts of the building. Several firemen were overcome and had to be carried out. These were the only casualties, in spite of the near panic which ensued throughout the building. The Universal offices were practically closed for the remainder of the day.

HEARST-VITAGRAPH THROUGH V-L-S-E.

Although it was announced at the beginning that the new Hearst-Vitagraph news service would be distributed by means of an independent line of exchanges, plans have been changed and the reel will be distributed through the V-L-S-E., the first installment going out January 3. Tom Powers, the well known cartoonist, will contribute animated cartoons for the new service.

SMALLEST MOTION PICTURE CAMERA IN THE WORLD.

Clarke Irvine Designs Miniature Moving Picture Machine.

THE latest interesting offer from the west coast producing center is the "Movie Mascot," a small motion picture camera, seven inches high, which the photoplayers and film people are using as the emblem of the industry. The nifty little ornament fits neatly on the top of the radiator crown of an automobile, and already a large number of players, exhibitors and exchangemen are showing them around the country. The tiny ornaments are symbolic of the business, and create interest as well as look good on the automobile.

The tiny camera box is made of highly varnished mahogany, with a lens that a pencil eraser will fit into, and a crank

Clarke Irvine and His Miniature Camera.

that Tom Thumb only would be able to grasp, while the little film meter with its pointing hand no larger than the sharp end of a pin is but a quarter of an inch in diameter. Only a mouse would be able to squint through the tiny finder, and the little leather handle on top is only an eighth of an inch wide. So you can see how small the mascot really is, and this is why it attracts so much interest and attention.

Anywhere anyone goes with the film kodak a crowd gathers to inspect and admire it, and also to laugh. They know what it represents, for the camera is the life of the industry. Already exhibitors and exchangemen and others are sending to the World office in Los Angeles for the mascots to use on their cars or to attract attention in their lobbies, in the box office, or just to carry around and have fun with, and they all express their admiration for the neat little emblems of the great industry.

The inventor of the newest craze among the film men is Clarke Irvine, the Moving Picture World correspondent at Los Angeles. At every studio he has visited the film people have been greatly interested. Irvine built the camera originally for his small roadster, but everyone expressed so much delight at seeing it and also a desire to have one too that he was urged to make ten, then more requested them, and a hundred was turned out, and now the film men all over the country will have a chance to enjoy the little fun-makers from the big producing center.

The nifty little mascots are very durable, and the tripod is quite strong, being made of brass and steel nickel-plated, and will last as long as any automobile. See advertisement in this issue for further details.

Edward Lyell Fox, M. P. Correspondent.

EDWARD LYELL FOX, the noted war correspondent and author of "Behind the Scenes with Warring Germany," is back from Europe, where he acted as special envoy for the American Correspondent Film Company.

Mr. Fox is the first motion picture correspondent to take pictures depicting the German side of the operations in Serbia. Previous to this he had followed in the wake of the Teutonic drive through Poland and had been present at the fall of Warsaw and Novo Georgiewsk. Early in October he was tipped off that Bulgaria was to enter the war on the 14th of the month. He immediately left for Sofia by way of Roumania. At Bucharest he experienced great trouble with the military authorities and narrowly escaped having his camera outfit confiscated. The Roumanians have not forgotten the meddlesome activities of certain war correspondents during the last Balkan war, and consequently a correspondent there is about as popular as the plague. Fox, however, finally managed to make his way to the Bulgarian capital, where he obtained permission from the foreign office, through the German minister Micheleas, to accompany the Bulgar-Germanic forces in their mighty effort to crush the serbs.

Edward Lyell Fox.

Armed with a military pass and accompanied by Jack Everets, cameraman, and a Bulgarian who was unfit for military service and who acted as combination cook, valet and interpreter, Fox set out for the front, the camera equipment and provisions being carried along on an antiquated ox-cart. Some striking scenes were taken in connection with the fall of Pirot and Nish. Later Fox left Everets to continue the work of taking pictures in Serbia and went to Constantinople. Here he received permission from Enver Bey to picturize the campaign in the vicinity of Galipoli. From there he returned to Sofia and thence to Berlin. After filming a number of interesting scenes depicting prison life in the detention camps near Berlin, Fox proceeded to Vienna, where he made arrangements to get pictures showing the fall of Belgrade and scenes from the Isonzo front and the Tyrol. These pictures he brought back to America with him.

The later Serbian films are expected here within a few weeks, the delay being due to the Bulgarian censorship rule prohibiting the release of war pictures until a sufficient time has elapsed as to render their military value negligible.

CRAFT OPENS "DUPLEX" THEATER IN DETROIT.

On Wednesday, December 15, P. P. Craft, who has gone to Detroit, Mich., to handle the Triangle program in that city, wired the information that on that date the Detroit "Duplex" theater was opened. He says that the idea is a revelation and predicts that every city of importance will soon have its "duplex" theater. He has arranged to show the Triangle program at the Duplex.

MAURICE COSTELLO OUT OF VITAGRAPH.

Maurice Costello, who has been with the Vitagraph Company for many years, and who was until very recently the most popular male player appearing on the screen in this country, is no longer one of the director-players of that company. Mr. Costello has not made known his plans for the future.

GOLD KING SCREEN COMPANY INCREASING SALES AGENCIES.

President S. H. Jones, of Gold King Screen fame, has left Altus for an extended trip through the north and east. While away he will call upon the heads of the leading motion picture theater supply houses with a view of establishing new distributors for the Gold King Screen.

Carroll McComas, Edison Star

EDISON has captured for the star of the Kleine-Edison five-part feature, "At the Rainbow's End," released February 23, Carroll McComas for her first appearance in motion pictures. Miss McComas has long been sought, both by Edison and other leading companies, but her busy life making successes on the stage always prevented.

Her vivacious personality, beautiful brown eyes and a certain captivating manner, make her an ideal subject for the camera, and should the lens catch but one-half of her charming sprightliness, her success will be pronounced.

Beside her natural vivacity, her next most marked characteristic is her remarkable versatility, which has enabled her to succeed equally as well in dramatic roles as she did in musical comedy, and in vaudeville as a whistler and singer.

Carroll McComas.

Four seasons were spent with Frohman and her recent work in the lead in the stage play, "Inside the Lines," was a personal triumph. Critic and public agreed that she shared honors easily with John Drew in "The Single Man," while her delightful work in the musical comedy success, "The Dollar Princess," and "The Marriage Market" made some box office records. Miss McComas also appeared with Billie Burke in "Mind the Paint Girl," with Donald Brian in "The Siren," "Miss Dot," and in "The Salamander."

Charles Frohman thought so much of her unusual ability as a whistler that he had that specialty written into "The Marriage Market." At that specialty, in vaudeville, Miss McComas started on the stage at twelve years of age, and traveled the country over, the capitals of Europe and South Africa, later adding songs, Miss McComas is the type of girl who never grows up and laughingly states that she has done everything from concert work, both ways, with the exception of circus, and lives in hopes of doing that yet. Miss McComas is the daughter of Judge C. C. McComas of Los Angeles, the brilliant prosecutor of the McNamara bomb plotters.

Lubin Making Big Feature

"The Crash," an Epic of Labor by Daniel Carson Goodman, for V-L-S-E Program.

ONE of the greatest multiple-reel subjects yet conceived will shortly be released by the Lubin Manufacturing Company of Philadelphia. It is entitled "The Crash" and is from the pen of Daniel Carson Goodman.

"The Crash" is an epic of labor, and deals with the struggles of a man against seeming overwhelming odds. Richard Buhler and Rosetta Brice, who played the leading parts in "A Man's Making," will be seen in the leading roles. Francis Joyner and a competent cast will add materially to the success of the picture. Director Jack Pratt is producing "The Crash" and is incorporating new and novel effects in this picture that promise to overshadow any of his previous efforts. "The Crash" embodies a powerful love story, together with a series of thrilling incidents that deal with the sterner side of life, the whole making an intensely interesting and appealing subject.

"The Crash" will be released on the V-L-S-E program early in January, and it is the opinion of those concerned in its production that it will exceed in popularity any of the feature pictures thus far released by the Lubin Company.

"The Crash" embraces all the salient features so eagerly sought for by both exhibitor and patrons, and was selected by the Lubin Manufacturing Company from among sixty odd other stories submitted, as being the best type of feature story pursuant with the policy lately adopted by the Lubin Manufacturing Company to release only the biggest and best of the subjects submitted to them.

NEW YORK METRO SERVICE STAFF.

E. M. Saunders, general manager of the New York Metro Film Service, Inc., was the host at a "get together" luncheon at the Hotel Astor, in which members of the executive staff and the "ginger squad" that recently went into the field, participated. There was a lot of the "ginger crew" who reported the result of their efforts in that direction. Through a brief campaign of local advertising in the interest of Metro feature productions, the "ginger squad" said they were able, in many cities throughout New York State, to increase the local exhibitors' business on Metro night, from thirty to fifty per cent. Plans were laid to increase the efficiency of the new squad, and carry on a more extensive campaign. Those present at the luncheon included Chief Saunders, C. W. Glimm, assistant manager, H. W. Kahn, branch manager, Albany, C. A. Taylor, branch manager, Buffalo; Joseph Lynch, New York outside representative; W. J. Neely, traveling publicity representative, A. W. Carrick, traveling publicity representative, and P. H. Smith, New York outside representative.

New York Metro Film Service Staff at the Hotel Astor Luncheon.

Top Row (left to right)—W. J. Neely, Joseph Lynch, C. W. Glimm, P. H. Smith.
Bottom Row (left to right)—A. W. Carrick, E. M. Saunders, H. W. Kahn, C. A. Taylor.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

NEW THEATER, BALTIMORE, MD.

Vaudeville Structure Converted Into First-Class Photoplay House—Has Seating Capacity for 1,700—Managed by Louis A. DeHoff.

AMONG the many attractive motion picture theaters of which the city of Baltimore, Md., well may boast is the New theater, at Park avenue and Lexington street, which was some time ago transformed from a vaudeville house. Many problems confront the architect in seeking to adapt a building already existing to meet the entirely different requirements of the motion picture business. In the case of the New theater it was necessary to rearrange the sight lines and the heating, lighting and ventilating systems.

New Theater, Baltimore, Md.

Upon the proper carrying out of these main points is dependent much of the success of a theater.

In this theater the ventilating and heating systems may be said to be a part of each other. After the heat is generated it is blown to the top of the building and there distributed through ventilators and grilles. The foul air is withdrawn from the building through ducts placed at various parts of the house in such manner as to insure an even temperature at all times without overheating. The arrangement of the system gives the opportunity for changing the air in the auditorium every four minutes, without creating draughts of any kind. During the hot weather, this same apparatus is utilized to force cool air through the theater and even on the warmer days of last summer the difference between the outside air and the auditorium was on an average about eighteen degrees. The air is kept fresh at all times and one does not experience the heavy sensation which is so often brought about by improper ventilation.

The lighting system was changed over to a direct-indirect one, and by this means it is quite possible to have the auditorium almost brilliantly lighted without any resultant ill effect upon the showing of the pictures. It has been found that such installation does away entirely with the uncomfortable effect upon the vision while a patron is viewing the pictures. The mechanical features of the installation permit of its complete control.

The rearrangement of the sight lines has added greatly to the comfort of the patrons and a clear and full view of the screen and the stage is possible from every seat in the house. The original stage is now utilized as the station for the orchestra which is in daily attendance. At the edge, near the footlights, a balustrade has been arranged. About twenty-five feet back of this is the Gold Fibre screen. At its right is the organ consol, while in the space between are the musicians. An orchestral organ completes the musical equipment.

The house is equipped with a balcony and a gallery and has a seating capacity of 1,700. The house occupies an area of 75 feet 6 inches in width by 120 feet in length. Concrete has been lavishly employed in its construction, and it is as near fireproof as money and modern ingenuity can make it. The operator's booth is located on the third floor. It occupies a space 10 by 14 feet, with an 8-foot ceiling, and is equipped with a Simplex projection machine, motor driven, using direct current, 50 amperes on arc. The throw is about 100 feet.

Red is the predominant color in the decorative scheme, and the furnishings and fixtures are very attractive. Uniformed girl ushers escort patrons to the seats. Luxurious rest rooms are a feature of the house, while a spacious lobby is strewn with easy chairs which invite the people to come in and rest. The orchestra in this theater is another of its fine features. It is under the direction of E. V. Cupero. In addition there is a magnificent choralleo string instrument.

The New theater is under the management of Louis A. DeHoff, who is well known in the motion picture industry. He is popular with those who patronize the house, and is ever on the lookout for that which will tend to increase the attendance and the box office receipts.

GLADSTONE THEATER, KANSAS CITY, MO.

"Picture House, the Nucleus of a Business District," Theory of John G. Hiatt—Mails Weekly Program to Patrons.

"WHERE people go there is certain to be business," is a fact that cannot be disputed, but Kansas City has a man who believes that occasionally this can be reversed to read that where a business is started people will come. Although the Gladstone theater is not at present surrounded by a thickly-settled neighborhood, the theory of John G. Hiatt, owner and manager, is that a moving picture show is the soundest nucleus of a business district, the best means of convincing the people. But Mr. Hiatt has an advantage over the average man, for he is the owner of considerable property near the theater and on this property he is erecting a large number of cottages and houses. To quote Mr. Hiatt, "They said this part of the city would not support a fine moving picture show, because there were not enough people close to it. I said, well, I'll put people close to it, so I am building houses close to my place here, that in three years will increase the population of my territory over three thousand, and I will have the only theater any place near here, and people will come to my show."

Lobby of the Gladstone Theater Kansas City, Mo.

And Mr. Hiatt, if for no other reason than mere pride in his neighborhood, has certainly erected a classy moving picture theater in Kansas City at the corner of St. John and Elmwood avenues. Mr. Hiatt is the kind of man that can do a thing of this sort and get away with it. It was he who succeeded in getting four new schools in a hitherto neglected part of the city, including a high school that is ranked as a leader among high schools in the west. It was Mr. Hiatt, who, after serving five continuous years on a civic improvement committee, at last managed to get a rerouting of street cars, of which all hope had once been given up, and it is he who is responsible for a great deal of the improvement of the northeast part of Kansas City. This is the kind of man who has erected for the benefit of his renters and all in the immediate neighborhood one of the finest moving picture theaters in Kansas City.

The Gladstone is situated in an artistocratic part of the city, within close proximity of the Independence avenue car line and on the northeast line. The building, 68x127 feet, was completed in February, 1915. It is built of the most modern materials and is absolutely fireproof, the heating plant even being located in the basement of the adjoining building, so as not to interfere with the safety of the theater patrons. The roof is steel trussed, thereby eliminating all posts in construction, and the supporting walls are made of reinforced concrete and steel. The front of the theater is of very pretty red brick with a large glass canopy over the entrance. This canopy is studded with a row of 20 dimmed lights, while above and in the middle of the building are two large arc lights, spreading a powerful light over the entire street front. The lobby is a very spacious one. On the right is the ticket office, while on the other side is Mr. Hiatt's private office. The floor is of mixed tile, while in the center of the lobby is a beautiful granite bowl full

Gladstone Theater, Kansas City, Mo.

of natural flowers on a granite pedestal. From the lobby to the theater are three large double doors, and one entrance to the balcony, which is of concrete.

The walls of the interior are furnished in circassian wood, all trimmings being done in a two-tone finish of steel gray and old gold. A stage, with a forum of 30 feet, has an arch of old gold fresco plaster, harmonizing beautifully with the interior decorations. There are four exits, not including the main entrance, while along the side of the theater, instead of the usual dull wall, there is a series of fourteen large sized stained glass windows, producing an effect which has caused

Interior of the Gladstone Theater, Kansas City, Mo.

much comment and compliments. The floor is a sloping one, concrete, and the wide aisles are covered with carpet. The seats are regular theater seats, 900 being on the first floor and 300 in the balcony. The screen used is one painted on the wall of the stage, the color being a goldish hue, instead of the common white. Five clusters of lights, four 250-watt lights and one 500-watt light, spread a dull glow over the house when lighted. The illumination is augmented by eight 20-watt lights, with green glass bead fringes extending a delightful flood of light over the auditorium. The proscenium arch has fifty 20-watt lights and the balcony arch is light with forty of the same type. The indirect lighting system is used and the resultant effect is one of delightful harmony and pleasing to the eye. The operating room, 7x12 feet, is a metal one, built in the rear of the house. It contains two Power's 6A machines and the throw is 85 feet. A motor generator is also used.

Until the first of November, Mr. Hiatt has been using only a piano for his music, but he is now installing a Kimball pipe organ. Madam De'Armond, one of Kansas City's piano artists, is the presiding person in charge of music in the Gladstone, and to her will fall the lot of playing the new organ. Mr. Hiatt is so proud of his music and the ability of Madam De'Armond that he has a standing offer of $50 to anyone in the city who can follow the pictures as she does and play them as the various scenes are being enacted. He leaves the judging to the audience. Six employees are kept busy providing for the comfort of the patrons, including a uniformed negro, who maintains watch over the automobiles of the patrons.

Mr. Hiatt started the middle of October a mailing list of about five hundred people in his section of the city to whom he mails the week's program. He has asked advice on this question and has found that this method of letting his program be known to the public, the best way, although he advertises heavily in the daily papers.

"People receive this house program and keep it in front of them and know just what nights they want to come, and save those nights for those particular shows, whereby, with the program of each evening appearing in that morning's paper, some people might miss shows they desire to see," said Mr. Hiatt.

Mr. Hiatt is the kind of man who would succeed where others might fail. With a genial face and an attractive personality, he is to be seen every night greeting his patrons as they enter the house and bidding them farewell as they leave. A further evidence of Mr. Hiatt's value to the neighborhood is shown by the fact that once every year he gives the theater over to the churches in the neighborhood, donating all the proceeds to the churches, he paying all the expenses. Mrs. Hiatt is a good partner and works as energetically as does her progressive husband. The people of the northeast section of Kansas City are fortunate, indeed, in having such a theater and manager as the beautiful Gladstone house and the genial accommodating Mr. Hiatt.

PICKFORD THEATER, PORTLAND, OREGON.

Honoring the popular screen star, the Peoples' Amusement Company has renamed its house, located at Park and Washington streets, Portland, Ore., the Pickford theater. This

Pickford Theater, Portland, Ore.

house, formerly the Star, has been remodeled and fitted with a marble trimmed lobby, a marquee front and other modern improvements. The seating capacity has been increased to 1,000. L. B. Christ is the manager.

CLARA WHIPPLE TO COACH AMATEUR PLAY.

Miss Clara Whipple, the charming leading woman of the Equitable Motion Picture Company's stock organization, has been requested by one of the juvenile dramatic organizations of Flushing, N. Y., to coach a play which is to be given in the near future in connection with a big bazaar held in that city.

Miss Whipple's excellent training in dramatics stands her in good stead, and she is devoting her evenings to the play.

Reviews of Current Productions

Exclusively by Our Own Staff

Biograph Comedy and Drama

"The Skating Rink" and "The Avenging Shot" Are Pictures of Good Quality Soon to Be Released.

Reviewed by Lynde Denig.

IN A THREE-REEL picture called "The Skating Rink" the Biograph company used the roller-skating craze of a few years ago as the foundation of an entertaining rural comedy

Scene from "The Skating Rink" (Biograph).

that is pleasingly out of the ordinary. The story is slight, but in lieu of a complicated plot we find a quantity of cleverely arranged scenes, thoroughly amusing in themselves, as acted by Gertrude Bambrick, Bud Ross, Madge Kirby, Fred Nolan and other members of a large company. Most of the action is centered in a village where roller skates are introduced by an energetic salesman. Before long all the farmers and the farmers' families, irrespective of age or physical proportions, have become devotees of the new sport and a barn is transformed into a rink.

Particularly humorous is the playing of Miss Bambrick in the role of a maid-of-all-work, who adopts the new fashion and even performs her household duties on the treacherous skates. Mr. Nolan makes a typical country character of Tubbs, the father of two pretty daughters, who meets the

Scene from "The Avenging Shot" (Biograph).

flashy salesman under the most embarrassing circumstances. There is good comedy in the scene showing how the young women are surprised while in swimming, and how the man from the city, in turn, is seriously discomfited by the loss of his check suit left on the bank of the river. Miss Kirby and Louise Owen are an attractive pair in the parts of the farmer's daughters.

The climax of the photoplay is presented in the improvised rink on the night of a masquerade. All of the villagers assemble in ludicrous costumes to see a race which is to decide the fate of a mortgage on the property. Then the barn burns, and at the end of a spectacular fire nothing remains but charred timbers. Altogether "The Skating Rink" is a very acceptable comedy film, especially for small town audiences.

"The Avenging Shot" is a tense two-part drama acted by Charles Mailes, Clara Sisson, Jack Mulhall and Raymond Nye. The development of the first reel is especially effective, all of the action preparing for the scenes in which an elderly dealer in antiques shoots the man who years earlier had stolen his wife. He has been waiting twenty years for an opportunity to avenge the wrong, and finally the chance comes through an unexpected, though logical, sequence of events. His daughter and a young playwright, who has rented a spare room in the house, figure prominently in the action. In the second reel, after "the avenging shot" has been fired, the old man relates the story of love and deception over which he had brooded for years. Mr. Mailes is a sincere and sympathetic actor in a part of this description, and Miss Sisson is appealing, first as the daughter, then as the betrayed wife.

"Forbidden Fruit"

Serious Subject Is Presented in Five-Part Drama Written and Produced by Ivan Abramson.

Reviewed by Lynde Denig.

THE title of this picture, made by the Ivan Film company, will be misleading if an exhibitor interprets it to mean a risque photoplay. "Forbidden Fruit" deals with a variation from the moral code and the possible consequences; but sin

Scene from "Forbidden Fruit" (Ivan).

is never shown in an alluring guise; there is nothing in the theme, or its treatment to tempt one to break social conventions. On the contray, Ivan Abramson's story dwells almost exclusively on the misery that may result from a misstep, however well intentioned the motive behind it. As a picture devised for the entertainment of a general audience "Forbidden Fruit" is, most of all, open to the charge of being gloomy.

Whether or not Mr. Abramson was wise in the choice of a subject need not be discussed. At all events he was sincere in his handling of a difficult theme, and succeeded in incorporating in it a picture of no little dramatic force; moreover, he must be given credit for originality in plot development. The husband of a young woman forges the name of the man she once was engaged to marry. She goes to her former fiance, pleading that her husband be spared, and is granted the request on payment of a certain price. The man dies of consumption and in due time the woman's young son shows traces of the same disease, a fact that, combined with others more conclusive, arouses the husband's suspicions. The wife confesses the nature of the price she paid and is driven from home with her son, leaving the husband with their little daughter for a companion. After scenes of quite genuine pathos a reconciliation is effected whereby the home life is resumed on a basis of a mutual forgiveness and understanding.

Sincerity of expression characterizes the performances of Paula Shay and Everett Butterfield, and Kittens Reichert makes a very appealing little girl. The picture was well staged and sharply photographed.

"Iris" and "A Welsh Singer"

Hepworth Shows Two Notable Productions—They Are Adaptations from Pinero Play and Allen Raine Novel.

Reviewed by George Blaisdell.

TWO notable productions from the studio of the Hepworth Manufacturing Company, Ltd., of London, England, were shown to the trade on Wednesday, December 15. The two subjects are the vanguard of many others from the same source slated to follow. If those to come match in all-around quality the subjects shown Wednesday the position of Hepworth pictures in the American market should be secure.

"Iris."

Two characters bulk big in "Iris," yes, three characters. Pat-

Scene from "Iris" (Hepworth).

rons of American picture theaters will be charmed by the personality of Miss Alma Taylor, who, with high skill and unusual acting intelligence, carries the name role in this adaptation of the play by Sir Arthur Pinero. Henry Ainley is Maldonado, the man of wealth, who devotes his great ingenuity as well as his money to winning Iris, with her affection if possible, but without it if necessary. Stewart Rome is Trenwith, who loves Iris as she loves him, but who lacks means to provide for her in comfort let alone luxury.

"Iris" is a tragedy of the soul, of the soul of a woman continually surrounded by circumstances that impel her to violate her keen sense of honor; her love of the material things to which she has been accustomed and her lack of equipment with which penniless to fight the world combine to aid in the compromise of her conscience; to her it is the obvious action to make use of the checkbook Maldonado persistently places within reach, preferable to bear present ills than "fly to others" that must be worse. Women may sympathize with Iris; men will pity her.

Mr. Ainley's characterization of Maldonado has great strength. Singularly enough, censurable as are the tactics of the Portuguese, Maldonado never entirely alienates the sympathy. It is a tribute to Mr. Ainley's naturalness, to his magnetism, and to the red-blooded persistence with which he imbues his interpretation that this is so.

Cecil Hepworth is the producer of "Iris." Mr. Hepworth has made much use of restraint in the 5,300 feet the subject comprises. It may be the elimination of a few hundred feet will sharpen two or three spots with benefit to the action. However, this is a minor matter and likewise debatable. What stands out is the production as a whole. Many of the backgrounds are of the Windermere lakes, in Northern England—a location of rare beauty. The photographer has added to the picturesqueness of his lakes and mountains by the artistry with which he has placed his camera. He brings to us a rare bit of Old England. The laboratory by its judicious tinting has enhanced and supplemented his work.

"Iris" holds the interest even as it divides in turn the sympathies among the three principals. There are times when it moves. For instance, the visit of Trenwith returned from his successful battle with fortune in the wilds of Canada only to find his fiancee in an apartment financed by Maldonado; or the reconciliation of the two lovers on the beach, where Iris had gone on self-destruction bent after Maldonado had thrown her out.

"A Welsh Singer."

In a "Welsh Singer," the five-part subject adapted from the novel by Allen Raine, Florence Turner shines with her old brilliance. And a splendid medium she has, too, through which to shine. The tale is located in the Welsh hills, and it is easy to believe it has been photographed there. It is a story as strong as it is simple, one that stirs much and always interests deeply. Its beginning is among the herders of sheep. Its ending is the reunion of two childhood lovers whose paths cross after long separation, during which time each has succeeded—the man as a sculptor, the woman as a singer. "A Welsh Singer" is wholesome romance with a modicum of villainy.

Miss Turner is Mifanwy, the shepherdess, happy to tend the Squire's flock for a penny a day. Henry Edwards is Ieuan, the lad raised by Mifanwy's parents from the day when, as an infant, he was found in the highway beside the body of a woman. Mifanwy, at the crest of a hill, her figure outlined against the sky, sings Ieuan, with her as a model, works in clay. The statuette is responsible for Ieuan being taken under the protection of a patron. Before he goes to the city he learns his father is the squire.

There is a wealth of incident in the story. While by no means is it gray in color, there are not many lighter touches. It is life, in aspect a bit stern perhaps, but progressing steadily to better days.

Those situations near the denouement where Mifanwy is not recognized by Ieuan may strain the credulity a bit, but the novelist may be forgiven much more than this. It is a hypothesis on which he builds consistently and with dramatic force.

The direction is skillful. It is said Mr. Trimble, who has heretofore directed Miss Turner, gives Mr. Edwards the credit for it. The acting is excellent. Several of the cast stand out. Campbell Gullan portrays the circus man in love with Mifanwy, who later sacrifices his life for her. It is a good interpretation of a most likable character. Then there are Malcolm Cherry, the squire, and the music master. The circus scenes brought hundred of persons into the field of the camera and they were well marshalled. There were thrills in the fire in the theater. These spectacular incidents are always closely allied to the main theme. They are naturally a part of the story, not kicked into it.

To sum up, "A Welsh Singer" is a strong story, and it is well played, well directed, and well photographed.

"Mr. Grex of Monte Carlo"

A Lasky Production Which Features Theodore Roberts and Abounds in Thrills and Atmosphere.

Reviewed by W. Stephen Bush.

THEODORE ROBERTS is a host in himself, and when he is featured in a production its chances with the public are presumed to be good. In this particular feature Roberts is at his best. The plot deals with a timely theme—involving the adventures of the secret service of all the great nations of Europe. To avoid any possible suspicion of partisanship the

Scene from "Mr. Grex of Monte Carlo" (Lasky).

nations intriguing against each other on the screen are aligned quite different from the present constellations in Europe.

There is much that is excellent in this play and the general average is high. The types of the various contending nationalities are chosen with great skill—they all look to the manner born. The Englishman is not the least successful type, and he enlists the sympathy of the audience from the start. Theodore Roberts is the Russian, and he has shown what he can do with such a part in his splendid impersonation of the Russian

Grand Duke in "The Man From Home." There are plenty of thrills and many tense situations, and never for an instant does the director depart from the probabilities. The feature is singularly free from padding.

The possibilities of the California landscape again come into play in this production, and it really took an expert to tell that this was not the famous Monte Carlo on the Blue Coast. The background looked exactly like the road from Nice to the famous gambling hell.

Mr. Roberts had excellent support, the cast being well balanced and working together with intelligence and obvious enthusiasm and sincerity.

"Bondwomen"

A Domestic Photoplay of Commanding Interest in Five Parts by George Kleine, with Miss Maude Fealy in a Strong Emotional Role and a Capable Cast.

Reviewed by James S. McQuade.

WITH an appeal as wide as the world in which civilized women live, "Bondwomen," a photodrama of home life, in five parts, by George Kleine, gives fine promise of success and popularity. In addition to the wide appeal of the theme one cannot fail to be impressed that interest is considerably heightened by the art and talent displayed in the production. There is sustained dramatic strength throughout and several stirring climaxes. Moreover, the sidelights on the underworld, in which some of the characters move at times, show us that life in respectable surroundings is only a small fractional part of the sum of human existence and experience; also that life in the slums is hideous and horrible, and that it is seldom, if ever, redeemed except by influences from without.

Scene from "Bondwomen" (Kleine-Edison).

The sceens showing the resorts of the unhappy victims of the cocaine habit and of other drugs are most realistic. The attack on Belle Jordan by Snowdrop, instigated by a drug-poisoned brain and frenzied jealousy, could not be more faithfully depicted in real life. The culmination of the frenzy, which is reached by the blinding of Ned Ellis—the only link in the photoplay that connects the slums with respectability, unless it be good David Powers, who has devoted his life to discover a remedy for the drug habit—is a powerful scene, and, followed by that showing the raiding of the dive by the police, creates a revulsion and a nervous shrinking very closely akin to that which would result from viewing the real.

But it must be remembered that these are only sidelight glimpses along the run of the main story, which has to do with domestic infelicity in a home of refinement, where the master of the house attempts to wear both petticoats and trousers. With this master, Dr. Hugh Ellis, there is no place for the queen of his home. He carries the purse and insists on paying the household bills, and on his good wife asking him for money when she needs it. Needless to say, this practice leads to the humiliation of Norma, his wife, on more than one occasion, and finally to rebellion on her part and to serious unhappiness for both of them.

The part of Norma offers fine opportunity to Miss Maude Fealy, a well known and favorite screen star. Norma, in the early scenes, is shown as a docile, unobtrusive, good-natured young wife, who dotes on her only child, Roy, and who is inclined to look up to her lord and master, Dr. Hugh. But the turning point for the worm comes; still the lord and master, while much perturbed, continues his course—not with great joy, however. When Norma is taxed with being unfaithful to her husband by that worthy himself, through the lying of his drug-addicted brother, Ned, Norma, in the person of Miss Fealy, becomes innocence, strength and defiance personified. It is only when the brutal husband tears at her heartstrings by unmercifully punishing her child, Roy, that the mother confesses to a guilt that is not hers. That scene where Norma begs piteously outside the locked door, through which the screams of her boy wring her heart with anguish, is one of fine emotional strength. Indeed, throughout the impersonation. Miss Fealy never strikes a note in behavior or action that disillusionizes the spectator that she is not Norma herself.

John Sainpolis is a worthy opposite in the part of Dr. Ellis. He is masterful to the point of cruelty, and afterwards contriteness to the depths of humility. David Power, the benefactor of drug fiends and a close friend of the Ellis family, is manfully represented by David Landau. Harry Knowles is happy in the role of Professor Bowe, Norma's father, and Harmon McGregory is so artful in depicting Ned Ellis, the drug victim, that he creates abhorrence in the mind of the spectator. Mr. McGregor has remarkable facial control. His face is a study in the scene where Ned Ellis is confessing his wrongdoing to his brother, the Doctor. Miss Iva Shepard as Belle Jordan, the redeemed drug slave of the underworld, rings true to one's judgment. In strong contrast is the Snowdrop of Miss Mildred Gregory, a characterization that seems the epitome of underworld life that has neither hope nor desire for the good. Little Maurice Stewart is a winsome boy in the part of Roy Ellis, and Miss Shirley De Me as Mary, the Ellis kitchenmaid, furnishes amusement in her spats with the butcher's boy and other boys.

The release date was December 15, through Kleine-Edison service.

"The Senator"

Drama of Washington Life with Charles J. Ross in the Title Role—Released by Equitable.

Reviewed by Lynde Denig.

AUDIENCES that enjoyed "The Gentleman From Missouri" will find "The Senator" equally to their liking. The two pictures are not to be compared in plot substance, rather in their general tone, for the scenes of both are laid in Washington and most of the characters are drawn from governmental circles. Joseph A. Golden, dirctor for the Triumph Film corporation, the concern responsible for the production in question, may be congratulated upon his choice of locations and the correctness of the interiors, all contributing materially to the pleasing impression left by a wholesome, entertaining story.

The romance, conceived by Sydney Rosenfeld, author of the scenario, is engagingly handled by Charles J. Ross, in the character of Senator Rivers, and Constance Molineux, as the daughter of an aged man who for twenty years has tried unsuccessfully to have a claim recognized. Mr. Ross appears much as he does on the stage, giving a performance marked by dignity and poise, whereas Miss Molineux makes a likable partner in the love passages. Ben Graham supplies a natural character sketch as Silas Denman. The foreign count, employed in various villainies, is played by Philip Hahn according to melodramatic conventions, and for the rest, the cast was judiciously selected, with Thomas Tracy in the role of the Secretary of State, Gene Luneska as his foolish wife, and Dixie Compton as a vivacious and resourceful young widow.

Scene from "The Senator" (Triumph).

Much of the opening reel is devoted to the introduction of the characters and a clear presentation of the conditions out of which the story is to be developed. Once in a while the action is interrupted to permit the showing of Washington scenes that will give the picture atmosphere. Nor is there need to find fault on this score, for the views are interesting enough to justify themselves. Presently the story quickens, become more dramatic, and in the last two reels realizes its possibilities. There is plenty of suspense in the situation confronting Senator Rivers in the last hours of the session of the Senate, when so much depends upon the passage of the Denman claim. Among scenes deserving of particular mention are those in the senate chamber and at the embassy ball, where the count plans an elopement with the wife of the Secretary of State.

"Black Fear"

The Drug Evil Is Made the Subject of a Strong Rolfe-Metro Drama Produced by John Noble.

Reviewed by Lynde Denig.

LEST the producers of this five-part drama be considered sensational alarmists, there is a foreword stating that the story was suggested by statistics on the drug evil gathered in a number of American cities. It is fair to assume that "Black Fear" is fiction with a solid background of fact. The tragedy it presents probably is no more dreadful than hundreds which actually occur each year, all attributable to the use of drugs. The Rolfe company selected a live issue and

Scene from "Black Fear" (Rolfe).

made it the theme of a thoroughly dramatic picture that escapes becoming a preachment because of a skillfully developed and human story acted with a quantity of emotional feeling.

In the opening scene we have a colorful vision of Hades, where Satan laments the lack of new tools for working evil in the world. Cocaine, impersonated by an attractive young woman, offers to do his bidding. That ends the allegory, for the scene fades into an entirely realistic picture of two messenger boys seated on a park bench, where they have stopped to stimulate their weary bodies with cocaine. They are arrested and in less than five minutes of screen action we are entering the intricacies of an engrossing drama, in which cocaine is the unseen evil influence, dragging first one character, then another, into a pit from which the only outlet is death.

Young boys in the employ of a messenger service company are presented as the most pitiable of the helpless victims of a nefarious trade; but in their downfall others are concerned—the two sisters of Billy Ellsmere, the judge of the court to which the boys are taken; also the head of the concern that sanctions the distribution of cocaine among its employees, thinking thereby to keep them on edge for long hours of work. Retribution eventually comes to the hypocritical employer, and as the outcome of a dramatic trial scene Lillian Ellsmere is acquitted on the charge of murder. The picture profits by a number of forceful incidents, always occupying a necessary place in the progress of the story, and the acting is of even merit, with Grace Elliston, Grace Valentine, Edward Brennan and Paul Everton in conspicuous roles. "Black Fear" will perform a valuable mission if it warns mothers of their dangers their children must be guarded against in large cities.

"The Girl and the Game"

First Two Chapters in Signal Film Corporation's Helen Holmes Serial Are Thrillers.

Reviewed by Lynde Denig.

THERE is nothing experimental about this serial, to be issued by the Signal Film Corporation in fifteen two-reel chapters. For more than a year the railroad melodramas starring Helen Holmes and produced by J. P. McGowan have been before the public of this country, of Europe and of Australia, and there has been no decline in their popularity. The Signal Corporation was dealing with known quantities when it engaged Miss Holmes and Director McGowan to continue, in slightly different form, the type of photoplay that they know so well how to handle. Judging from the first two chapters, "Helen's Race With Death" and "The Winning Jump," each week will bring its quota of sensations, supplemented by good stories offering opportunities for contrast in characters and environment.

In writing the scenario, Frank Hamilton Spearman did well in making Miss Holmes the daughter of a railroad president, while her sweetheart, a fireman on a locomotive, is at the other end of the social scale. With these two characters as the foundation of the plot, it is possible to develop thrilling railroad stories and at the same time introduce a society element—elaborate residences, well-groomed people, and the like—all of value in producing effective contrasts. If Miss Holmes is pretty when clad in a shirtwaist and skirt, she is doubly so in the chic costumes worn by the daughter of the wealthy General Holmes.

The opening chapter starts at the very beginning of things. It shows how the little daughter of the railroad president is saved by a boy of about her own age from being run over by a miniature train on a fair grounds. And the ambition of this boy is to become a railroad engineer. In later years he is fireman on a runaway freight train that would have collided with the president's special save for the heroic action of Helen. After a wild ride on horseback she jumps the horse off an open drawbridge and swims a river that she may reach a switch in time to change the course of the freight. The leap into the river is the most exciting thrill in this chapter; but throughout the suspense is maintained at a high pitch. The collision of the freight train and cars on a siding is sufficiently startling.

In chapter two the flirtation between Helen and Storm, now an engineer, is deftly handled by Miss Holmes and Leo Maloney in scenes preparatory to a robbery and the thrilling race of two locomotives on parallel tracks. While the engines are moving at high speed, Helen jumps from one to the other and is the means of arresting the thieves. With good photoplay stories as a foundation, and all the attractions of a carefully produced, intelligently acted picture, the first installments of "The Girl and The Game" are eminently satisfactory.

"Beyond All Is Love"

A Three-Reel Photoplay Written by Daniel Carson Goodman and Released on the Lubin Unit Program by the General Film Company.

Reviewed by Edward Weitzel.

THE thesis of Daniel Carson Goodman's three-reel photoplay is the exposure of the drug evil. The protagonist has accomplished his purpose in a thorough manner and, what is more to his credit as a photoplaywright, told an interesting screen story in the proper dramatic form. The picture opens with a prologue. Stuyvesant Hardy, an opium slave, neglects his wife and child until the death of the unhappy woman recalls him to his senses. His son goes through life without any apparent craving for the drug, but when the grandson of Hardy reaches manhood and after an accident is given morphine, the desire for the narcotic is awakened and the young man is nearly ruined by the drug. The devotion of his mother and father and the girl he loves saves him, but only after a long and fiercely fought battle with his grandsire's legacy.

Mr. Goodman has seen fit to employ local politics as one of the motives of the drama. An unscrupulous ward leader tries to force the elder Hardy to do his bidding by pandering to the weakness of the son. In the main the foregoing plot has been built up to conform with the plans made and approved for the guidance of screen dramatists, and Clay M. Greene, the producer, has been mindful of the scenario's requirements, except that the lack of caution displayed by big John Kerry when shadowing young Hardy comes dangerously near weakening several scenes.

Francis Joyner has the most difficult part in the drama. He showed himself equal to the task and succeeded in indicating

Scene from "Beyond All Is Love" (Lubin).

the terrible effects of the drug upon his mind and body without appearing repulsive or losing the sympathy of his fellow creatures. The gratitude of Mr. Goodman is also due Helen Greene, Carrie Reynolds, Peter Lang, Eleanor Barry and Walter Law, who filled the remaining roles.

Mary Anderson Finishes "Cal Marvin's Wife."

News comes from the Western Vitagraph Company that Mary Anderson, the young Brooklyn actress, who went West to play leads has finished her first feature picture. It is entitled "Cal Marvin's Wife" and will be released shortly.

Two Lasky Features

"The Cheat," a Production of Extraordinary Merit, Featuring Fannie Ward—"The Unknown," with Lou-Tellegen, Has Spectacular Merit.

Reviewed by W. Stephen Bush.

FEATURES like this one put the whole industry under obligations to the Lasky company. On every conceivable test this picture shows a hundred per cent. Indeed, the feature is of such extraordinary merit as to call for the highest term of praise.

The plot is simple. This always constitutes special merit in a film story. It is worked out rapidly with that rise of interest which is the mark of every successful dramatic composition. The climax is overpowering. As one of the men that sat behind me in the Strand Theater said, "I would like to be in that mob."

Like all really strong stories, that of "The Cheat" can be told in a few words. A young, extravagant wife, a social butterfly, is playing with fire. In her craze for fine clothes she gambles with money entrusted to her by a Red Cross society. She loses the money. Her husband knows nothing of the desperate plight of his wife. Even if he knew, however, he would not have been able to help her. His investments had stripped him of ready cash. With visions of horrible disgrace haunting her mind, she is offered help from a strange and dangerous quarter. A rich Japanese who has found entree into the social set, and who has paid much attention to the young wife in the absence of the busy husband, comes forward and says he will give her the money and ward off the impending exposure "upon conditions." In her despair the young wife gives an almost unconscious and quite mechanical consent, and in the daze that has seized her she takes the check from the Japanese. Here Fate intervenes. The troubled wife learns from her husband that he had been successful in his operations and that he is now rich.

"Does that mean I can have ten thousand dollars right now?" asks the agonized wife in a frenzy of joy mixed with fear. She gets the money and then goes to the Jap's home to return his treacherous gift. And now the beastliness in the Oriental's nature leaps forth. Not only will be not release her from her bargain, but he means to be paid at once. I shall not attempt to describe what follows—words seem altogether too feeble for that. In the struggle the Jap sears the woman's shoulder with a red-hot iron to mark her as his own by right of bargain and purchase. Lying on the floor and steeling herself for the next attack and still writhing under the pain of the burning flesh, the woman seizes a revolver and fires it at her torturer. The bullet hits him and he falls. The woman escapes. A moment later the husband enters and finds the Jap, covered with blood, gripping convulsively a hank of hair. He sees other proof of his wife's visit. The police are alarmed. The Jap is asked who shot him, but before he can open his mouth the husband accuses himself of the crime.

The wife hastens to the cell of her husband and confesses all. He forbids her to speak. Now follows the trial. Never before have I seen a more gripping climax. It is built up with exquisite skill. The accused husband and the guilty wife sit side by side. The court room is crowded with spectators, following with feverish interest every new turn in the trial. We see the jury, thoughtful, tense, nervous. The Jap takes the stand, impassive, mysterious, but convincing. The verdict is guilty. The trembling wife is no longer able to restrain herself. Her passion rising superior to all the form and severity of court procedure, she leaps upon the witness stand, a fearful and unconquerable resolve in her eyes. The next two minutes the audience is as spellbound as the men and women in the court room. She tells far more by her looks and gestures than by words of what has happened between her and the Oriental, and when the audience seems on the verge of hysteria the woman tears the dress from the seared spot on her shoulder. It was like the spark thrown into a keg of powder. The wrath of the audience bursts forth with elemental fury and there ensues a scene that for tenseness and excitement has never been matched on stage or screen.

Space bids me be brief. I cannot, however, omit words of unqualified praise for Fanny Ward, whose impersonation of the social butterfly with the singed wings was a masterly performance. The lighting effects must be mentioned, too. They are beyond all praise in their art, their daring and their originality. There are those deft and subtle touches that we find all the Lasky pictures possess—only here they crowd upon one another. What a delicate but powerful effect was the omission of the bars in the prison scene. The shadow of the bars, the sombre light, the bent head of the prisoner silhouetted against the bare wall—this is but one of the numerous happy touches. "The Cheat" is worth advertising to the limit. It is one feature in a hundred.

"The Unknown."

THE spectacular features in this play and its wonderful atmosphere will go a long ways toward redeeming a thin plot and the somewhat disappointing performance of the star.

The spectacular features consist of the wild-man hunts in the Arabian deserts and in fighting between the men of the Foreign Legion and marauding Bedouins. The Foreign Legion is the background of the story and it is a romantic and unique background. There is, too, the weirdness and the everlasting mystery of Egypt. Lasky art is conspicuous in the settings and in the direction, but the bareness of the plot recurs constantly like an ill-digested morsel of food. An audience not captious enough to look for dramatic values will find unmixed delight in the play. Theodore Roberts, who has a most difficult part, does a good deal with it, but he cannot make it go over with his usual smoothness and sincerity. The star is not very well suited for his part. He seems conscious of it in the many evidences of crudeness in his work.

The suspense was well maintained in the early portions of the play, but when the final denouement comes it leaves a critical audience somewhat disappointed.

All the settings were superb, the light effects were splendid throughout and the general support of the star was good and at times excellent.

"The Boob's Victory"

Robert Leonard Featured in Two-Reel Gold Seal Production, Playing Part in Which He Is at His Best.

Reviewed by Robert C. McElravy.

ROBERT LEONARD in this offering, written and produced by himself, returns to the type of characterization by which he is perhaps best known. He has done numerous other parts with distinction, but he fairly shines as the boob.

Scene from "The Boob's Victory" (Pathe).

The humor he infuses into this role will cure almost any grouch.

In this particular offering the boob is passing through the stage of young manhood in which he desires to be a detective. He spends odd moments on the farm, where he is employed, studying a book which tells all about it. He is so absorbed in this that he entirely neglects other business and Farmer Higgins, his employer, becomes so disgusted that he runs him around the place with a pitchfork.

What follows is obvious enough, but fully as laughable as the opening scenes. The boob becomes waiter in a swell summer hotel, where he learns that a number of jewel thefts have occurred. Two professional detectives, a man and a girl, are already on the job.

The crisis comes one evening during a card game, when the lady crook goes upstairs and makes a cleanup. She climbs down a fire escape with the professional detectives vainly endeavoring to locate her. She is joined by her pals and would have escaped but for the boob, who turns up in time to hold up the thieves in a highly theatrical and satisfactory manner.

The cast includes Ella Hall, Kingsley Benedict, Marc Robbins and others.

"The Reform Candidate"

Macklyn Arbuckle Is the Star of a Pallas Picture Photoplay, Released on Paramount Program.

Reviewed by Edward Weitzel.

LOCAL politics occupy a prominent place in the story of "The Reform Candidate," the four-reel photoplay written by Edgar A. Guest and Macklyn Arbuckle, and released on the Paramount program, but it is the heart interest, the sacrifice that Art Hoke is glad to make for the woman he loves, that gives the drama its grip on the emotions of a body of spectators. Dramatically considered, "The Reform Candidate" is simple of plot and reveals no situation of great intensity or power. A stolen baby sounds one of the most appealing notes in the play; and, at the final picture, big-hearted Art Hoke is seen clasping to his breast the dolls of his foster child, now restored to her parents. He has brought happiness to those he loves best, and is content. That portion of the story telling how the political boss opposes the reform candidate for mayor, then saves him from financial ruin because he is the husband of Mary Grandell, his old sweetheart, is not without interest; but the little child, who is stolen by the half-

witted "Looney Jim" and left in Hoke's home because the poor simpleton knows that Art is fond of babies, shares the center of the picture with the star himself. The subsequent career of the child, her growth to womanhood and restoration to the arms of her mother, is made the dominant motive of the play. Just why the baby's parents did not succeed in tracing her at once, or why Hoke failed to find her father and mother, is not explained by the authors.

"The Reform Candidate" was written first as a vaudeville sketch, and Macklyn Arbuckle played it over the two-a-day circuit. His performance of Art Hoke was a complete and eminently satisfactory character study at that time. His method of embodying the big-framed, quick-brained, large-hearted politician is perfectly adapted to the screen, and Mr. Arbuckle finds no difficulty in repeating in the silent drama the success achieved in the first form of the play. The picture does not call for any elaborate settings, but good judgment has been used in everything connected with its production. Charles Ruggles and Myrtle Stedman stand out prominently in the star's support, and Mary Ruby, Forrest Stanley, Malcolm Blevins and Howard Davies justify the wisdom of their selection as members of the cast.

"Heartaches"

A Four-Reel Photoplay by Daniel Carson Goodman, Released on the Lubin Unit Program.

Reviewed by Edward Weitzel.

IN VIEW of the fact that the line of demarcation has not, as yet, been drawn arbitrarily between the different grades of photoplays, "Heartaches," the Lubin four-reel Unit Program drama, is not easily classified. In the days when the popular price drama of the spoken stage was in its high renown, the plot, scenes and characters of Mr. Goodman's photoplay would have made choice material for the typewriter of a middle-class dramatist. The "olash," which the highbrow analyst claims is the vital spark of the drama, exists in "Heartaches"—the deeds of the villain makes that an absolute certainty. Class distinction, also, has not been permitted to impede the fancy of the author, and the "long arm of conscience" is encouraged in its endeavor to surround the plot completely. Like the works of the grade of dramatists just mentioned, it merely scratches the surface of things, but furnishes excellent entertainment for that large majority of humans whose emotions are "easier to be played upon than a pipe."

The story follows the career of a young girl of lowly fortune but good breeding, who makes a bad match, leaves her husband, finds employment in a department store, gains the friendship of a daughter of wealth, is sought in marriage by the brother of her new friend, learns later that her husband is the accepted suitor of this same young woman, succeeds in unmaking him, and becomes the wife of the worthier man.

Scene from "Heartaches" (Lubin).

A more consistent blackguard than the villain of "Heartaches" has never been put into a photoplay, and Francis Joyner, who plays Will Cairns, does not attempt to soften the character in the slightest degree, but carries out the intent of the screen dramatist to the very letter. June Dayo displays feeling and histrionic ability as Kate Merry, and Arthur Forbes, Helen Greene, Eleanor Barry and Jessie Terry sustain the remaining parts, to the picture's evident advantage.

Jack Harvey Starts "Superman."

Jack Harvey of the Imp-Universal Coytesville studio has started on the production of a five-reel photoplay of political intrigue, "Superman," written by the Universal scenario editor, William H. Lippert, the theme being an incident based on a recent political scandal which occupied the attention of the New York Legislature some years ago. In this picture Jos. Gerrard plays the role of the Governor of the state of New York.

Two Broadway Star Features

Many Vitagraph Favorites in "Who Killed Joe Merrion"—Genuine Heart Interest and Clever Acting Marks "The Wanderers."

Reviewed by W. Stephen Bush.

"Who Killed Joe Merrion."

THE theme of this production, a Vitagraph Broadway Star Feature entitled "Who Killed Joe Merrion," while not entirely new, was rich with possibilities. A stern judge banishes his dissolute son from the family circle. In his habitual sternness the judge is at times too severe on prisoners

Scene from "Who Killed Joe Merrion" (Vitagraph).

arraigned before him. One such prisoner is accused of murder and through the charge of the judge is found guilty by the jury. As a matter of fact the man is innocent. There does not seem to be any one who can reasonably be accused of the killing. Indeed all the indications point to death by heart disease. However, there are suspicious circumstances, and upon investigation these point to the son of the judge as the probable or at least possible criminal. The judge is stern enough to hand his own son over to justice on evidence that really seems woefully defective.

Settings and atmosphere are up to the best Vitagraph standards, the acting leaves little to be desired, but the story is inherently weak and is unskillfully developed. It is likewise depressing.

The splendid detail work and the great Vitagraph facilities help considerably toward making us forget these defects.

"The Wanderers."

HERE is a very pretty story in the best Vitagraph style. The plot is simple and can be followed very easily. This alone is a point of merit in these days when the complicated plot is the rule rather than the exception.

The background of the story is reminiscent of all the sweetness and beauty of the charming village as it is described by

Scene from "The Wanderers" (Vitagraph).

the poets. Such attractive environment is something that motion picture audiences always appreciate. The scene shifts from the old village to far off Athabasca Landing. The blacksmith who had been in love with the rustic school teacher has unjustly suspected her and has wandered into distant parts to forget his heart ache. The atmosphere of the camp, the types of men found in such camps are visualized with rare skill. The end is very satisfactory to the audience. Most unexpectedly it develops that the stranger whom the blacksmith had seen in his sweetheart's embrace was her brother. Finding how groundless had been his jealousy the blacksmith is overcome with remorse, but is quickly forgiven by his sweetheart. The thrills

in the story come with the work and the adventures of the blacksmith in the camp.

The acting was very good throughout. William Duncan gave a fine impersonation of the likable village blacksmith, while Mary Ruby gave a splendid account of herself in the evidently congenial part of the village school teacher. For his protection of an old camp follower from the brutality of the camp bully the blacksmith falls into a rare piece of good luck, and as the story comes to an end we not only see bride and bridegroom happy, but assured of a very substantial nest egg.

"Triangle Program"

Strong Features Presented at the Knickerbocker Theater This Week.

Reviewed by Louis Reeves Harrison.

THE DESPOILER," a powerful Kay-Bee story of vital theme by Thos. Ince and J. G. Hawks. holds attention in an absorbing manner, partially because of its theme, but mainly from fine craftsmanship, admirable construction,

Scene from "The Despoiler" (Kay-Bee).

appropriate backgrounds, well-chosen types and consistently good acting on the part of an entire company, down to the supers. Had the play ended abruptly immediately after the crisis, its artistry alone would have evoked a storm of applause at its first presentation. The audience approved as it is. and we have apparently not reached a stage where the

Scene from "Don Quixote" (Fine Arts).

"happy ending" can be dispensed with for the sake of pure artistry.

Like the most successful novels of to-day, "The Despoiler" aims at something—the day of the aimless story has passed and gone, never to return in this civilization—and the aim is so good that it makes a hit. One of the nauseating horrors of Europe's terrible convulsion, the despoiling of captive women, such as is going on at this moment in the new theaters of war, is the object hit, hit hard, not merely tapped. A high tension is worked up through a command reluctantly given by an officer of refinement to a troop of barbarians under his command, in which he unwittingly involves his adored only daughter. The main situation is a tremendous one, and it is intensified by that essence of the photodrama, psychology. Straight through, from beginning to end. "The Despoiler" is one of the strongest features yet shown on the Triangle program.

"Don Quixote."

"Don Quixote," with De Wolf Hopper in the title role, is a production of the highest order, showing throughout appreciation of a romance that has warmed the human heart for three centuries, and a delicate picture sense in such charming combination that the famous story is told better even than when Gustave Dore illumined it with his wondrous imaginative drawings. The photodrama so successfully illustrates the masterpiece of Cervantes that it must eventually serve as an educational release, yet it is entertaining in itself, a veritable pictured story, its only fault being a tendency to overplay certain scenes and thus deprive the movement of swift continuity. At least one whole reel can be removed in bits, especially those unnecessary fades and dissolves where no mental operation is involved. Most of the editing can be done near the conclusion to the advantage of the whole product.

De Wolf Hopper is amazing. All that he has done on the stage will die with him, but his impersonation of Don Quixote in the Fine Arts film will assure his immortality—it is a performance without a flaw, an ideal. He is well supported, but only the Dulcinea of Fay Tincher stands out from the generally good cast—her personality is altered, but it cannot be suppressed—she is a born comedienne. More carefully edited "Don Quixote," the photodrama, may rival the printed story in the matter of enduring popularity.

"The Salamander"

A Filmed Adaptation of Owen Johnson's Novel Made by the B. S. Moss Corporation.

Reviewed by W. Stephen Bush.

THE underlying idea of this play is a very happy one and fraught with great possibilities. Here it is: A young woman reared in the plain but happy and wholesome atmosphere of the country is forced through an adverse fate to come into the city and give battle to the world. The dangers of the metropolis, its temptations, its power to conquer the individual and cast him into a cheaper and more common

Scene from "The Salamander" (Moss).

mold, indeed all the idols that are worshipped in the city pass her by and like the fabled salamander who defied the living flame she comes forth from her ordeals unscathed.

The first reel gave great promise. It looked as if the director had indeed grasped the idea of the novel and as if he were capable of making it live on the screen. Even at the end of the second reel this hope was very much alive. After that I am sorry to say there came a distinct decline. The plot ran into needless complications, many episodes were entirely without the general frame of the story and others that seemed more pertinent were as it looked to me unduly prolonged.

Nothing can be said against the cast. The heroine is a charming young girl, who measured up fully to the requirements of her part. She remained to the end "The Salamander," though she did not pass through an awful lot of temptations. She was very well supported. Many an all-star cast has done no better.

"The Salamander" is a story that will make a distinct appeal to women. As women form a large part of most picture audiences I do not have to point to the conclusion. There is some good double-exposure work and some that is only fair. The photography is not always of even quality.

Kerrigan in Another "Terence O'Rourke" Story.

Another "Terence O'Rourke" story with J. Warren Kerrigan in the feature role is now occupying the attention of Otis Turner at Universal City. This episode, "The Road to Paradise," will, like the others, be released in two reels. Following this, the last of "The New Adventures of Terence O'Rourke," this Universal favorite will start on "The Pool of Flame," by Louis Joseph Vance.

"The Pitch O' Chance"

A Two-Part Mustang Featuring Helen Rosson—A Tale of Pioneer Days in the West.

Reviewed by Margaret I. MacDonald.

IN THIS production, which gives us a glimpse of things as they used to be, and perhaps still are, in some parts of the west, Jack Richardson, as "Kentucky," whose domestic affairs were not such as the church might approve, as usual carries the true western atmosphere with him. Frank Borage, who directs the picture, also plays the role of "Rocky" Scott, whose speculative instinct causes him to gamble on every occasion, even to staking his pile against "that gal o' yourn" with Kentucky.

This incident, which is the main pivot of the story, takes place in a saloon where the faro table is one of the chief

Scene from "The Pitch O' Chance" (Mustang).

attractions. Having won, Rocky takes the girl and the money and makes away with both, holding his would-be assailants off at the point of a gun.

The story is a singularly human one, and has been produced in a manner that leaves no room for moral objections, inasmuch as that in the end the better nature of Rocky triumphs. When the two men have met and fought it out and Kentucky loses his life thereby, Rocky offers to marry the girl "proper;" and the girl, relieved of a self-assumed duty toward the man she feared, discovers that she is in love with Rocky.

The dancehall girl who loved rather than feared Kentucky adds a bit of color to the story. This role is played effectively by Lizette Thorne. The production is an especially attractive one, because it reminds us of the tales we've heard told of those pioneer days.

"A Prince of Yesterday"

A Beautiful Hand-Colored Gaumont Company—The Story of a Young Prince's Romance.

Reviewed by Margaret I. MacDonald.

IT IS NOT a common occurrence for a moving picture subject, as beautiful in conception, color and photography to appear on the market. "A Prince of Yesterday" is all of this and a good deal more. It is a romance of the old days, back possibly in the fifteenth century or thereabout; is purely fictional in theme, and has been staged against the most beautiful settings that one could well imagine. The charm of ancient castles, magnificent parks, and much of the beauty of nature has been given to this three-reel production.

The characters of the play have been well cast, and the story, although a romance, has a delicate vein of comedy running through it. This has to do, by the way, merely with the situation, and not with the business of the play.

The story tells of the ruse of two noble houses to bring about a marriage of love between the princess of one and the prince of another, both heirs to the respective dynasties from which they hail. The princess, young and exceedingly beautiful, has been placed within the walls of a convent. The prince, tired of the conventionalities of the court, is prevailed upon by a friend and agent of the royal household to go out into the world and seek his fortune, and incidentally his affinity. The friend offers to act as his guide, and arranges matters so that the prince, apparently by accident, comes upon the maid chosen for him, his first glimpse of her being over the wall of the convent.

The royal pair meet and fall in love, and eventually elope. This is, of course, quite in line with the desires of the family. The incidents of the play have been nicely arranged, and really constitute a comedy-drama.

The production is an unusually fine one, and appears on the program of the Mutual Film corporation.

"Her Mother's Secret"

A Fox Melodrama That Follows Familiar Lines—Ralph Kellard and Dorothy Green Featured.

Reviewed by Lynde Denig.

BEFORE this five-part melodrama has ever approached a conclusion it is easy to guess pretty accurately the nature of the mother's secret. "Coming events cast their shadow before" a little too plainly for an audience to experience surprise on learning that the romance between a fisher maiden and a society youth, who goes to the seashore for his health, is destined to end in tragedy. It could not be otherwise, and the only uncertainty concerns the manner in which the inevitable parting will be introduced. The audience knows that the lovers are half brother and sister and that sooner or later they will be advised of the impossibility of their union. This having been accomplished, it remains for the girl to show how much she takes the affair to heart by wandering off a rock into the sea and drowning herself. Presumably the young man returns home and lives to love again.

Although the last two reels are somwhat lacking in suspense, for the reasons noted, they are easily the best in the picture, partially because of the beautifully picturesque seaside locations and partially because the two central characters are made interesting by Ralph Kellard and Dorothy Green. This part of the production is altogether more artistic than the cheap melodrama that one finds in the earlier passages of a typical Fox story. As usual, the emphasis is placed upon illegitimate sex relationships, this time the man being the chief offender. He divides his attentions between his wife and his mistress, one the mother of a little girl, the other of a boy—the children, who, when they have reached maturity, meet and fall in love.

From a technical standpoint the production was well handled by Director Frederick Thompson, and the cameraman deserves credit for the attractive scenic effects in the last two reels.

"Blade O' Grass

The Woods of Maine and Scenes of City Life Furnish Backgrounds for Three-Reel Edison Photodrama.

Reviewed by Edward Weitzel.

THERE have been numerous examples of the possibilities of plot and of extreme cleverness in acting when the "double" is employed. One of these days a photoplaywright will hit upon the scheme of adapting the "Two Dromios" motive to the screen, by using two actors who are the exact counterpart of each other. In this way the "double" can be doubled and new and intricate bewilderments added to the situations. Should the scenario call for the services of actors of the female sex, Viola Dana and Leonie Flugrath should be sent for without delay. These two sisters bear a remarkable resemblence to each other in feature, method and skill in acting. Following in the footsteps of her more famous sister, little Miss Flugrath has won her way to the front ranks by virtue of her own merits, her work in "Blade o' Grass" having the same charm and sincerity as that exhibited in the screen creations of the star in "The Stoning."

The photoplay now under discussion is a comedy-drama of considerable worth. Its aim is to tell a pleasing story in an entertaining manner, introduce a number of easily recognized types and send those in search of mental stimulus to another shop.

After being deserted by his wife, the father of the heroine leaves his fine home in the city and hides himself and his little daughter in the Maine woods. Here, the girl grows up to be a child of Nature, is discovered by a handsome stranger, goes to the city to live with her wealthy aunt and shocks that good lady by her unconventionality. She returns to the woods, is saved from a terrible danger by the handsome stranger and, as the erudite Edison publicity promoter gracefully puts it, her rescuer is compelled to bow before the mandates of love. The forest scenes and the glimpses of life in a fashionable domicile are reproduced with commendable fidelity, and (to indulge in a metaphoric flight of our own) little Miss Flugrath flits through the picture with the airy grace and innocent fascination of a feathered denizen of her woodland home. Pat O'Malley, Charles Sutton, Mabel Dwight, Mrs. Wallace Erskine, Grace Morrison, Guido Colucci and T. Tamamoto bring the average of the acting up to a high level of excellence.

The Life of Our Saviour

Reissue of Former Pathe Production Is Especially Acceptable at Christmas Season—Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

IT IS especially appropriate that this film of seven parts should be brought again to the notice of the public at this season, when theaters and institutions all over the country are more or less at a loss to know just what to present their audiences that will harmonize with the festive occasion of the anniversary of the birth of Christ. "The Life of Our Saviour," appearing on the program of the Pathe Exchange, Inc., now as a Gold Rooster play, is a beautifully presented collection of the chief incidents of the Bible story. Many of the scenes of this production are particularly appealing in their beauty of composition.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE MOMENT BEFORE DEATH (Lubin), Dec. 13.—The grewsome strength of an Edgar Allen Poe tale is found in the plot of this one-reel drama, written by Julian Lamothe. The construction of the play is novel, the scenes showing the consequences of a man's insane and unjustified jealousy. Melvin Mayo, Adda Gleason and L. C. Shumway are forceful members of the old triangle.

HEARST-SELIG NEWS PICTORIAL, NO. 99, 1915 (Selig), Dec. 13.—Views of the British submarines interned in this country until the war ends; fire ruins summer resort at Catalina Islands, Cal.; closing scenes at the Panama-Pacific Exposition; floral tributes paid to Italy's dead heroes, Rome; steeple jacks paint highest smokestack, Washington; valuable dogs ride in private cars across continent; periscope hat, Chicago; No-license parade, Lowell, Mass.; Bench Show, San Francisco; new device makes street cleaning easier, New York, are the items in this number.

BENJAMIN BUNTER, BOOK-AGENT (Vitagraph), Dec. 13.—This one-reel comedy-drama is an unpretentious but agreeable little photoplay, with an interesting plot and a number of cleverly drawn characters. W. A. Tremayne, the author, has cause to be grateful to Courtlandt Van Deusen, the director, and to Ethel Corcoran, William Dangman, Templer Saxe and William Shea, the members of the cast.

ALMOST A KING (Kalem), Dec. 14.—"The Hoboes' Dream" would be another fitting title for this one-reel burlesque comedy. William Beaudine, who wrote and produced the picture, has let his imagination run riot and the result is a string of farcial situations and absurd incidents whose only mission is to arouse easily provoked laughter. Bud Duncan and Charles Inslee are the leading comics, and Ethel Teare's bright smile and wholesome personality is a pleasant feature of the reel.

THE GREAT DETECEIVE (Lubin), Dec. 14.—The character of the amateur detective in this one-reel farce affords D. L. Don an excellent medium for the introduction of his comedy methods, and George Egan, Florence Williams, Patsey De Forest and James Cassady form a worthy supporting cast. The fun is broad but inoffensive—except for a piece of business connected with one person's pedal extremities and another person's sense of smell.

ON THE EAGLE TRAIL (Selig), Dec. 14.—The next best thing that Tom Mix does to riding a horse is driving a stage coach; next to that is his playing of a real love scene with humorous possibilities. The last two accomplishments are utilized in "On the Eagle Trail," a one-reel western drama, written by Cornelius Shea, and a work of merit. Victoria Forde, Joe Simkins and Sid Jordan fit snugly into the picture.

ANIMATED GROUCH CHASER (Edison), Dec. 15.—Raoul Barre has contributed two cartoons to this number of the "Animated Grouch Chaser," "The Black's Mysterious Box" and "Hicks in Nightmareland." Both are cleverly drawn and highly amusing. "The History of a Big Tree" is on the same reel. Its four hundred feet are all interesting and of educational value.

THE FABLE OF "SISTER MAE, WHO DID AS WELL AS COULD BE EXPECTED" (Essanay), Dec. 15.—"Be good and you'll be very unhappy" might properly be used as a subtitle to this George Ade fable. The reel is a good natured satire upon the value of worldly wisdom, plentifully sprinkled with sagely humorous reflections from the Ade typewriter. Betty Scott, June Keith, Charles Stine and Sydney Ainsworth are happily cast.

THE FAITH OF SONNY JIM (Vitagraph), Dec. 15.—You've guessed it! Santa Claus is the important person to whom Sonny Jim is disloyal—but only for a very short time. His faith is restored by a dream and the sight of a well stocked Christmas tree. This timely one-reel comedy was written by Frank Dazey, and Bobby Connelly doesn't miss a single point. Tefft Johnson, Mabel Kelly and other Vitagraph players are members of the cast.

CUPID ENTANGLED (Biograph), Dec. 16.—The unexpected ending of this one-reel comedy-drama assists the picture materially. An actress sets her young man to making love to another woman in order to arouse the jealousy of the other woman's former lover—and the game of make-believe goes from jest to earnest. The story is neatly put together, and well played by Claire McDowell, Alan Hale, Vola Smith and Victor Rottman. Directed by Walter Coyle.

SNAKEVILLE'S CHAMPION (Essanay), Dec. 16.—Ben Turpin is the loud noise in this one-reel comedy and the winner of a wrestling match that is largely a matter of funny falls. Ben's burlesque comedy is immense and he is ably seconded by Lloyd Bacon and Margaret Joslin.

WHEN THE SHOW HIT WATERTOWN (MinA), Dec. 16.—The mishaps of a fly-by-night theatrical troupe are amusingly burlesqued in this one-reel farce. The arrival in town in a boxcar, the parade to the hotel and scenes during a performance at the "Opery House" are depicted with the necessary exaggeration to insure the laugh. The acting of the cast contributes largely to the photoplay's success.

HEARST-SELIG NEWS PICTORIAL, NO. 100, 1915 (Selig), Dec. 16.—Suffrage plea carried to the steps of the Capitol; Hawiian Singers; more Peace folk sail for Europe; youngsters playing with pet animals at the Fair, San Francisco; International Trade Conference, New York; Los Angeles tuna fish industry; Democratic National Committee at Washington; ice crushing steamer Nevada, Chicago; Philippine Islanders, Venice, Cal.; winter bathing pool, Brighton Beach, N. Y.; periscope hats, Chicago; No-license parade, Lowell, Mass.; bench show, San Francisco; new device for street cleaning, New York.

THE FLOWER OF THE HILLS (Vitagraph), Dec. 16.—The history of the simple village maiden who is loved by the city chap and is tortured by the fear that her lover is ashamed of her, will always be of interest in the theater. The Frank Dazey and Edward Montague one-reel version of the story is expertly handled, and adequately acted by Carolyn Birch, Leo Delaney, Denton Vane, Louise Beaudet and Rose Tapley.

FATE (Biograph), Dec. 17.—Although this D. W. Griffith reissue is a spirited one-reel picture it has been surpassed by many of the famous director's efforts. The blowing up of the cabin is realistic to a degree, and the acting of Mae Marsh, Lionel Barrymore, Charles H. Mailes and Robert Harron does the subject justice.

BRONCHO BILLY'S MARRIAGE (Essanay), Dec. 17.—The opening scenes of this one-reel drama are laid in a dance hall out West. Broncho Billy defends an unfortunate girl; later, he marries her. As a picture of rough and ready western chivalry it fills the bill. G. M. Anderson and Marguerite Clayton are excellent as the hero and heroine.

THE SECRET MESSAGE (No. 8 of the "Ventures of Marguerite") (Kalem), Dec. 17.—A fountain pen, filled with invisible ink, is the novel means by which Marguerite emerges triumphantly from this venture. A. Van Buren Powell wrote the story. The heroine is again made the victim of a gang of kidnappers, but proves too clever for them. Miss Courtot, Bradley Barker, Richard Prudon, H. E. Barrows, Stella Jenno and Freeman Barnes handle the material cleverly.

SWEETER THAN REVENGE (Lubin), Dec. 17.—To paraphrase the motto of the Wolverine state: If you want a reel full of pep, book this drama! The heroine is a female "Monte Cristo," who checks off the deaths of her enemies in the proper James O'Neil manner; she also has a tussle with her rival that is equal to anything attained by Farrar or Bara in "Carmen." Decidedly, a spirited picture, vigorously played by Octavia Handworth, Rosetta Brice and other accomplished Lubinites. Clay M. Greene wrote the scenario and Percy Winter made the production.

THE DECEIVERS (Vitagraph), Dec. 17.—While the humor of this one-reel comedy is undeniable, it seems rather injudicious to show other married men and their wives how to "hold out" on each other. Mr. and Mrs. Sidney Drew do it most amusingly in this photoplay and both are forced to acknowledge the truth at the finish, but Paul West, who wrote the scenario, undoubtedly got his inspiration from real life.

SANTA CLAUS VERSUS CUPID (Edison), Dec. 18.—The Christmas spirit is cleverly interwoven through the plot of this one-reel comedy. Alan Crosland, the author, has made rivals for the hand of the heroine disguise themselves as Santa Claus in order to gain favor with the young lady. The reel makes a pleasant little photoplay. Grace Morrissey, Raymond McKee, William Casey, Mrs. Wallace Erskine and Mabel Dwight carry the burden of the acting.

THE WRONG TRAIN ORDER (Episode No. 58 of the "Hazards of Helen" Railroad Series) (Kalem), Dec. 18.—A runaway train with Helen the sure-footed racing along on top of the cars to reach the emergency air brake is a situation in this one-reel drama. E. W. Matlack, the author, and James Davis, the producer, have seen to it that the action runs on a fast schedule. Robyn Adair, Clarence Burton, Franklin Hall and Billie Roy are members of Miss Gibson's crew during the run of the reel.

AN UNWILLING BURGLAR (Lubin), Dec. 18.—The gentleman who is compelled to assist a burglar rob his own home, bobs up again in this one-reel farce. Mark Swan has put new life into an old theme by force of the adroit construction of his material, and Billie Reeves's comedy methods are suited to the leading part. Carrie Reynolds, Ferdinand O'Beck, Frank Smiley, Jessie Terry and Adelaide Hayes complete the cast.

General Film Company Specials.

THE COQUETTE'S AWAKENING (Selig), Dec. 15.—The greater portion of the action in this two-reel drama, written by Will M. Hough, is occupied by allegorical illustrations of the history of true love—an experience granted to a coquettish young woman, during a dream. The different incidents are very well worked out by the director, Frank Beal, but rather more celerity of movement would improve the picture.

Kathlyn Williams, Harry De Vere, Guy Oliver and Charles Le Moyne carry the burden of the acting with ease and skill.

THE GLORY OF YOUTH (Kalem), Dec. 13.—The moral of this four-reel drama is a visualization of the world old truth: Youth should wed with Youth. The spectacle of an aged invalid married to a young and beautiful woman is not a pleasant sight. Louis B. Gardner has carried his story along with fair success for the first three reels, but the big situation in the last reel fails to convince. The hero accepts defeat with scarcely a struggle against it. Inez Bauer as Gay Raydon, the dancer, is good to look upon and acts with considerable show of ability. Robert Ellis, Walter McEwen, Nat Sack and Agnes Mapes have been properly cast.

A QUESTION OF RIGHT OR WRONG (Vitagraph), Dec. 14.—The honors that Van Dyke Brooke reaps from this three-reel drama are three-fold—as author, actor and producer. Mr. Brooke's scenario is firm and logical in plot, he plays the character of Jason Caldner with authority and fine technical dexterity, and has superintended the transferring of his photoplay to the screen with admirable skill. Maurice Costello, Leah Baird, Daniel Leighton and Edward Elkas lend material aid to the success of the picture.

DIVORCONS (Biograph), Dec. 15.—The meaning and the spirit of Victorien Sardou's famous play are preserved in this four-part adaptation, in which the chief characters are played by Gertrude Bambrick, Dell Henderson and Dave Morris. The picture is very well acted and a number of the scenes in the concluding reel are elaborately staged. Altogether this is a satisfactory adaptation of an interesting subject.

THE INNER CHAMBER (Lubin), Dec. 15.—A well produced melodrama, with a startling effect at the finish. The plot is vigorous and skilfully constructed, in the main. Melvin Mayo heads a competent cast which includes L. C. Shumway, Helen Eddy and Adda Gleason. A review of this three-reel picture appeared in the issues of Dec. 18, page 2199.

A THIEF IN THE NIGHT (Lubin), Dec. 16.—This two-reel drama, adapted and produced by George W. Terwilliger from the Red Book story of Albert Payson Terhune, has a long line of illustrious ancestry, the "Romance of a Poor Young Man'" being the most noted. The hero, it will be recalled, tries to be taken for a thief when discovered in a compromising position with a lady. The Terhune varient of the theme is skilfully devised, and admirably played by Herbert Fortier, Wm. H. Turner, Earl Metcalfe and Ormi Hawley.

THE GOLDEN SPURS (Selig), Dec. 16.—The dramatic quality of this two-reel drama has much to commend it, and has been ably directed by Lloyd B. Carleton. But, the author, Jos. F. Poland, has made a slight mistake when he gravely informs us that the son of an English Colonel is serving as a private in his father's regiment and is received on terms of equality in the Colonel's house. It wouldn't be allowed, old chap! quite against the Military Code, my Boy! Bessie Eyton, Wheeler Oakman, Edward J. Piel, Richard Morris and Edwin Wallock are all entitled to honorable mention for their acting.

THE HAND OF THE LAW (Edison), Dec. 17.—Bessie Learn and Edward Earle have the leading roles in this three-reel drama. The story is melodramatic, holds the interest firmly, and contains a number of well drawn New England characters. A review of this photoplay appeared in the issue of Dec. 18, page 2197.

A MAN'S SACRIFICE (Broadway Star Feature—Vitagraph), Dec. 18.—A three-reel blue ribbon picture telling a red-blood story with a climax coming in a miner's cabin. The heroine, Edith Story, is passing the night there alone and the villain, Ned Finley, a rough mining town character, breaks in. There is a terrible fight in which the cabin is pretty well racked. The hero who has remained near to guard her is sleeping not far away. At the last moment he hears the fight and comes in time. The intense excitement is skilfully carried further; but the happy ending is sure.

HER STEPCHILDREN (Biograph), Dec. 14.—A strong heart interest runs all through this two-reel drama, the situation at the finish being a fine example of unforced pathos. The sacrifices made by a second wife for the sake of her stepchildren, furnishes the motive of the drama. The story moves rapidly and has the benefit of a good cast, which includes Charles Perley, Jack Mulhall, G. Raymond Nye, Vera Sisson and Gretchen Hartman.

A CHRISTMAS REVENGE (Essanay), Dec. 18.—G. M. Anderson plays Santa Claus in this two-reel photoplay, and, after threatening to kill his rival, changes his mind and gives the young lady to the other fellow as a Christmas present. The picture is a skilful handling of a timely subject. Mr. Anderson repeats his familiar impersonation of Broncho Billy, and Ben Turpin and Harry Todd introduce several minutes of their always welcome comedy. Marguerite Clayton is the heroine.

Fox Film Corporation.

HER MOTHER'S SECRET (Dec. 13).—There is little novelty in this five-part melodrama dealing with illegitimate sex relationships and their results. Not realizing that they are children of the same father, a young man and a young woman fall in love with each other and are on the verge of marrying when warned of the impossibility of their union. Ralph Kellard and Dorothy Green played the leading roles in a picture that was carefully produced by Director Frederick Thompson.

Metro Pictures Corporation.

BLACK FEAR (Rolfe), Dec. 27.—The drug evil, especially as it menaces the boys in large cities, is the theme behind the story in this very effective five-part drama, directed by John W. Noble for Rolfe Photoplays, Inc. The picture reveals originality in construction and it makes engrossing drama, as acted by Grace Elliston, Grace Valentine, Edward Brennan, Paul Everton and others.

Mutual Film Corporation.

THE FIDDLERS (Novelty), Dec. 20.—Rather a slapstick sort of an offering in which much sausage eating and other eccentric happenings occur. Some audiences might find the comedy amusing, but it lacks refinement.

MAKING A MAN OF JOHNNIE (Beauty), Dec. 21.—An amusing comedy in which Johnnie cruelly deceives his uncle to whom he is sent by an overtrusting mother who believes that Johnnie is too good a boy and desires that his uncle make a man of him. He ends in marrying the girl that the uncle has set his heart on. This comedy will be found moderately entertaining.

SEE AMERICA FIRST, NO. 15, "LEXINGTON, KY." (Gaumont), Dec. 21.—The Mutual Traveler visits Lexington, Ky., and the blue grass country. Fine city views and pleasing glimpses of famous racing men and their thoroughbreds make this a good number.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 21.—On same reel with above, Palmer's animated drawings, picturing the efforts of Ma McGinnis to reduce. Very funny.

THE INNOCENT SANDWICH MAN (Novelty), Dec. 22.—This only fairly entertaining. The Innocent Sandwich Man is the object of a joke in which his sandwich sign is changed to read " 25 cts. with every 5ct. cigar." The result is that next day the restaurant is overrun with men expecting the premium. On the same reel with a scenic entitled "Between Lakes and Mountains."

BETWEEN LAKES AND MOUNTAINS (Novelty), Dec. 22.—A beautiful scenic showing a series of views through the Swiss Mountains and about the shores of some of its lakes. On the same reel with the above.

TOODLES, TOM AND TROUBLE (Falstaff), Dec. 23.—This is an amusing comedy in which a dog steals a big rag doll that is left by a child in a corner of a park. A baby has been left there previously by a father that has been entrusted with the child's care for the afternoon. During a short absence the child supposed to be deserted is taken charge of by another man. Hence the chase after the dog and the wax doll who is really a fine actor. This picture will be found very amusing.

YES OR NO? (American), Dec. 24.—This picture is only ordinarily interesting. It describes the thoughts of a young woman on the subject of her answer to her lover when he writes for an early reply to his proposal. She has an ambition to be a great singer, and is undecided what she should do.

HEARTS AND CLUBS (Cub), Dec. 24.—A George Ovey comedy of ordinary merits. As the story runs Jerry hires to help a pair of lovers against an irate parent and an unwelcome suitor. Some rather amusing situations occur in the picture.

THAT COUNTRY GIRL (Beauty), Dec. 25.—An excellent little comedy number in which a country girl is snubbed by her city relatives. Later she learns some things about them which leads to different treatment. Neva Gerber, Lucille Ward, Nan Christy and King Clark appear.

UNA'S USEFUL UNCLE (Falstaff), Dec. 27.—Riley Chamberlain plays the role of "Uncle" in this amusing comedy. Uncle proves useful in spite of his addiction to the bottle, for when the mortgage on the farm comes due and the hart-hearted mortgagee tries to play a mean trick on the young couple, Uncle gets even by doctoring some apples with whisky. The result is that the villain of the play discounts the mortgage, and pays uncle $5,000 for the formula for the growing of such apples. Something after the order of "The New Adventures of J. Rufus Wallingford."

KIDDUS, KIDS AND KIDO (Beauty), Dec. 28.—An interesting child plays the role of Kido in this production, which will be found amusing to the general audience. Whether the example set by the child who runs away for a lark and hides in the automobile belonging to Kiddus is a good one for children to see or not is a problem to be decided by the exhibitor. Kiddus in an attempt to aid the parents in finding the child gathers up all the children he sees and is pursued to his home by police and parents, where the missing child is found amusing himself breaking up the bric-a-brac.

FOOLISH, FAT FLORA (Falstaff), Dec. 30.—This is a take off on the fat woman who tries to grow thin. The comedy is an amusing one, and free from vulgarity. Flora, much distressed because of her rapid increase in weight takes to following advice which she finds in a newspaper, and which suggests the use of the floor for eating, sleeping, and the performance of all the daily domestic duties.

Mutual Film Corporation Specials.

THE BANKHURST MYSTERY (Reliance), Dec. 19.—In this two-reel production Irene Hunt plays the role of an adventuress. Others in the cast are Jack Brammall, Alfred Paget, A. D. Sears and Margie Wilson. The production is an excellent melodrama and detective story, and will be enjoyed by any audience, inasmuch as that it has been well produced. The theme is not new. It is the story of the robbery of a diamond from a jewelry store, and a murder in consequence.

THE CLEAN UP (American), Dec. 20.—A two-part production with Winnifred Greenwood in the feminine lead. Others in the cast are George Field and Frank Borzage. The picture is built around an old theme, which has, however, been treated with some originality. The daughter of the mayor of the town becomes a victim of a certain swell gambling house, partially through the course taken by her father who is upholding the gamblers against an onslaught by a certain news-

paper. The mayor finding his daughter there when he goes to prevent the raid and changes his mind on the matter.

AMBITION (Thanhouser), Dec. 21.—A strong three-reel offering, written by Phillip Lonergan, featuring Morgan Jones, Gladys Hulette and Morris Foster. This has a flavor of the recent morality plays, the characters being designated as Ambition, Youth, Friendship, etc. The opening Western scenes are vivid and full of interest. The ambitious one then goes East, where his desire to excel leads him to forget love and happiness. The story has a good message and contains much that is true to life. It makes a good offering.

THE MYSTERY OF CARTER BREEN (Centaur), Dec. 22.—A three-reel mystery story, featuring Crane Wilbur, Celia Stanton, Gordon Mullen and Carl von Schiller. This is a detective tale, constructed by Mr. Wilbur for his own use. It holds the attention closely and contains many pleasing thrills, in spite of the somewhat obvious character of the solution. The scenes leading up to the murder are usually good. Some of the later incidents have a strong sensational tendency, particularly in the one where the girl is about to be hung. The settings and photography are splendid.

THE WINNING OF JESS (Centaur), Dec. 23.—A two-reel number, featuring Capt. Jack Bonavita, Margaret Gibson, Roy Watson and John Oaker. This is the story of a girl left at a ranch by her father, after the wife's desertion. He becomes a hermit and watches over her. Later two lovers appear and many stirring incidents occur. The Bostock animals appear in various parts of the film. This is a good outdoor number of entertaining qualities.

THE PITCH O' CHANCE (Mustang), Dec. 24.—An unusually attractive western subject in two parts. The story deals with the early pioneer days in the west when morals mattered little. The moral side of the story is well balanced, however, and there could be no objection to a picture that deals so truthfully with things as they were. A full review of the production will be found on another page of this issue.

AUTHOR! AUTHOR! (Mustang), Dec. 25.—A three-part "Buck Parvin" picture in which the author of a story that is being produced at the studio of the Titian Moving Picture Company appears on the scene. The character of the author is, of course, burlesqued to quite a large extent. An exhibition of horseback riding, broncho busting, etc., is given in the course of the picture by Art Acord. This is intensely interesting. The production is a good one and should be appreciated by the majority of audiences.

THEIR LAST PERFORMANCE (Thanhouser), Dec. 28.—A three-reel story of stage life, by Philip Lonergan, featuring Ethel Cooke, Grace de Carlton and others. This pictures the temptations to which a chorus girl is subjected with great frankness, in fact one or two of the subtitles could be softened to advantage. It tells of one girl's downfall and the heroic way in which she works to save another from the same fate. In the end she intercepts the bullet intended for the younger girl, fired by her jealous lover, giving a tragic and pathetic close to the story. This is sincerely presented and makes a good offering of the type.

A PRINCE OF YESTERDAY (Rialto) Dec. 29).—A very beautiful three-reel feature which has been submitted to the hand color method. The story is of how a prince was lured into the presence of the maid chosen for him by his counsellers, while he himself believed that he was enjoying freedom of selection. The princess proves to be so beautiful and winning that he is unable to resist her charms. The production is more fully reviewed elsewhere.

THE DEATHLOCK (Mutual Masterpicture, No. 53), Dec. 30.—A five-reel Blazon production which features Wilma Willie and David. W. Butler and contains some excellent snow scenes purported to be from Alaska, in the Klondyke region. The story is rather long drawn out, and follows the trail of a villain and his victims across snow-covered hills to the location of a mining claim of which he tries to obtain possession. The dog teams in the picture trailing the sleds over faraway perspectives are an attraction. There is a good deal of realism in the production as regards the atmosphere of a portion of Alaska. The "death lock" has reference to a cruel manner in which the Apache Indians put men to death by locking their knees around a tree in a way that prevents their helping themselves. This method the villain takes advantage of.

Pathe Exchange, Inc.

PATHE NEWS NO. 98, 1915 (Pathe), Dec. 8.—Interesting items of this issue are the bifurcated costumes of Fannie Harley, demonstration of the efficacy of a new fountain pen device for recording wireless messages, rearing of silver foxes on a farm at Northport, L. I., and illustrations of fashions for the coming season.

PATHE NEWS 99, 1915 (Pathe), Dec. 11.—One of the interesting things to be seen in this issue of the Pathe News is the 16-inch gun for the Panama defense, with fourteen men standing on its barrel each an arm's length apart or more. Other interesting items are an attempt on the coast of Oregon to divert the sea current, and porpoise fishing at Cape Hatteras, N. C.

Pathe Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 12 ("Buying a Bank with Bunk") (Pathe), Dec. 20.—"Buying a Bank with Bunk" is not quite as interesting as some of the previous numbers of the Wallingford adventures, although it is at the same time good for a number of laughs. Mr. Benjamin F. Quirker, President of the Jinkinsville bank, happens to be the next member of the clique that ruined the father of the Warden girls to be victimized. A little domestic tangle is arranged in order to bring Quirker into the grip of the confidence men who succeed in beating him out of $51,000.

THE RED CIRCLE, CHAPTER 2 ("Pity the Poor") (Balboa), Dec. 22.—"Pity the Poor" is the title of this chapter of the new Balboa serial. This serial, as stated in the comment on the first chapter, has promise of being exceptionally interesting. In this number we discover that the young girl, June Travis, also displays the red circle on the back of her hand, and that she steals without apparently realizing what it means. The difference between her theft and other thefts is that she has in this instance stolen papers belonging to a loan shark to save a poor man from paying exorbitant interest on a loan. Ruth Roland as June Travis continues to charm.

THE LIFE OF OUR SAVIOUR (Gold Rooster Play), Dec. 24.—This is a reissue of a former Pathe production, that was made in the Holy Land and in France a couple of years ago. The production is in seven parts and is beautifully colored. It embraces the principal incidents in the life of Christ. A review of the picture will be found on another page of this issue.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 1 ("Helen's Race with Death"), Dec. 27.—"Helen's Race with Death" is the significance of Chapter I of this series featuring Helen Holmes, who starred in "The Hazards of Helen," another of this year's serial productions produced by J. P. McGowan from the story of Frank H. Spearman. The series promises to be a good one. This first of the fifteen two-reel chapters of which the serial consists contains a real thrill where the horse on which Miss Holmes is riding jumps from the base of an open drawbridge into the river, with her on its back. The feat is a daring one. The starting point of the story shows the hero and heroine of the serial as children meeting accidentally, and declaring that if they ever meet again that they will know each other.

Triangle Film Corporation.

THE BECKONING FLAME (Kay-Bee).—A story of East India, beautifully arranged and pictured, telling of the short and tragic love of a little Princess rescued by an English officer from death on a funeral pyre. Generally good and made exceptionally so by fine taste in treatment.

THE MISSING LINKS (Fine Arts).—Not a comedy, as the title indicates, but a wandering domestic drama that slowly develops into a murder mystery easily solved by one of those convenient clues authors place at the side of the murderer's victim, in this case one of a peculiar pair of sleeve links.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 197 (Universal), Dec. 15.—The suffragette demonstrations in Washington, close views of congressmen, burning of the resort at Catalina, Samuel Gompers at Universal City, and scenes along the Mexican frontier are among the leading features of this number.

THE WATER CLUE (Laemmle), Dec. 18.—A splendid murder mystery, with a detective feature and an ingenious solution at the close, by Anthony Coldeway and Rupert Julian. The cast is good and the story an unusually interesting example of the mystery type.

GREED AND GASOLINE (L-KO), Dec. 26.—Gertrude Selby and Reggie Morris are featured as a young married couple who are victimized by two tramps. The opening scenes are quite amusing. The offering as a whole is farily strong.

SOME CHAPERONE (Nestor), Dec. 27.—An Al E. Christie number, featuring Eddie Lyons, Lee Moran, Betty Compson and Harry Rattenberry. Lee makes up as a chaperone; the chief action is on shipboard. This is an amusing comedy, well presented.

A SCANDAL AT SEA (L-KO). Dec. 29.—A flirtatious admirer follows the wife of a sea captain aboard his passenger ship. The male flirt has many troubles of a quite amusing sort and saves himself at the end by stopping a leak in the vessel. This is acceptable throughout and contains a fair amount of humor.

LEMONADE AIDS CUPID (Joker), Jan.—A "rube" comedy number, featuring Gale Henry, the author, Max Asher, Wm. Franey, Milburne Morantis and Lillian Peacock. The action centers about a social function in a small town, where the lemonade is "doctored." Not very new but has amusing moments.

UNCLE SAM AT WORK, NO. 2 ("How Uncle Sam Gets His Coin") (Power's), Jan., 1.—An excellent descriptive number, giving a splendid insight into the way money and stamps are made. The scenes are taken at the Washington bureau of engraving and printing, the Philadelphia mint and the U. S. Treasury building. Entertaining and instructive.

Universal Film Mfg. Company Specials.

STRONGER THAN DEATH (Rex), Dec. 26.—A two-reel number introducing Louise Garbasse in the leading feminine role, which she fills very acceptably. Arthur Shirley plays the lover and Millard Wilson appears as the guardian. The girl marries her guardian and when the latter is ill promises not to marry again after his death. There is a touch of the supernatural in what follows, the girl, while undergoing an operation visiting the vault with her dead bushand and seeing him burn up her written promise. On her recovery the paper is found burned in the vault. For this sort of a story, which is not without a grewsome touch for certain observers, this is very well done.

THE NATURE MAN (Broadway Universal Feature), Dec. 27.—A five-part picture showing the experiences of Joseph Knowles when he penetrated the Maine woods, unarmed and without food. The pro-

duction has a genuine educational value and is thrilling in the bargain. It should be a popular attraction at first class theaters.

THE TRACTION GRAB (Universal Special), Dec. 27.—No. 3 of the "Graft" series. In this number the young district attorney has a clash with the traction trust. He takes a job in the New York subway to get evidence against the contractors alleged to be using cheap materials. These subway scenes give the picture its chief interest. Some close views are shown of one of the disastrous cave-ins. The villain of this episode is killed in a fall into the excavation in an automobile. The number follows the trend of the others in this series and is entertaining throughout.

FATHER'S CHILD (Victor), Dec. 29.—Rosemary Theby and Harry C. Myers appear in this three-reel comedy. The story itself would be more amusing if greatly shortened. It is a domestic narrative, picturing the troubles of two newlyweds with their crying baby on a hot day. The settings and subtitles, devised by Mr. Myers, are attractive and pleasing. This is too shy in incidents to justify three reels; except for its length it is light comedy of a good type.

A TRIBUTE TO MOTHER (Imp), Dec. 31.—A two-reel number, adapted by by R. L. Schrock from a story by James E. Elliott. There is a good idea in this, but the allegorical style of the opening scenes does not give the observer sufficient clue to the meaning. Later a quite pleasing sentiment develops. The events beginning with the lad's school days and leading up to his marriage are clear and pleasing. A number of fair strength.

V-L-S-E, Inc.

THE GREAT DIVIDE (Lubin), Dec. 20).—This is one of the very best features ever put out by Lubin through the V-L-S-E, Inc. It is a film version of the well known play "The Great Divide." The direction by Edgar Lewis is of the highest standard throughout. The background is natural Arizona scenery. Ethel Clayton and House Peters play the leading parts and are ably supported. For an extended review of this subject see page 2199 of the issue dated December 18.

World Film Corporation.

OVER NIGHT (Brady), Dec. 20.—A bright and altogether satisfactory adaptation of a stage farce by Philip Bartholomae, with Vivian Martin in the leading role, ably supported by Sam B. Hardy, Herbert Yost and Florence Morrison. Director James Young made much of an odd happening that causes two married couples to change partners temporarily. Many of the most amusing scenes are staged on board the Albany boat.

Miscellaneous Specials.

FORBIDDEN FRUIT (Ivan).—A sincere and generally dramatic treatment of an unpleasant story in which a wife sells herself to another man to save her husband from the penalty of a crime. Ivan Abramson showed the possible consequences of such an act by making it the basis of a domestic tragedy, acted with feeling and carefully staged.

V-L-S-E Opens 1916

Announcement for the First Quarter of the New Year Includes Many Interesting Subjects.

FROM the announcement just made of the new releases of the V-L-S-E for the next three months, it is apparent that this organization is by no means content to rest upon its laurels, but has set for itself for the first part of the new year, an even stiffer pace than the high standard which has prevailed ever since the combination of the four companies.

Henry B. Walthall and dainty Edna Mayo will lead the new year's releases with a six-part film version by Essanay of the widely known stage production, "The Misleading Lady," scheduled for release January 3rd.

On the same date, there will be released, the last of the film plays written by George Cameron, the late Mrs. Sydney Drew, called "Thou Art the Man," a Vitagraph subject. The production features Virginia Pearson and Joseph Kilgour, and is directed by S. Rankin Drew, Mrs. Drew's son.

Solig's next release, "No Greater Love," features the "dance of the veils," presented by Miss Regina Badet, who, as the star of this production, in the role of "Sadunah the Dancer." Another thrill of this feature, which will be released on January 10th, is the plunge of a man and woman over a precipice into a lake. The scenic effects of the production are among the most beautiful and elaborate of any released during the past year.

Anita Stewart and Earle Williams will return to the Blue Ribbon Features released through the V-L-S-E in the picturization of Dr. Cyrus Townsend Brady's story, "My Lady's Slipper," which is also scheduled for released on January 10th, and is produced under the direction of Ralph W. Ince. It will have a strong supporting cast in Joseph Kilgour, Julia Swayne Gordon, Harry Northrup, William Shea, George O'Donnell, George Stevens and Charles Chapman. The scenes of this play are laid during the time of Louis XVI. The action tells the story of an American naval lieutenant who rescues a beautiful girl from highwaymen.

Essanay, on the 17th of January, will release a picturization of Clyde Fitch's widely known play, "Captain Jinks." It will feature Ann Murdock.

Vitagraph returns on January 17th with A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin starred for three seasons. Dainty Lillian Walker heads a long cast of notable players, which includes Louise Beaudet, Arline Pretty, and Stanley Dark. Wilfred North has directed the production and is said to have staged a battle scene between one hundred and fifty negroes and two hundred and seventy-five extras, made up as English soldiers which is unusually gripping.

In "The Island of Surprise," another of Dr. Cyrus Townsend Brady's stories, which is released by the same company on the 24th of January, one of the big scenes also calls for a fight; this time between a band of castaways on a desert island and a horde of bloodthirsty savages. The castaways, who include two beautiful girls and a man secretly married to one of them, are rescued by a warship. Eleanor Woodruff, Zena Keefe, Anders Randolf and William Courtenay are the principals of this production. It was staged under the direction of Paul Scardon.

"Submarines of Society" is the interesting title of Essanay's contribution of the V-L-S-E progrom on January 31st. It features such well-known favorites as Marguerite Clayton, Lillian Drew, E. H. Calvert and Ernest Maupain.

The rest of the releases of Essanay during February and March as well as those of Selig, have not been definitely fixed.

Lubin will contribute during this time several productions which give promise of being unsually noteworthy. These will include "Dollars and Cents," in which Tom Moore will make his inital appearance under the Lubin V-L-S-E banner. This story was written by the well-known writer, Albert Payson Terhune. Joseph Kaufman directed it. Ethel Clayton will play opposite Mr. Moore.

Raymond Hitchcock will be seen prior to this presentation—probably in January—in "The Wonderful Wager," a Lubin five-reel feature which has been termed a "Ford Flivver" comedy.

Nance O'Neil will follow these two Lubin releases early in the year, with a strong emotional play, "Souls in Bondage," which is being directed by Edgar Lewis.

"Kennedy Square," which Vitagraph presents on January 31st, is an echo of the days when Baltimore was the social centre of the South, is one of the late F. Hopkinson Smith stories. A feature of this production was the taking of most of the scenes at night, by aid of a torch system which gives it a realism unable to be obtained by tinting. S. Rankin Drew produced the picture, which is in five parts. The principals include Charles Kent, Antonio Moreno and Muriel Ostriche.

Gordon MacLaren, a popular magazine writer, wrote "The Crown Prince's Double," which Vitagraph releases February 7th, in which Maurice Costello is seen in the dual role of Barry Lawrence, an impetuous American, and Prince Oscar, the son of the king of a mythical prineipality, in the shadow of the Pyrenees. Norma Talmadge is his foil. One of the big scenes in "The Crown Prince's Double" will be the visualization of an uprising in which over seven hundred people will be used in a thrilling attempt to dethrone the king.

Olga Nethersole's starring vehicle, William J. Hurlburt's psychological drama of greed, "The Writing on the Wall," will be the following big picture to be shown by the Vitagraph Company, to be released on February 14th. Joseph Kilgour and Virginia Pearson will again be seen in this production as well as Naomi Childers. Bobby Connelly and other well-known Vitagraph players.

"The Light of a New Day," which is scheduled for February 21st, is another Vitagraph Blue Ribbon Feature, and will be followed by the much heralded play, "Colton, U. S. N.," on February 28th. Dr. Cyrus Townsend Brady is the author. Charles Richman and Eleanor Woodruff are the principals.

"The Hunted Woman," by the Vitagraph Company, is the next of the contributions on March 6th. Then comes "The Patriot," a dramatic satire by William Hurlburt, having Charles Richmand, Joseph Kilgour, Arline Pretty, Bobby Connelly and other of like popularity as its principals. It is in six parts, and directed by Theodore Marston. Its release date is March 13th. One week later "The Two Edged Sword" will be shown, and following that, Robert Edeson on March 27th will be seen in the five part melodrama of deep heart interest, "One Night." The picture is being produced under the direction of Mr. Harry Davenport, in Huntington, L. I.

NANCE O'NEIL IN "SOULS IN BONDAGE."

Nance O'Neil, the celebrated international star, is hard at work on the multiple-reel feature, "Souls in Bondage," and is enthusiastic in her praise of the same. "Souls in Bondage" is an original story written for the screen by Daniel Carson Goodman, author of "The Crash," and is being produced by Edgar Lewis, whose masterful work on "The Great Divide" stamps him as one of the best directors in the country.

"Souls in Bondage" was chosen by Miss O'Neil as the story best suited to exploit the talents for which she is known the world over. It is a "sex drama" in five acts, and runs the gamut of emotion. Much could be said on this wonderful subject, but Miss O'Neil and Mr. Goodman prefer it to be a surprise for the patrons of the motion picture theaters, sufficient to say that, upon its release early in January, Nance O'Neil will add fresh laurels to those already won.

Manufacturers' Advance Notes

"THE MAKING OF CROOKS" (Selig).

"The Making of Crooks," a Selig multiple reel drama, introduces the famous Jack Pickford as a Selig star. Release Monday, December 27, in the General Film service, "The Making of Crooks" contains an impressive lesson to neglectful parents. It is urged that the parents of lads see this picture-play, and insist upon the boys accompanying them.

Walton, an unscrupulous druggist, is released from prison through the intercession of Lee O'Neil, a political "boss," and,

Scene from "The Making of Crooks" (Selig).

with O'Neil's protection, opens a shady pool room. Tony, a young Italian, who has met Walton in prison, is engaged by Walton as a pool sharp. The pool room becomes a rendezvous for crooks and boys. Elmer, a bank messenger, and Bingham, the neglected son of wealthy parents, frequent the place. Bingham and Tony at a cabaret meet Hazel O'Neil, the daughter of the "boss." Tony fascinates the girl and they steal Bingham's automobile and leave for a joy ride. As the car crosses a railroad track an approaching locomotive shatters the car and in the terrible accident Hazel O'Neil loses her life.

Bingham reports the theft of his car to detective headquarters and back of the pool room the detectives, waiting for Tony, recognize two well-known crooks and thwart them as they are about to hold up Elmer, the bank messenger. Elmer confesses to the authorities that he had learned to gamble at Walton's pool room. The place is raided. In the meantime Tony, who was only stunned in the accident, together with Walton, is taken into custody.

This brief plot only inadequately describes the power of this picture play. There is climax after climax and a succession of exciting situations. Dozens of real policemen in a large city participate in a raid which is most realistic. Jack Pickford, of the versatile Pickford family, has many opportunities for some powerful delineation in his initial bow to the photoplay public under the Diamond S trade mark.

"A PRINCE OF YESTERDAY" IS COLORED FILM.

Wishing to make the holiday season memorable, the Gaumont Company is releasing a film artistically tinted in nature's own colors. This will be given December 29 as a Rialto Star Feature on the Mutual Program. It is called "A Prince of Yesterday." The leading roles are taken by Alexander MacMonnies and Margaret Gould. Although this multiple-reel feature is beautifully hand colored, it is released as a regular production without extra cost.

VITAGRAPH FILMS "GREEN STOCKINGS."

The Vitagraph Company has just completed its filming of "Green Stockings," a splendid comedy of English life, whose plot is based on a superstition that the unmarriageable daughter shall wear stockings of that color at her sister's wedding. Inasmuch as the stigma of being an "old maid" is not desirable in most cases, girls in English families have no intense craving to wear the emerald hosiery.

Lillian Walker, the Vitagraph "Dimples," heads the cast as the apparently unmarriageable daughter. With her are Louise Beaudet, Frank Currier, Adele De Garde, John T. Kelly, Charles Wellesley, Charles Brown, Lillian Burns and Stanley Dark, who played in the original stage version of "Green Stockings." Wilfred North directed the film. The comedy shows the endeavors of a girl to avoid the dreadful "green stockings." The film is released as a six-part Blue Ribbon Feature.

"BUDD" ROSS A STAR IN "HUNTING."

The Gaumont release for Christmas day on the Mutual Program is "Hunting," a Casino Star comedy, written by Rennold Wolf, author of such stage successes as the celebrated Ziegfeld "Follies" productions, made annually at the Amsterdam theater, New York. The spirit of fun which Mr. Wolf puts into every minute of the stage entertainment he has successfully translated to the screen in "Hunting."

Director Edwin Middleton takes "Budd" Ross through the laughable complications with his well-known skill for developing farcical situations. So laughable did the director find the scenario that he picked it as the vehicle for Mr. Ross's elevation to stardom.

LESSER SECURES WAR NEGATIVE.

One of the first negatives of the Allies' Side of the War to be brought into this country was received by Sol L. Lesser at San Francisco last week.

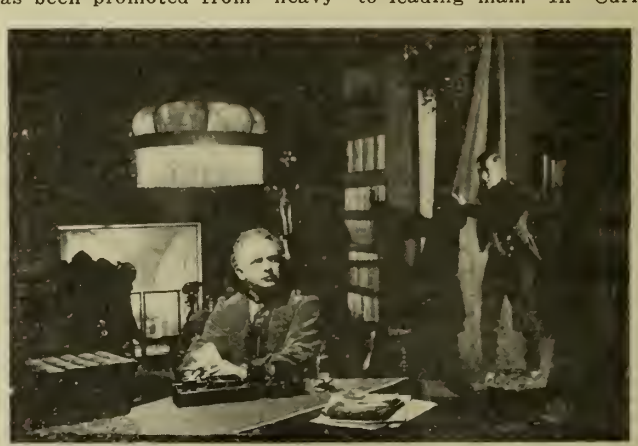
The picture shows with all the realism of war, the Russian frontier and the fighting in France. Especially interesting are the naval scenes.

The production is in eight thousand feet, and several of the largest houses in San Francisco are eager to present this picture. It has not yet been decided who will be given the first run.

STRONG CAST FOR "CURLY."

An interesting group of stars, the majority of whom have won a permanent place in the affections of photoplay lovers during the last few months by their exceptional work in the great picturized novel, "The Diamond from the Sky," has been selected to present "Curly," a Clipper feature in three parts, which will be offered on the regular Mutual program, December 11. Lottie Pickford, famous as "Esther," plays the title role, in which she is more charming, if possible, than in other recent triumphs. Miss Pickford, who is the younger sister of "Little Mary," has the winsome quality which, combined with youth and attractive appearance, has made her one of the best loved actresses on the screen.

William Russell, his many admirers will be glad to know, has been promoted from "heavy" to leading man. In "Curly"



Scene from "Curly" (Clipper).

he plays opposite Miss Pickford, in the character of Arthur Brewster. Charlotte Burton is in her element as Isabel Morriss, a girl of "Vivian Marston" propensities. Roland Morrissey shows George Periolat, late impersonator of "Luke Lovell," in a society pirate role, and Eugenie Ford proves her versatility by casting off "Queen Hagar" for the sordid Mrs. McCarthy. George Clancy, Lizette Thorne and Marie Van Tassal complete the support.

KNICKERBOCKER STAR FEATURES.

Knickerbocker Star Features will again be released on the General Film program. This action is the result of numberless requests for this brand of three-heelers from exhibitors and patrons of the screen.

The policy of Knickerbocker Star Features has been to give first-class feature productions in every respect in regular service. This policy will be continued now that the brand has been revived.

Instead of releasing every other week as heretofore, the new schedule of Knickerbocker will be one a week, commencing December 24th with Vinnie Burns in "Every Girl." This release is not as allegorical as its title would imply, but is featured by its gigantic settings and hazardous acting. These tense moments of the film are caused by a realistic dance hall fight, a big sewer breakage and a factory fire scene.

Following this release on December 31st will be "The Mysterious Bride," a story which claims interest through the clever mystery of its plot.

EDGAR JONES COMPLETES "THE TURMOIL."

Edgar Jones has just completed the final scenes in "The Turmoil," a five-part Metro wonderplay, produced by the Columbia Pictures Corporation, which will be released on the Metro program January 10th. Valli Valli is starred in the production and George Le Guere is featured. "The Turmoil" is a pictureization of the novel of the same name by Booth Tarkington, which was one of the biggest selling novels ever published. The story is an intensely interesting one, in which a man's greed for wealth and fame is so great that he becomes inhuman in the treatment of one of his sons, who longs to write instead of adopting a business career. The love theme in the picture is novel, as well as beautiful. It is through the subtle influence of the girl in the story that the father's character is entirely changed, and the father in turn arranges the marriage of his son to the girl when circumstances have caused

Scene from "The Turmoil" (Metro).

a misunderstanding. In the role of "Mary Vertrees," Miss Valli has the best part of her career, either on the stage or screen. Mr. Le Guere is admirably suited in the role of "Bibbs Sheridan," the son, while Charles Prince gives a convincing delineation of the father. An unusually strong supporting cast is seen in this feature, and there are many big scenes staged on an elaborate scale.

A BEAT FOR ANIMATED.

The Universal Animated Weekly scored a beat in connection with the fire which destroyed most of the town of Avalon, Catalina Island, on November 29. A telephonic message was received at the office of the Weekly at Universal City early on the morning of the fire, and Beverly Griffith, location manager of the company, who was about to start out on another mission for San Pedro, accompanied a Weekly camera representative to the Los Angeles port. There it was found that the Banning company, which owns Catalina Island, had sent over all its available boats to fight the flames from the water.

Griffith chartered a tug, and the distance between San Pedro and Avalon was made in record time. Three hundred feet of film picturing the destruction was secured.

"SAMMY'S SCANDALOUS SCHEME" (Vogue).

Sammy Burns, an inimitable English comedian, makes his debut as a screen laughmaker in the first Vogue comedy release December 27. The title of the picture is "Sammy's Scandalous Scheme," and it has been received enthusiastically by exhibitors in preview.

Sammy—he scorns the conventional "Mr."—offers in his comedy work some eccentric novelties new to the screen. His long experience on the English stage has gained to him a broad knoweldge of mystifying and mirth-provoking tactics.

In the accompanying picture Sammy is shown in an especially funny scene in "Sammy's Scandalous Scheme," in which he is most ably supported by a cast of trained humorous eccentrics, new in name and style to the screen. Vogue comedies are to be of the slapstick kind, with a reason for the slapstick giving to Mutual program on which they will be released the exact sort of fun-filled pictures so long desired. Sammy is an acrobatic comedian of a type compellingly funny and surprisingly original.

Producers, in order to meet the demands of exhibitors, are

Scene from "Sammy's Scandalous Scheme" (Vogue).

constantly on the search for something new in the comedy line, but only a few of them have been rewarded. One so rewarded is Samuel S. Hutchinson, and his reward is Sammy Burns, who not only acts out the principal comedy role, but evolves, from his store of tricks and comedy knowledge, the laugh-creating plots.

"JERRY'S REVENGE" (Cub).

What promises to be one of the funniest one-reel comedies so far released under the Cub brand name is "Jerry's Revenge," which is to be released on the Mutual Program December 31. This statement, in the face of past performances, means that a picture of rare comedy bearing may be expected.

As in all previous Cub releases George Ovey is featured in "Jerry's Revenge," playing his original character of Jerry. Jerry has many peculiar characteristics, and one of them is a strong sense of justice that brooks no interference of others with what he deems his possessions, prospective or otherwise. Upon this theme "Jerry's Revenge" is laid and it furnishes a series of comedy situations and surprises that in the picturization are bound to arouse more than the usual quota of laughs derived from a one-reel comedy.

In the story Jerry is discarded by his sweetheart in favor of a handsome military officer. Cut to the quick by this action he seeks a means of revenge. By chance he obtains possession

Scene from "Jerry's Revenge" (Cub).

of a magic ring, by the use of which any animate object can be made to obey the bidding of the holder, no matter how ridiculous such orders may be. Jerry is overjoyed at his acquisition and uses it with such telling effect that he eventually lands in jail along with the principal object of his torments.

It may be seen from this that plenty of opportunity for good, clean comedy existed and of the possibilities Director Milton Fahrney has taken full cognizance. The entire Cub stock company takes pare in the picture.

MORE VIM COMEDIES.

The Vim Comedy Players have been the busy bees at Jacksonville, with the result that they are way ahead of schedule and have the following releases ready: December 31st, "Ups and Downs"; January 7th, "This Way Out"; January 14th, "Chickens"; January 21st, "Frenzied Finance"; January 28th, "Busted Hearts."

In all these releases Bobbie Burns and Walt Stull appear in their original roles of Pokes and Jabbs, supported by Babe

Scene from "Ups and Downs" (Vim).

Hardy as Fatty, Spook Hanson as Runt and pretty Ethel Burton.

The taking of "Chickens" created quite a stir at Jacksonville among the 400. One of the scenes taking place in a seminary, necessitated a bevy of young, pretty girls. Some of Jacksonville's society damsels were asked if they would like to spend a day posing before the camera, with the result that the front of the Lubin studio was lined with swell limousines and touring cars waiting for the would-be actresses to complete their day with the "movies."

JANE BERNOUDY AT HOME IN THE SADDLE.

Nothing pleases Jane Bernoudy more than a trip among the hills surrounding Universal City on her favorite horse Betsy.

Miss Bernoudy, who has done such excellent work as a comedienne with Allen Curtis' Joker comedy company at the Pa-

Jane Bernoudy.

cific Coast studios of the Universal company, is one of the champion women riders in the United States, winning her laurels with feats of horsemanship at various points in Oregon and California. She has been riding ever since she was a little girl and she finds more joy in than out of the saddle.

"THE PURIFICATION OF MULFERA" (Kalem).

From printer's type case to screen is the big jump made by Paul C. Hurst, who is scoring so strongly in the character role of Howie in Kalem's "Stingaree" series by E. W. Hornung. Hurst was a journeyman printer before taking up screen work and still avers "that he could find the 'e' box." The jump is more remarkable in view of the fact that Hurst never played on the stage. His parents had originally educated him for a profession and he became a licensed civil engineer before taking to the fascinating printer's case.

In "The Purification of Mulfera," a forthcoming two-reel release in the series scheduled for January 12, the ability of the Kalem player as a character actor, is seen at its best. The story by E. W. Hornung, author of "Raffles," tells of the attempt of Bishop Methuen and his chaplain to evangelize Mulfera, "the toughest station in Australia." On their way to the task they are waylaid by Stingaree and his partner, Howie, who change clothes with them and then set out to reform the bad men of Mulfera. Howie, because of his beard, is chosen to impersonate the Bishop, while Stingaree becomes his chaplain. There is real human comedy in the scenes showing the tobacco-chewing Bishop warning the hardened residents of Mulfera of the fate that lies at the end of the transgressor's road. The "evangelists" are just beginningto make an impression when they decide that it is time to leave, and Stingaree interrupts the "Bishop" with the command, "Throw up your hands, we want all the money in Mulfera."

A goodly haul is made, but while they are saying good-by from the platform, the real Bishop, who has staggered many miles through the desert to Mulfera, arrives on the scene. He

Scene from "The Purification of Mulfera" (Kalem).

enters from the rear, behind the speaker's platform, and before the bushrangers are aware of his presence pounces on them. A scuffle follows in which the men of Mulfera show their prowess at rough and tumble fighting with the result that Stingaree and Howie are made prisoners. How they later, through Stingaree's ingenuity, make their escape is told in thrilling scenes that are strongly contrasted to the comedy touch of the earlier scenes.

"MADGE" (American).

"In the Sunset Country" presents Nell Franzen in a striking character study which cannot fail to make a deep impression on all audiences. Miss Franzen, in this intensely dramatic production of the American Company, scheduled for release on the regular Mutual Program, December 17th, plays "Madge," a dance-hall girl of frontier days. The young actress portrays with remarkable power the struggle of "Boss Henley's girl" to escape from a career of degradation and moral death, into the new life which she has glimpsed through the eyes of Hellen Hollis, a young teacher from the East. E. Forrest Taylor plays Helen's lover, Hal. Newcomb, who estranges his sweetheart by his protection of Madge. Later, Helen begs his forgiveness. The little dance-hall girl sacrifices herself for the woman she believes infinitely worthier than she.

"THE ARAB'S VENGEANCE" (Centaur).

Ulysses Davis, the director signed last week by David Horsley, has started staging his first picture for the Mutual Program. It is called "The Arab's Vengeance" and is scheduled for release December 16. The story, written by Miss Theodosia Harris, on Mr. Horsley's scenario staff, is laid in Arabia and has to do with an Arabic thirst for revenge of a fancied wrong. It is said to be an absorbing drama with the added effect of some vivid scenes of the desert country. Margaret Gibson heads the cast of players, assisted by Roy Watson, John Oaker, Thomas Morrissey, David Allen, B. Singh and others, also the Bostock animals.

"UNDINE" (Broadway Universal Feature).

"Undine," taken from the well-known book of the same name, written by De La Motte Foquest, has been made into motion pictures from the scenario of Walter Woods, under the direction of Henry Otto. The leading role is enacted by Miss Ida Schnall. The past summer, while she was appearing at Pacific Coast resorts, Miss Schnall was brought to the attention of Director Henry Otto, and he decided she would be just the

Scene from "Undine" (Universal).

person accurately to portray the character of Undine, so he engaged her for the part. Edna Maison and Douglas Girard have the leading roles with Miss Schnall in this picture, which will be released in the near future as a Broadway Universal feature.

"THE HOMESTEADERS" (Centaur).

A story of fine sentiment, which resolves into a thrilling and stirring climax, is presented in "The Homesteaders," a two-reel Centaur Feature animal picture scheduled for release on the Mutual program January 6.

Three characters are concerned principally in its enactment. Carey Graves, a school teacher, leaves her friends and position to take her semi-invalid mother out West in the hope of benefiting her health. She "homesteads" a government claim, builds a shack upon it and starts out to develop a ranch of her own while she gives her mother the benefit of the climate and a chance for health.

The particular region in which she settles is presided over by Hamilton Osborne, a pugnacious, domineering, arrogant type of man. He considers women only as playthings and attempts to force himself upon Carey. A young Boston clubman, Shirley Wells, tired of the artificiality of conventional life, and living incognito in the section, steps forward and protects the girl. Bitter feeling is engendered between the two men as a result.

Angered at the interference Osborne conceives a scheme to

Scene from "The Homesteaders" (Centaur).

win over Carey. He traps her at a puma lair and forcibly seizes her. The absent mother puma, chased by Wells, and returning to its lair, springs upon Osborne, seriously injuring him. Wells and Carey carry him back to safety and gradually nurse him back to health. How Osborne overcomes his natural jealousy, how Wells' identity becomes known, and how all wrinkles are smoothed adds a touching finale to a thoroughly interesting story.

"THE ACE OF DEATH" (Rialto).

Brilliancy of plot of action makes "The Ace of Death" one of the most attractive of the new plays presenting Broadway favorites. This Rialto Star Feature in three parts will be released on the regular Mutual Program, December 15. A notable cast, with Miss Stella Hammerstein in the lead, has succeeded admirably in working up a series of intense situations. The story centers about the tragic life of Paula Castel-

Scene from "The Ace of Death" (Rialto).

lar, a Spanish beauty from Central America, impersonated by Miss Hammerstein. Flavia Arcaro plays Theresa, the jealous rival of Paula. Kathleen Butler is Doris. Henry W. Pemberton does strong work as Ricardo, the victim of the fateful ace. And Belton, tool and accomplice of Theresa, is an excellent piece of character art, in the hands of John Reinhard.

"THE PRISONER AT THE BAR" (Essanay).

This is a strong emotional drama, in which the passions of love, hatred and revenge come to play. The plot is intense, depicting a man's happiness over winning the woman of his choice, his horror at being dragged from her side and sent to prison for a crime of which he was not guilty, his despair at his utter helplessness when he learns that the man who caused his downfall has stolen the woman he loves. Follows the accumulated anger of months, then the dulling of the senses into a sullen, smoldering hatred with years of inability to relieve the situation. Freed, the man, more animal than human, shuns the world, seeking forgetfulness in the occupation of a lone fisherman. Then there comes the awakening when he rescues a woman from an attempt to drown herself and finds it is his wife, abused and forsaken by the man who had wronged them. The pent-up hatred of years flames into monomaniacal proportions and the man seeks his quarry to kill. The purpose accomplished, he is the broken man again. He confesses. A lawyer is appointed to defend him. The jury hears his story

Scene from "The Prisoner at the Bar" (Essanay).

and liberates the old man. And the story has proved to his attorney that it is his own father. A happiness, tempered by sorrow over the past, comes at last. Darwin Karr, as the leading character, brings out the deep emotions with force and strength, while Warda Howard, as the wife, depicts all the sadness and horror of her life with a fine shade of interpretation.

"HIS LORDSHIP," (Lubin).

Daniel Ellis, scenario editor of the Lubin Mfg. Co., has just turned out another corking comedy entitled "His Lordship," in which Dave Don, the Lubin comedy star, is featured. "His Lordship" was produced by Director Edwin McKim, whose efficient direction and rare sense of humor, together with Daniel Ellis's delightful story, have resulted in one of the biggest laugh getters ever released on a Lubin program. "His Lordship" must be seen to be fully appreciated, for Mr.

Scene from "His Lordship" (Lubin).

Ellis, who is a master in writing screen action, has evolved a comedy that for speed and laughs is to the average one-reel comedy exactly as the Empire State express is to an Erie canal boat.

"His Lordship" deals with the adventures of a bibulous man who neglects his family for "John Barleycorn" and through too great an intimacy with the aforesaid gentleman gets into numerous difficulties, all of which serve as a great moral lesson and finally in the reuniting of a once happy family.

Dave Don is seen at his best in this sparkling comedy and Daniel Ellis is at work on a series of comedies suited to the peculiar talents of this comedian.

Those who remember Mr. Ellis's one-act screen, "Half a Million," will doubly enjoy "His Lordship," for as a gloom chaser it is a world beater.

GUNBY BROS. HAVE NOT SOLD STUDIO.

Gunby Brothers, Inc., wish to correct an impression circulated throughout the trade papers that they have sold their studio and laboratories at Ridgefield Park, N. J. This property is not for sale, but the Gunby Features Corporation has leased the Gunby studio for a term of years, in which they will continue making pictures of Abraham Lincoln, portrayed by Benjamin Chapin, and which they have been working on for quite some time, but this company has no connection with the Gunby Laboratories situated in the same building, and any other concern who claims to have rented, leased or bought this studio, or laboratories, is handling the truth in a very careless manner.

"THE HUNT."

"The Hunt," two-reel Keystone, gives Ford Sterling some unusual opportunity as the colored groom of a gentleman about to follow the hounds in a grand fox hunt. A colored rival puts a piece of mackerel in the groom's shoe and starts him running to escape a fusillade. The hounds follow the stronger scent, the hunting party as well, and the frightened negro leads an exciting chase. The story is original, amusing and well handled.

"THE WAIFS" BY STATE RIGHTS.

Believing that the system of selling state rights franchises affords better opportunities for profit to manufacturer, exchange man and exhibitor, William L. Roubert, vice-president and general manager of the Aurora Film Plays Corporation, has decided to release "The Waif," the first feature produced by his company, on that basis. This decision follows three separate offers from as many large distributing corporations for the exclusive rights to Aurora's new five-reeler.

LEE MORAN'S MANY ROLES.

Lee Moran, popular Universal comedian of the Nestor comedy company, is making a record in connection with the various and diversified roles he is enacting. During the past five weeks he has played a Scotchman in "Where the Heather Blooms," a savage in "Love and a Savage," a crook in "Jed's Trip to the Fair," a female impersonator in "Some Chaperone," and a devil in "Eddie's Devilish Deed."

"The Iron Claw," New Pathe Serial

Pearl White, Creighton Hale and Sheldon Lewis in Cast —Arthur Stringer the Author.

Pathe has become known as "the house of serials." Certainly that enterprising organization has more successful serials to its credit than any other in the motion picture business, and it was one of the very first to make one, "The Perils of Pauline," having been begun about two years ago. The first episode of "The Red Circle" was released on Dec. 18. Now comes announcement from Mr. Ramirez-Torres, assistant managing director of Pathe, to the effect that shortly after New Year's will be released another serial, "The Iron Claw," by Arthur Stringer, the well known novelist, and Geo. B. Seitz.

"The Iron Claw" will be in twelve episodes of two parts each. It will be produced by the Feature Film Corporation and directed by Carroll Fleming, formerly stage director of the Hippodrome, under the personal direction of the master director, Edward Jose. The principals of the cast have been determined by the numerous letters which have been received by Pathe from exhibitors and picture fans all over the country, requesting that Pearl White, Sheldon Lewis and Creighton Hale of "The Exploits of Elaine" fame be featured in another serial.

Over six hundred newspapers all over the country have already been lined up on this serial, among them the New York World, the Philadelphia North American and the Chicago Record-Herald.

NEW RELEASES BY MOSS.

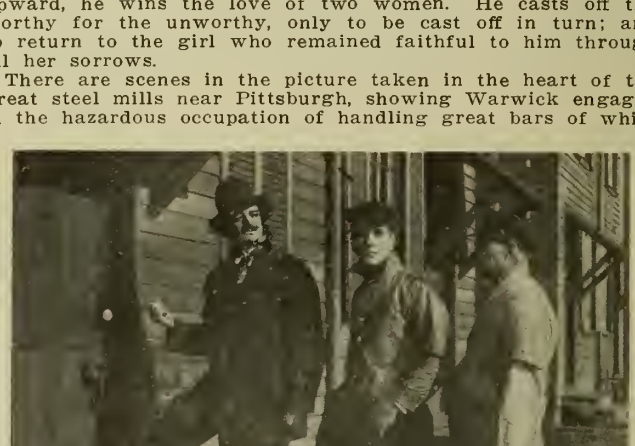
Moss Motion Picture Corporation has decided to make one release a month and has outlined the releases as follows: For December "The Salamander," picturized from Owen Johnson's greatest novel, and interpreted by an all-star cast headed by Ruth Findlay. For the month of January the release will be "One Day," the sequel of Elinor Glyn's "Three Weeks." The February release is "The Undertow," a picturization of Eugene Walters' drama. Another of Mr. Walters' plays will be released in March. It is called "Boots and Saddles," and was produced on the legitimate stage by the Shuberts with marked success. "Rosedale," the charming play which brought both fame and fortune to the late Lester Wallack a decade ago, has been selected as the April release. In May a piece entitled "The Call of the Cricket," the efforts of Edward Peple, will be brought out. The releases for June, July, August, September, October, November and December will be announced shortly.

"THE AMBITION OF MARK TRUITT" (World).

Robert Warwick and a carefully selected cast will soon be seen in a new five-part feature, picturized from the novel, "The Ambition of Mark Truitt." The story deals with a man who relentlessly trods under foot all who stand in the path of his ambitions.

From a humble beginning as a farm boy, Truitt hacks his way mercilessly through all opposition and obstacles to a position at the head of a great steel industry. On his way upward, he wins the love of two women. He casts off the worthy for the unworthy, only to be cast off in turn; and to return to the girl who remained faithful to him through all her sorrows.

There are scenes in the picture taken in the heart of the great steel mills near Pittsburgh, showing Warwick engaged in the hazardous occupation of handling great bars of white



Scene from "The Ambition of Mark Truitt" (World Film).

hot metal, and victorious in a terrific hand to hand battle with a shop foreman, during which the hero is nearly thrown into a raging hot furnace.

Warwick is said to have the strongest part of his film career and to make the most of his opportunities. The picture is under the direction of Oscar Eagle; which is enough to guarantee the excellence of its arrangement and perfection of its detail.

MOTION PICTURES AND THEIR VALUE.

Motion pictures have been in more or less extensive public use since 1895, but until 1905 their use was comparatively limited. They were for many years part of the equipment of practically all vaudeville theaters, but were not featured as special attractions in the programs of these theaters, being used principally to dismiss the audience. For this reason they were presented with little care and with less effort to supply scenes of great interest.

In addition to the use of machines in theaters of this character, their only use up to 1905 was to add attractiveness and vitality to travel lectures or as adjuncts to the shows of itinerant showmen. Between 1905 and 1908, however, the motion picture machine had developed into an instrument adapted not only for entertainment purposes, but also for educational uses, the latter being one which has steadily grown and is still growing.

Perfect projection is the foundation upon which the development of the motion picture has been based. The effect on the human eye of a flickering picture has been found in some cases to be such as to cause illness, and this has been made a life study by Nicholas Power, president of the Nicholas Power Company, with the result that the right to adopt the slogan," Power's Perfect Projection" has been conceded.

Because of this, the Cameragraph manufactured by the Nicholas Power Company of New York has attained a degree of popularity so great that the best source of information indicate that this company is now selling a large part of all the projection machines used on the western hemisphere. This popularity has resulted almost wholly from its superiority in workmanship, design, material and projecting qualities.

PATHE PUTS OUT BEAUTIFUL POSTERS.

Over a year ago Pathe recognized the necessity for creating a special department with duties pertaining to posters, and nothing else. Previously the "paper" had been left to a hard-worked publicity department, which lacked the time to devote the attention necessary for the best results. The result of the change was immediately apparent. Posters came out on time and there was a marked advance in their attractiveness. Naturally the best man to judge poster values was an artist, and an artist has always been in charge of the department. Today E. O'Connor, who can paint a good poster sketch himself, is in charge of that end of the Pathe activities.

Exhibitors everywhere have been loud in their praise of the one-sheets advertising Pathe Gold Rooster plays. These are portraits of the leading women players in the various productions, and are all painted by Alonzo Kimball, whose fame as a painter of women's heads extends beyond the boundaries of the United States. For years he has been in demand by those magazines whose beautiful covers light up the newsstands and which covers undeniably help sales. The Pathe posters made from his sketches are beautiful enough to be framed, and their advertising value to the theater that shows them is unquestioned.

"EXCUSE ME" FIRST PATHE-SAVAGE RELEASE.

"Excuse Me," the film adaptation of Rupert Hughe's farce which ran for two Broadway seasons, is the Pathe Gold Rooster release for Dec. 31. This is the first of a series of Broadway successes which are being produced by Henry W. Savage for the Pathe Gold Rooster program. The news that this well known manager is producing for Pathe is especially interesting, following the recent announcement of the alliance with A. H. Woods.

The majority of the merriment in "Excuse Me" is furnished by that often abused but highly respected ornament of travel—the Pullman porter, played by George F. Marion, who is supported bf a capable cast, including Robert Fischer, J. B. Hollis, Vivian Blackburn and many other fun makers. George F. Marion is equally well known both as a stage director and actor. Vivian Blackburn will be remembered for her excellent work in "Everywoman" and with John Drew in "Jack Straw." She was the original Fencing Girl.

PAVLOWA SAYS "POR-TEE'-CHEE."

Since the announcement of the Universal Film Manufacturing company that it would produce "The Dumb Girl of Portici," with Anna Pavlowa in the leading role, the proper pronunciation of the word "Portici" has been the cause of considerable tongue-twisting by those who have had to use the word frequently. Mlle. Pavlowa pronounces it "Por-tee'-chee," with the accent on the second syllable, soft.

"The Heart of a Mermaid" is the title of the latest Imp-Universal Mary Fuller picture. This picture was taken off the rocky coasts of Cape Cod, and while playing one of the scenes, Miss Fuller fell off the yacht, her head striking an oar, rendering her unconscious for the time being. The other members of the company little realized her predicament as they saw her bob up and down. Paul Panzer, however, thought it was not acting on Miss Fuller's part, and made a dive for her, just barely saving her from a watery grave.

Betty Scott appears in Essanay's five-act feature, "A Daughter of the City," as Muriel, the unsuccessful vampire whose clutch on Henry L. Bancroft, millionaire owner of a department store, is loosened by the sight of a new prize.

NOTES OF THE TRADE

JACK BARRYMORE is about twice as busy as he has ever been before. The occasion of this great activity on the part of the Famous Players star is due to the fact that he is playing a dual role in his next production. He will appear both as a Yankee adventurer and the prince of one of the Balkan kingdoms, and what the prince escapes in the way of murder and sudden death the Yankee more than makes up for in his unprecedented ability to get into trouble.

* * *

Jacques Jaccard is still away from the Universal City studios making exterior scenes in the production of a three reel Mexican melodrama entitled, "Across the Rio Grande." Olive Fuller Golden is being starred in the production and William Gettinger is playing opposite her. Practically the entire cast of "A Knight of the Range" are cast for roles in this production.

* * *

"Camille," Dumas' immortal love story, upon which almost every emotion actress in two generations has based her greatest bid for popular favor, will be seen on the films December 27. Clara Kimball Young, the World Film star, plays the role of the "Lady of the Camelias," with Paul Capellani as "Armand," the lover, the part he played with Mme. Bernhardt in Paris. Albert Capellani directed the picturized version, copying the enactment of the main scenes closely from the original Bernhardt production.

* * *

Joseph De Grasse and his company of Rex players recently left the Universal City studios for a trip to San Francisco, where they are to stage a number of exterior scenes in the production of a five reel feature entitled, "Love Thine Enemy." After a few days' stay in the northern part, the company is to return to the studios where they will complete the film.

* * *

To Colin Campbell, dean of Selig directors, has been assigned the duty of closing the famous Edendale studio. Campbell moved his company to the Selig Jungle-Zoo recently. His is the oldest Pacific Coast Selig company and it was agreed that this company should be the last to bid farewell to the first permanent studio on the Pacific Coast.

* * *

Margaret Greene, who has had some leading parts in Pathe Gold Rooster plays, has been signed for "Come-On Charlie," John Cort's new play. Miss Greene last appeared in "Nedra," a Gold Rootser play produced by Edward Jose, which is making a hit everywhere.

* * *

Al E. Christie and his company of Nestor comedians has now left the Universal City studios for a trip by water to San Francisco to secure a number of boat scenes in the production of a one-reel comedy entitled, "Some Chaperone." This is the production in which the new Nestor lead, Ethel Lynn, appears. Lee Moran plays opposite her with Betty Compson and Eddie Lyons making up the other couple.

* * *

"A Daughter of the City," the new five-act Essanay production of H. S. Sheldon's drama of the same title, called in the services of sixteen carpenters, four policemen, two property men and two customers. It is a magnificent sample of attention to detail.

* * *

Miss Clara Whipple, the charming leading lady of the Equitable Motion Picture corporation's stock organization, has just returned to the studio at Flushing after a short visit to her home in Pittsburgh. "The Fourth Estate," the picture in which Miss Whipple was to have appeared with Frank Sheridan, has been postponed until spring.

* * *

Arrangements have been consummated by the officials of the Universal's Pacific Coast studios for the exclusive right to make motion pictures of the annual Rose Tournament which is to be held in Pasadena on New Year's day. To one of the producing companies has been granted the privilege and by a drawing of lots, the company of Joseph De Grasse has been chosen for the honor. Ida May Park is at present working upon the construction of a scenario in which can be used the unusual pictures which will be made at the big flower festival.

* * *

Kitty Gordon, the statuesque British beauty of the light opera world, is the latest theatrical star to succumb to the lure of the films. She will soon appear in a lensed version of "As in a Looking Glass," the novel by F. C. Phillips. Frank Crane, of the World Film forces, has begun the production in the Fort Lee, N. J., studios.

* * *

In A. C. Lichty's dramatic story, "A Man's Sacrifice," produced by George D. Baker as a Vitagraph Broadway Star Feature in three parts, Edith Storey, Ned Finley, Evart Overton, Thomas R. Mills and George Stevens will be seen in pleasing roles.

M. G. Jonas, head of the Universal's Pacific Coast publicity department, is this week under physician's care. Jonas had been suffering from a severe attack of bronchitis for two weeks but refused to give up. At last he was pronounced on the verge of pneumonia and advised that an attempt to continue his work at the studio would perhaps result in serious consequences. Not until then did he consent to remain away from the studios. However, from his bedside, by means of a convenient phone, he has been able to direct the operations of his department.

* * *

Vitagraph Director C. Jay Williams has started work on the production of a one-part comedy by Fred H. James. Mr. Williams has selected Jewell Hunt, the "Dance Girl of the Movies,' Garry McGarry, Charles Wellesley and Harry Fisher to portray the principal characters.

* * *

In the film version of "Over Night," to be released by the World Film corporation, December 20, there is a great suffrage parade. The directors obtained permission to film sections of the real parade up Fifth avenue this autumn. Included therefore in the cast of "Over Night" will appear such noted leaders of the militant suffrage movement as Mrs. O. H. P. Belmont, Carrie Chapman Catt, Inez Milholland Boissevain (now on Henry Fords' Peace Ark) and Harriet Stanton Blatch.

* * *

Frank Currier, well-known for his work in Vitagraph productions, has been promoted to the position of director. His first picture will be a one-part comedy written by Agnes C. Johnston, with William Bangman, Helen Guerney and Robert Turner portraying the important parts, and will be produced at the Vitagraph studio at Bay Shore, Long Island.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—The Creation theater, at 2139 Sunset boulevard, has been purchased by C. E. McKee. The house has a seating capacity for 600 persons.

Los Angeles, Cal.—J. O. Kaiser has leased the Wonderland theater at 315 South Main street.

San Francisco, Cal.—F. Kuitzig has purchased the Ocean View theater from V. Preston. The new owner is planning a number of improvements.

San Francisco, Cal.—Extensive alterations have been made to the Poppy theater on Sixteenth near Valencia street.

Vallejo, Cal.—A new moving picture theater has been opened here by the Bell Amusement company.

Windsor, Canada.—Paul Gilbert is having plans prepared for a one-story moving picture theater, 33 by 120 feet, to cost $8,000.

Middletown, Del.—About $3,000 will be expended for alterations and additions to the Opera house.

Washington, D. C.—Marcus Loew, of New York, is planning to erect a two-story fireproof moving picture theater on the site of the present Loew's Columbia theater.

Washington, D. C.—Crandall Theater company, Ninth and E streets, N. W., plan to erect a one-story moving picture theater, to cost $50,000.

Poritello, Idaho.—A site opposite the Crow Hotel on South Main street has been purchased by Alexander Murray, upon which he plans to erect a fireprof moving picture theater.

Champaign, Ill.—Influential business men who own property on Neil street are considering plans for the erection of a $50,000 moving picture theater at the corner of Logan and Neil streets.

Chicago, Ill.—The Central theater, at 5611 Southern boulevard, recently leased by B. Mowzakiotis, has been opened to the public.

Rock Island, Ill.—A commodious moving picture house, the Spencer Square theater, owned and operated by the Spencer Square Amusement company, has been opened to the public.

Cannellton, Ind.—William Zerr has opened a moving picture theater here.

Evansville, Ind.—A stock company has been organized here to erect a fireproof moving picture theater, to cost $100,000.

Lawrenceburg, Ind.—Lawrenceburg Amusement company, J. H. Ashbury, manager, plans to erect a two-story moving picture theater, store and office building, 32 by 156 feet.

Michigan City, Ind.—The Lyric theater has been remodeled and renamed the Franklin.

Boone, Iowa.—The Princess theater, conducted by Brown & Anderson, has been remodeled and the seating capacity increased.

Clear Lake, Iowa.—C. E. Carragher, of Rudd, Iowa, who recently took over the Palm theater, is planning to make a number of improvements.

Crittenden, Ky.—A new moving picture theater has been opened here by Roy D. Stamler.

Louisville, Ky.—Second Avenue Amusement company, Aaron Kohn, manager, Commercial building, plans to erect a two-story moving picture theater and store building, to cost $25,000.

Louisville, Ky.—F. C. Maurer, 506 West Jefferson street, and others have organized a company for the purpose of erecting a one-story fireproof moving picture theater and store building.

New Orleans, La.—A modern heating apparatus has been installed in the Isis theater at 1516 Dryades street. Other improvements have also been made to the house.

New Orleans, La.—The management of the Pastime theater announce that they have recently installed opera chairs and made other improvements.

Baltimore, Md.—Gordon Realty company has plans by H. C. Aiken, 2418 Harlem avenue, for a moving picture theater at the corner of Baltimore and Catherine streets; one story, brick; 88.7 by 117.7 feet; slag rocf; steam heat; cost, $12,000.

Baltimore, Md.—John H. Kelly, 1208 East Biddle street, has been awarded the contract to erect a one-story moving picture theater, 45 by 70, to cost $10,000, for the Linwood Amusement company, 902-4 South Luzerne street.

Brockton, Mass.—Crescent Amusement company plans to erect a two-story moving picture theater, with six-story tower, 171 by 155 feet, to cost $500,000.

Marquette, Mich.—The new Butler theater has been opened to the public.

Sturgis, Mich.—The interior of the Crystal theater has been redecorated.

Kansas City, Mo.—C. H. Lewis, 3002 East 32d street, has obtained the contract to erect a three-story moving picture theater, store and office building, 52 by 128 feet, to cost $25,000, for A. H. Neves, 3635 Paseo street.

St. Louis, Mo.—The management of the Metropolitan Opera houes plans to expend about $350,000 for alterations and a third-story addition.

Missoula, Mont.—The Empress theater has been enlarged and many added improvements made to the house.

Lexington, Neb.—The new Majestic theater has been completed and opened to the public.

Pierce, Neb.—The Opera house has been taken over by Joseph Braun, who is remodeling the premises suitable for the exhibit of moving pictures.

Ely, Nev.—The Liberty theater is now being operated by P. W. Hull and C. O. Fleming, of the Consolidated Amusement company.

Trenton, N. J.—The new Bijou theater, located at the corner of South Clinton street and Chestnut avenue, is progressing near completion.

Albany, N. Y.—William F. Reilly, 52 South Hawk street, will erect a one-story moving picture theater, 64 by 136 feet, to cost $15,000.

Bronxville, N. Y.—Residence company, of Laurence Park, plans to erect a three-story moving picture theater, store and apartment building, 30 by 131 feet, to cost $50,000.

Oneonta, N. Y.—George N. Martin has purchased a site at the southeast corner of Wall and Dietz streets, upon which he will erect a fireproof moving picture theater, with seating capacity for 500 persons.

Cleveland, O.—The Atlas theater, located at the corner of Hayden and St. Clair avenues, has been leased by Emil Myers.

Tulsa, Okla.—William Smith, owner of Empress theater, will erect a new theater, seating capacity 1,400; lower floor, balcony and loge boxes; stage, 35 by 70 feet; foyer, 25 by 75 feet; cost about $100,000.

Easton, Pa.—P. O. S. of A. plans to erect a four-story moving picture theater, 48 by 130 feet, to cost $25,000.

Erie, Pa.—The new Strand theater is the latest addition to the string of photoplay houses in this city. The structure is of steel and concrete construction and has accommodations for 1,500 persons.

Monongahela City, Pa.—The Anton theater, which has been remodeled and redecorated, has been taken over by C. F. Ferguson.

Denison, Tex.—Jesse Cook has leased the Little Magnet theater and will conduct it as a first-class moving picture and vaudeville theater.

Hopewell, Va.—C. Cohan & Company have purchased a site for $10,000, and have let the contract for the erection of a brick moving picture theater, with seating capacity for 800 persons.

Charleston, W. Va.—F. L. Whitney and W. S. Mason plan to erect a moving picture theater and concert hall.

Madison, Wis.—J. N. Bidwell, assistant engineer, Wisconsin Railroad Commission, is interested in a project to erect a $100,000 moving picture and vaudeville theater.

Milwaukee, Wis.—L. C. Rosenkranz will erect a one-story moving picture theater, 50 by 155 feet. Will start work on the building in the early spring.

St. Cloud, Wis.—The contract has been let for the erection of a two-story opera house and dancehall for A. Schrage, to cost $10,000.

Trade News of the Week

Gathered by Our Own Correspondents

New Film Carrying Rule

Boston Fire Prevention Commission Wants to Prohibit Carrying Films on Street Cars, Passenger Trains and Ferryboats—Operators' Union Heard—Reasons for the Rule—Exchange Men Who Oppose It—Set February 1.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—A proposition was made during the past week before Fire Prevention Commissioner O'Keefe of Metropolitan Boston to prohibit the transportation of moving picture films on street cars, passenger trains and ferryboats. It was vigorously opposed by the New England representatives of the various film manufacturers, but met with considerable favor from District Chief Walsh of the Boston fire department who commended it.

Wanted Eight-Story Film Building.

The subject came up as an aftermath to a scheduled hearing in which John B. Graham and Clarence Blackall, Boston architects, sought to have waived the regulation regarding the height of buildings in which films may be stored. They appeared for capitalists who desire to erect an eight-story structure for the purpose of locating all film companies in one building, but who are prevented from going on with the enterprise because, under the fire prevention regulations, buildings used for the storage of films are limited to two stories in height.

Attorney Herbert Parker, representing the General Film, opposed the waivure plan submitted. He believed that the regulation was in the nature of a safeguard, and while he had no objection to the utmost use of discretion on the part of the fire commissioner in individual cases, he believed the principle itself should stand as it is now listed in the regulations of the Fire Hazard Commission.

Sets February 1st as Date.

That closed the hearing on that subject, whereupon Commissioner O'Keefe announced that the new regulation regarding cases in which films might be transported would become effective on Feb. 1 instead of Jan. 1, as it was originally intended. The change was decided upon, he stated, because it had been brought to his attention that galvanized cans were not the only safety appliances that might be used for the transportation of inflammable moving picture films. One which has been treated with lead and another which has been treated with nickle, both of which have favorably responded to tests, had been shown to him since the promulgation of the order, and he had decided that it was unfair to stipulate one form of can when others were on the market that would accomplish the same thing.

Operators Union Heard.

That presented William Frank of the Moving Picture Operators' Union, with the opportunity to bring up the entire subject of film transportation. He asked the commissioner if it were possible to regulate transportation.

He contended that at the present time the films were transported by messenger and that the operators are often pressed into service for this work. These men, he said, are often refused passage on street cars, and he instanced a recent case where a messenger was turned away from a subway car. He also stated that complaints have been registered from operators in Haverhill and Lawrence, where they have been refused passage on trains of the Boston and Maine railroad because they were carrying the films.

He told of seeing boys swapping films in the street, opening the cans and looking at the pictures. Ushers in the theaters, he declared, are sometimes used as messengers, and he believed that the fire prevention commissioner, if he had the power, should provide some safer means of transporting the inflammable films.

Commissioner O'Keefe asked whether the Moving Picture Operators' Union had taken any action on this question. Frank replied that it had and that it would like to see the whole matter of transportation regulated.

The Fire Chief's Reasons.

District Chief Walsh followed Mr. Frank on the stand and declared himself in favor of the regulation. He contended that it was a very dangerous practice to entrust the films to messengers in street cars or other vehicles used by the public. He stated that a boy with a cigarette or even a man might cause an accident that would result in an inquest. A collision of street cars or railroad trains in which these films were so carelessly transported might become a holocaust. He favored regulation to the extent of prohibiting the carriage of film on passenger vehicles. Commissioner O'Keefe related a recent case in the subway where a container was dropped and the film rolled to the bottom of the stairs. The condition was present, he said, for a frightful accident.

Exchange Men Oppose It.

The plan was opposed by Manager J. A. Eslaw of the New England Universal exchange; Manager George Balsdon of the New England office of the V-L-S-E, and manager J. C. Butman of the New England Mutual exchange. Balsdon said that the cases in which films were transported were the style compelled by the Interstate Commerce Commission.

BUYS ASSOCIATED SERVICE.

Fred B. Murphy, proprietor of the United Film Service of New England, has purchased the New England and New York State rights to the output of the Associated Film service. He will receive fifteen single and double reels each week.

Mr. Murphy is the only independent service man in this section of the country, and when making his purchases he always endeavors to get the best in the market.

Manager S. Moscow, of Mr. Murphy's Boston office, will have a weekly run-off each Wednesday afternoon in his hippodrome at 1 o'clock. Every exhibitor is invited to attend these runoffs and see the quality of the goods listed in the United program.

Starting a year ago with one office, Mr. Murphy has opened five branch offices. In talking with the WORLD correspondent, Mr. Murphy stated that his success is due to the harmony that has always existed between his employees and that each and every one of them has worked untiringly in his interests.

His branch offices are located in Bangor, Me., Springfield, Mass., Buffalo, N. Y.; Syracuse, N. Y., and Albany, N. Y.

In addition to the regular service program Mr. Murphy has a special feature department, having recently purchased the picturizations of several of Dickens' works and a number of features made by independent manufacturers.

"Peace" Feature's Office.

The Battle Cry of Peace Company has opened its New England office at No. 174 Pleasant street, Boston. The office is under the management of Samuel Grant, who in addition to booking the famous Vitagraph peace spectacle will also handle "Les Miserables."

NEWARK POLICE NOT CENSORS.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

NEWARK, N. J.—Vice Chancellor Howell, of Essex County, in a memorandum submitted last week declared that the police have absolutely no power to act as censors of moving pictures. Nevertheless Chief of Police Long, of Newark, declared: "If there is anything objectionable to a picture we will stop it."

The opinion of the vice-chancellor referred only to the "Birth of a Nation," in the opinion of the chief. The vice-chancellor's order makes permanent the injunction recently obtained restraining the police from interfering with the "Nation" film. The vice-chancellor further says in his memorandum, "I cannot see where the police authorities get their right to meddle in such matters. I know of no power in our police department to censor plays or theatrical exhibitions."

Lieutenants Harris and Quinn of the chief's staff, have acted as censors of other pictures. At a special exhibition of "Carmen" held at the Paramount, the censors passed favorably upon that production.

OPERATORS ELECT OFFICERS.

The Operators' Union, through John C. Tasto, a member of the executive board, has complained to the correspondent of the MOVING PICTURE WORLD that not enough space is devoted to their doings. So we are publishing in this issue the names of the newly-elected officers of Newark Local 244, M. P. M. O., chosen at the December meeting of the union.

The officers are: President, J. Higginson; vice-president, E. Burns; secretary, M. A. Carney; treasurer, Wm. Uessler; business representative, R. Cooper; sergeant-at-arms, J. Valentine; executive board, J. Higginson, E. Burns, W. Uessler, M. A. Carney, R. Cooper, J. C. Tasto, G. G. Gilligan. The operators all read the WORLD thoroughly, according to Mr. Tasto.

OLYMPIA CHANGES HANDS.

The Olympia theater, Norfolk street, at South Orange avenue, Newark, is now under the control of the Grossman-Illman Co., with offices at 31 Clinton street. The place has been thoroughly renovated and the name has been changed to the Regent theater. Henry Grossman will manage the new playhouse.

GENERAL OPENS NEW OFFICES.

The General Film company, which opened Newark offices at 230 Market street in October has found it necessary to move to larger quarters, and accordingly new offices at 16-8 Beaver street have been opened. Edward Bizar is the enterprising manager of the Newark branch. Edwin H. Wells and William Osborne have been added to the staff as roadmen covering the northeastern part of the state. Mr. Bizar reports very brisk business.

CITY THEATER'S NEW MANAGER.

I. Boyland, who with Edward W. McDonough leased the new City theater, at Seventh and Orange streets, from the E. & M. Amusement company, will assume the active management of Roseville's newest picture house.

TO BUILD $100,000 THEATER.

The M. & S. Amusement company, Martin Singer, president, and Walter Meier, secretary, are contemplating the erection of a new theater in the Roseville section of Newark to cost approximately $100,000. The house will be built at Sixth and Orange streets, Newark, the present site of the Roseville theater. Herman Jannes, who now manages the Roseville theater, will act in the same capacity for the new play house. According to Mr. Singer, the house will also have a roof garden, and all modern conveniences usually found in the up-to-date theaters. The new showhouse will probably be named the New Unique theater.

PROPOSES NEW ASSOCIATION.

The Walnut theater, 214-216 Walnut street, Newark, observed its second anniversary last week. Max L. LeBow, the manager, stated to the WORLD correspondent that he desired to have an organization of motion picture exhibitors in Newark. Mr. LeBow is working actively toward that end, and it is probable that a Newark Moving Picture Exhibitors' League will be formed in the near future. At a meeting to be called soon it is expected that W. Stephen Bush, of the MOVING PICTURE WORLD, will address the gathering on the benefits of organization and co-operation. Mr. LeBow declared that he would extend the invitation to Mr. Bush if the new exhibitors were willing to join such an organization.

IRVINGTON THEATER RESOLD.

The City theater, 765 Springfield avenue, Irvington, N. J., which the M. & S. Amusement company, of 306 Market street, Newark, recently sold to Walter Williams, has been repurchased by the former owners. The house seats 730 and is adjoined by a large open air theater.

LYCEUM THEATER IMPROVEMENTS.

The Lyceum theater, Broadway and 38th street, Bayonne, N. J., has installed a new modern current converter at a cost of $2,000. The house has been also improved in other particulars, especially the lobby. The Lyceum shows Paramount pictures exclusively in Bayonne, and at present booming the Travelogue series.

BLUM SAVES HIS WORLDS.

John Blum, manager of the Newark branch of the Greater New York Film Rental company, makes practical use of his MOVING PICTURE WORLDS. Every week he clips the sheets showing the dates of the film releases. In this way he knows the exact date of release of each picture. Mr. Blum said to the Newark correspondent of the MOVING PICTURE WORLD: "THE MOVING PICTURE WORLD is the authentic organ of the moving picture industry. It is to the trade what the text-book is to the scholar. I would not think of being without it for an instant.

Too Many Nearby Houses

Philadelphia Theater Men in Congested District Trying to Formulate Plan to Relieve Situation—May Combine to Close One House—How It May Be Done and What Will Happen to Unlucky Manager.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—The approach of the Christmas holiday season witnesses a most peculiar situation in local moving picture circles. For many years the number of moving picture theaters in Philadelphia has steadily increased until at the present time there are many hundred such places of amusement to be found in this city and its suburbs. The natural result has been that competition has become so keen and the recent depression in business has grown to such proportions that the trade in general has been not benefited, but encumbered by this state of conditions. In order to combat this destructive tendency local exhibitors propose to form a combination for the purpose of pooling the theatrical interests.

Want Local Theater Combination.

A remarkable illustration of the idea involved can be given by taking Woodland avenue as an example. On this business thoroughfare, between the small space of 49th and 63d streets, there are to be found six moving picture theaters, three of which are gathered between 58th and 63d streets. As a consequence of this crowding the exhibitors find profits to be very small and it may be added that one establishment has been losing a small sum weekly for the past four or five months. In order to successfully solve this perplexing situation the following plan has been originated:

Pool on Rent of Closed House.

At special meetings, dates to be selected in the near future, the most important question as to which theater shall close its doors will be settled. Take for instance a theater operating in the neighborhood of several other establishments, and one which is barely meeting running expenses. Would it not be better for the neighboring exhibitors to close the doors of this theater and bear the rental expense among themselves? In this manner the expenses of light, help and other additional burdens would be saved and the patrons of the theater would naturally visit those in the immediate vicinity. Now the question arises as to what is going to happen to the exhibitor thus affected. This will be answered in the following manner: If the exhibitor in question is small and has never made a success of his establishment, nothing further will be heard from him. If he is an experienced exhibitor and one who, with a little help thrown in his direction would more than likely prove successful, he will be well taken care of, perhaps appointed as a manager in some other theater.

Will Discuss Admission.

The majority of Philadelphia exhibitors are heartily in favor of the new system and have announced that they will lend every possible assistance in order to make the plan a success. The price of admission is a question to be discussed at a later date, it being understood that the exhibitors do not wish to form the impression that this is to be a monopoly in restraint of trade or an organization working along those lines, but merely a mutual protective agency. A meeting has been called for the 26th of December, and according to reports received it will be attended by practicaly every exhibitor in town.

PROMISE XMAS PROGRAMS.

Many preparations are being made by local exhibitors to give their patrons a treat de luxe on Christmas Day. The best programs possible to be obtained will be offered and in many cases extra attractions will be in vogue. The month of December is generally a poor month for the moving picture trade, and this year has not proven to be an exception. However, from Christmas until the Lenten season begins, business is at its height and it is then that the exhibitor looks for crowded houses and large receipts.

FRANKLIN FILM CASE AGAIN IN COURT.

Legal Point in Right of Appeal from Censor Decisions.

PHILADELPHIA, PA.—Contrary to the general belief, the case of the Franklin Film company versus the State Board of Censors has not been definitely settled. The case was once more hailed into court on the purely legal point of the right to appeal. Judge Barrett requested that briefs be filed in the case, as the question involved rests upon his final decision. It is understood that the film interests will carry the case into the Supreme Court if an unfavorable decision is handed down. Meantime the film entitled "Virtue" is tabooed in the State of Pennsylvania.

A copy of a New York newspaper referring to the case and headed "Court Overrules Pennsylvania Censors," was handed up to the judge as being in contempt of court. He denounced it as being absolutely untrue, and requested Attorney Krauss to communicate with his clients on its publication. The court having handed down no decision, had not overruled the censors. It will be remembered that in the article in last week's MOVING PICTURE WORLD no mention was made of the court having handed down a decision, it being remarked that an agreement had been reached without the aid of the court.

MANUFACTURERS' AMALGAMATED LOOKS AT READING.

Representatives May Buy Site for Studio —Will Help City.

Representatives of the Manufacturers' Amalgamated Motion Picture company of New York recently paid a visit to Reading, Pa., for the purpose of acquiring a suitable location for a studio and laboratory. It is thought more than likely that the Casino at Carsonia Park will be selected as the most desirable spot, as it affords an ideal location for a studio. In addition the scenery of both mountains and lowlands in that vicinity is an added attraction. Robert J. Bentley, president of the company, in an interview declared that if Reading were selected as a location for their establishments a number of Reading people would be given employment. It will be remembered that Carsonia Park formerly was inhabited by a picture village which, after taking several five-reel pictures, disbanded.

A charter was recently granted to the Penn Counties Amusement company of Allentown. The incorporators and directors are John J. Meyl, 228 N. Fourth street; Edward H. Buss and Leon Buss, both of Emaus, and Margaret Meyl, Allentown. The character and object of the new concern is to acquire, lease, own, maintain and conduct theaters, playhouses, motion picture theaters and other places of amusement, and to acquire, sell, manage and dispose of all property and accessories of every kind pertaining to such business.

Anent Shipping Values

Amendment of Cummins Law Before Congress—Will Relieve Shipper from the Necessity of Declaring Full Values of Goods Shipped—Carrier to Be Liable Only for Value Declared.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—Senator John W. Weeks of Massachusetts has introduced into Congress an amendment to the so-called Cummins law, approved March 4 last, which proposes to relieve shippers of the necessity of declaring the true value of express shipments and to relieve travelers of the necessity of declaring the true value of their baggage.

Since the passage of the Cummins law the Interstate Commerce Commission has held that express shipments and baggage came within the provisions of that act, which, according to representatives of the New York Merchants' Association and other organizations, worked a decided hardship upon manufacturers' film exchanges and travelers by compelling them to pay higher transportation charges than was the case when they were permitted to value their shipments at lower figures.

The Weeks amendment makes no change in freight shipments, but adds to the Cummins law a proviso that statements of value will not be necessary when goods are offered for transportation as baggage or express unless the person specifically states that he desires the carrier to assume a risk greater than the normal risk proprovided for, and is therefore willing to pay a higher transportation charge.

The proposed amendment follows: The shipper shall not be required to declare in writing the value of such property unless a greater proportion to the owner than the said maximum liability is demanded by the shipper; and where the value of the property so tendered for transportation is so declared in writing by the shipper the carrier shall not be liable beyond the amount so declared; and as to such property so tendered for transportation as express or as baggage it shall not be unlawful for the shipper to declare less than the actual value."

H. CRANDALL IN NEW DEAL?

WASHINGTON, D. C.—There was a well defined rumor afloat here last week to the effect that Harry M. Crandall and Joseph P. Morgan had put through a deal whereby they became the owners of the Avenue Grand theater, on Pennsylvania avenue, near Eighth street, Southeast. It is understood that $55,000 was involved in the purchase of the land and the theater. It is known that Mr. Crandall has been looking over the section with a view to establishing or taking over a theater there, and the rumor seems to bear out the fact that he is endeavoring to get a string of houses, probably one in each neighborhood. His name has been continually connected with a big Mount Pleasant deal and it was only recently that he secured control of the Apollo theater, on H street, Northeast. This latter is proving a very profitable venture. Mr. Morgan is at present operating the Princess theater, on H street, near Twelfth street, Northeast. The Avenue Grand is at present controlled by a Mr. Harris, of Pittsburgh, Pa., and is managed for him by Mr. Keenan. It is said that his lease to the property expires in March or April.

ENLARGING THE SAVOY.

WASHINGTON, D. C.—Plans have been prepared for the Savoy Theater Company for the enlargement of their house on Fourteenth street, Northwest. The company contemplates tearing out the side walls and extending the width of the theater by thirty feet. The house is 110 feet deep and this will give an additional six hundred seats, bringing the total seating capacity to 1,400. The new seats are to be built up above the floor, giving a mezzanine effect from within the auditorium. The Savoy theater is equipped with a park having a seating capacity of fourteen hundred. The addition of the six hundred seats in the house will mean that should the park be filled to capacity in the summer time and a sudden storm comes up, all of the patrons will be able to obtain seating accommodations within the theater. This in itself is a distinct advantage and the need for the enlargement was felt during the past summer when the park was filled nightly.

Despite the fact that the Savoy theater is at present one of the handsomest in this city, a considerable sum is to be expended in making the interior even more elaborate. The lobby will be enlarged to the extent of thirty feet and will be redecorated to conform to the auditorium. When the work is completed, the company expects to raise its prices to fifteen cents for general admission nightly. The builders are expected to begin tearing out the side walls immediately following the close of the winter season.

THE NEW PARAMOUNT OFFICES.

Washington, D. C.—The new Paramount offices at 525 Thirteen street, Northwest, will be very attractive when the work of getting the place into shape is completed. The exchange is located on the second floor of the building and at the head of the stairs will be the reception room for visiting exhibitors. Beyond this will be the bookkeeping, cashier's and booking departments, while at the front, separated from the rest of the exchange by partitions of oak and glass, are the offices, at the left, that of George Mann, the manager, and at the right, that of J. H. Walraven, the publicity man of the exchange. These offices are very well lighted for practically the whole of the front is of glass. Over the center of the space is a skylight, while at the rear there are very large windows.

The half of the floor space at the rear is devoted to the storage of paper and films, the film inspection and shipping departments, and to the room occupied as a darkroom by James Goebel, the Paramount cameraman.

Mr. Mann states that the business of the exchange is very good; that he headed the list of exchanges of his company last month. This is indeed very gratifying to him in view of the fact that this territory is one of the smallest in the country.

WILL DISTRIBUTE PEACE FILM.

Arthur S. Hyman, who for several months has been the manager of the local branch of the General Film, has severed his connections with that company and is reported to have secured the state rights to the feature "The Battle Cry of Peace" for the District of Columbia, Virginia, West Virginia and North and South Carolina. John Payette, his assistant, will assist his successor in becoming acquainted with the territory.

Nat Glazier in Philadelphia.

Nat Glaser, who recently severed his connections with Miller Bros., for whom he has been acting as manager of the Leader theater, on Ninth street, Northwest, for a number of years, has gone to Philadelphia, where he has secured employment with the Stanley company. Mr. Glaser is to act in a managerial position for that firm. He is well known in Washington and has a host of friends, all of whom regret that he is leaving the city.

MARYLAND NOTES.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Lexington Theater Sold.

BALTIMORE, MD.—It is reported that William Fait, Sr., who controls several theaters in Baltimore, has disposed of his interests in the Lexington theater, at 314 West Lexington street. The names of the new owners have been withheld, but it is said that the house will hereafter be managed by two women. It is also stated that a number of improvements are to be made to the theater.

Five New Baltimore Permits.

Five permits have been granted by the building inspector's office for the construction of that many new motion picture houses in Baltimore.

The Gordon Realty company will erect a theater at Baltimore and Catherine streets which will be 117 feet long and 87 feet wide, which will cost, it is estimated, about $12,000.

The Consolidated Engineering company has been awarded a contract for the erection of a two-story theater building at North avenue and Ninth street by the Walbrook Amusement company and will begin work shortly.

J. H. Kelly has been awarded a contract by the Linwood Amusement company for the erection of a one-story theater building.

Work has already been begun on the proposed new theater for the Howard Amusement company to be built at 404-406 North Howard street after plans produced by Architects Spranklin & Childs. It is to be 37½ feet wide and 121 feet deep and will cost approximately $10,000. J. J. Moylan will be the builder.

The fifth of the new houses is that proposed by S. Rath to be erected at 2804 Pennsylvania avenue. The location of the theater for the Howard Amusement company is in the downtown section, while that of the Linwood Amusement company is in a well populated district.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Censoring by Advance Notices.

WINCHESTER, VA., according to Alan J. Bachrach, who is traveling through this state for the V-L-S-E, has a very peculiar law which is strangely applicable to motion picture theaters. It seems that if the manager of a theater raises the price of admission to above 10 cents for a motion picture exhibition he is immediately called upon to pay a special tax fee of $7.50 per day for that privilege. This tax is not assessed if the increased price is caused by the running of a road or vaudeville show, but only applies to motion pictures.

Winchester has now an official censorship board, the working of which, if not quite so serious, would be decidedly laughable. The board is made up of two officials appointed by the council, and they pass upon every picture that is to be run in the town. Their usual procedure is to carefully go over the advance notices of films and if the description does not appear to come within their views as to morality, it would be useless for the exhibitor to contract for its exhibition. These censors have been known to sit tight in their refusal to pass a film because the title gave the impression that there might be something out of the ordinary in the pictures.

It is said they recently blacklisted "Tess of the Storm Country" because of the fact that there is in the film a baby whose parentage is doubtful. They condemned "The Man Who Could Not Beat God" because of their disapproval of the title, but Mr. Henry, who operates the Empire theater, finally convinced them that their views were slightly far fetched.

Star at Waynesboro Enlarged.

A. E. Jordan has just completed the work of enlarging his Star theater, in Waynesboro, Va., and he now has a very attractive theater. This was formerly utilized as a church and has a seating capacity of about four hundred. A pianist and a drummer play through each performance.

Ned Burke Managing Staunton Theater.

Ned Burke, who recently succeeded Monte Craig as manager of the New theater, at Staunton, Va., has just made an announcement to the effect that in future this will be operated exclusively as a motion picture house. This is a very modern theater and is attractively decorated throughout. It is equipped with two balconies and all told seats slightly over eleven hundred people. This theater is operated by the owners of the Savoy theater, in Staunton. Fulton Witz is the general manager and he takes considerable interest in the selection of films for both houses. Mr. Burke is young and decidedly aggressive. He was formerly engaged in the newspaper business, has many friends and some very good ideas with respect to publicity. While this is his first experience in the motion picture business, he has already grasped many of the details incident to the management of so large a house. He is quick to learn and his advertising and other newspaper experience is standing him in good stead in his new undertaking.

Harry Church to Manage Norfolk Theater.

E. H. Markinson has resigned his position as manager of the Strand theater, in Norfolk, Va., operated by J. D. Hofheimer, and has been succeeded by Harry Church. Mr. Church has for several years been the manager of the Bonita theater in that city, operated by S. L. Harris.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

G. R. Ainsworth Goes to General Film.

PITTSBURGH, PA.—G. R. Ainsworth, one of the best-known film men in the Pittsburgh territory, who has been handling "The Diamond From the Sky" for the Mutual Film Corporation, severed his connections with that concern Saturday and on Monday he transferred his office to the General Film Company, where he will have charge of the bookings on "The Strange Case of Mary Page," a serial to be produced by the Essanay Company, featuring Henry B. Walthall and Edna Mayo.

Mr. Ainsworth came to Pittsburgh as road man for George Kleine's Attractions, under Manager Harvey B. Day. When Mr. Day took charge of the Pittsburgh office of the Fox Film Corporation Mr. Ainsworth accompanied him, where he remained until last April when he joined the Mutual. He has many friends among the exhibitors and he is expected to make a big success of the coming Essanay serial.

Managers Invited to Dinner.

Mrs. J. P. Donovan, wife of the general manager of the Rowland & Clark theaters of Pittsburgh, arranged a delightful surprise for her husband Sunday, November 28, by inviting the various managers of the Rowland & Clark theaters for the afternoon and evening at her home. An elaborate dinner was served and together with music and addresses the guests agreed that the gathering was one of the best arranged and most enjoyable affairs of the kind they ever attended.

James B. Clark was present, as was also Publicity Manager M. J. C. Kornblum and the following house managers: Jerome Casper, Regent; W. F. Kirsch, Bellevue; A. J. Simon, Oakland and Strand; W. J. Bernardi, Arsenal, and George Vogenberger, Belmar.

Leo Levinson Managing New Exchange.

Abe Warner, one of the best known film men in the country, is establishing a chain of exchanges in various cities for the purpose of leasing feature productions. The Pittsburgh office has been opened at 127 Fourth avenue, and Leo F. Levison is manager. Mr. Levison is well known in the Pittsburgh territory as manager of the World Film Corporation, which position he resigned six months ago to go with the Fox Film Corporation.

Mr. Warner leaves the latter part of the week for Cleveland, where he will open a branch and will then visit other cities with the same object in view.

Buys Noted Plays Exchange.

An important business transaction was closed last Monday, when Matthew Teplitz, of the Specialty Film Company, purchased the entire stock of films and business of the Noted Plays Feature Company, conducted by Adolph Klein, at 101 Fourth avenue, Pittsburgh. Mr. Teplitz and Morris Berger, as a partner, will conduct the business in the future at Mr. Klein's location, the transferring of the lease being part of the transaction.

By this consolidation the Specialty Film Company now has an exceptionally fine list of pictures, including a number of Life Photo productions, as well as other feature subjects, covering every variety of styles and titles.

J. S. Fitzgerald Becomes a Manager.

J. S. Fitzgerald, formerly manager of the Exhibitors' Publishing Company of Pittsburgh, resigned that position last week and has assumed the management of the Stuben theater at Steubenville, Ohio.

The Steuben is an up-to-date house with a seating capacity of 1,000 and it is expected by Mr. Fitzgerald's friends that he will make it a money-maker.

Remodeling Luna at Monessen, Pa.

Messrs. Paradis & Hanakis, who recently purchased the Luna theater in Monessen, Pa., announces that the work on remodeling is progressing rapidly and they expect to have the house ready for reopening about the 20th of December. The building is being rewired and a new screen and new machines are being installed. This house was purchased about four weeks ago at a constable's sale. Tom Raiden, well known among the Pittsburgh exhibitors, will be the manager of the house.

BUFFALO NEWS LETTER.

By Billy Bison, Buffalo Correspondent (229 Oxford Avenue) of Moving Picture World.

Triangle Films at Palace Theater.

BUFFALO, N. Y.—A notable event was the recent first presentation of the famous Triangle films at the Palace theater, Buffalo. The opening bill was Douglas Fairbanks in "The Lamb," Mack Sennett's new comedy, "Saved by Wireless," and on the last half of the week, "The Coward," and Weber and Fields in "The Best of Enemies." The special music for each picture, written by William Furst, was interpreted by an orchestra of 10 pieces.

Despite the high prices of Triangle films in other cities, the Palace theater is presenting the plays at the following schedule of prices: Afternoon, 10 and 15 cents; evening, 10, 15 and 25 cents. Crowds in the theater and overflowing the lobby were handled advantageously by Manager Mosher of the Palace and his staff.

Mutual Staff Celebrates.

The members of the staff of the Buffalo branch of the Mutual recently celebrated the entrance of the new quarters at 106 Pearl street with a get-together dinner. The esteem in which G. H. Christoffer, the manager, is held, was shown. After the dinner G. H. Penn of the road staff presented an enameled brass desk set to Mr. Christoffer, the gift being presented with a short speech.

Big "Peace" Film Stirs Buffalo.

"The Battle Cry of Peace," recently featured by Manager Shea, of Shea's Hippodrome, Buffalo, was a success from every viewpoint. When the doors opened at noon of the first performance there was a constantly changing crowd in line from the entrance to the theater far down the lobby out into Main street and for a half block down Main street until after 9 o'clock at night. No moving picture show has ever been seen in a single day by so many thousands of Buffalo people.

New Clinton Mortimer Offices.

ROCHESTER.—The Clinton Mortimer Corporation, which will build the Piccadilly theater in Rochester, N. Y., has elected these officers: William Deininger, president; James G. Comerford and A. B. Headley, vice-presidents; William S. Riley, treasurer, and W. H. Seeley, secretary. The plans for the new Piccadilly were approved and the architects instructed to complete the remaining details. It is expected that the theater will be open to the public by June 1, 1916.

Open Theater in Lyons.

In Lyons, N. Y., the new Ohmann moving picture theater was opened recently. This building was built for Ohmann Brothers, of Lyons, at a cost of $20,000. The new house is on the ground floor, located in the rear of the Wayne Press building in William street. The building is 80 by 60 and 35 feet high, and is reached from the street by a corridor 75 feet in depth with a canopy over the walk. The construction is of steel framework, covered with concrete and hollow tile. The floors are concrete and set with opera chairs. The main floor has a seating capacity of 800, and the balcony seats 175 more. The interior finish is of buff and oak.

Harry Somerville's Mother Dies.

Harry Somerville, former manager of the Family and Airovict theaters, Buffalo, recently attended the funeral of his mother in Chicago.

Harold Edell Entertains Newsies.

Manager Harold Edell of the Strand theater, Buffalo, recently had as his guests a thousand newsboys, employed by the Buffalo News. Among the popular films was one showing the boys at their Thanksgiving dinner. The management of the Strand co-operated to make the entertainment a success, and its success was shown by the cheers which the newsboys gave repeatedly for Manager Edell, for Lyndsey Spence, who played the big pipe organ, and for the ushers and the house staff, all of whom did the extra duty gladly that the newsies might enjoy the show.

Walter C. Moon Resigns.

Walter C. Moon has resigned his position as manager of the Happy Hour theater, Buffalo. Mr. Moon has had a wide experience as a press representative, and will in the future devote his energies to publicity, which will include special advertising.

C. H. Bowe Takes New Position.

Charles H. Bowe, formerly connected with the staff of the Academy, and more recently manager of the Frontier theater, Buffalo, has assumed his duties as manager of the Allendale theater, taking the place of Lewis Isenberg, who is to manage the Columbia theater, that city.

Both the Allendale and Columbia theaters are in the system of houses operated by the United Theatrical Attractions company.

Cleveland License Fees

Local Picture Men to Make Vigorous Fight Against the Proposed New Method of Licensing Picture Theaters—Minimum Fee of $25 May Be Asked and Upward Scale from That, According to Seating Capacity.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

CLEVELAND motion picture men are preparing a vigorous fight on the proposed ordinance being drafted by Edward A. Meyers, Twenty-second ward councilman, to place a minimum license fee of $25 a year on picture theaters. According to Meyers' proposal, the license charge would range upward from $25, according to the seating capacity.

Meyers says that picture theaters get special service from the city and should be forced to pay for it. He points out that the city conducts examinations to determine the qualifications of film operators, and has fire wardens and sanitary policemen making regular inspections. He expects to introduce the measure at a meeting in the near future.

Picture Men Will Combat It.

The picture men in Cleveland do not agree with Meyers in any particular. "We will fight Meyers' ordinance with every means at our command," B. J. Sawyer, chairman of the Northeastern Ohio Motion Picture Exhibitors' League committee on law, said.

"The state of Ohio and the city of Cleveland have put such overpowering restrictions on the building and operation of picture theaters that the motion picture men are now taxed way beyond any other business.

"Picture theaters are now deemed the legitimate prey of politicians, who have dreams of the enormous profits being made from the business."

Sawyer predicts that because of these restrictions the admission price of picture theaters will have to be increased. "In the end these added burdens will have to be borne by the people," Sawyer said, "or the picture men will have to go out of business."

To Arrange Public Hearings.

LeMott Smith, of Alliance, Ohio, and William Slimm, of Cleveland, are other members of the committee on law. They expect to arrange for public hearings on the Meyers ordinance.

Sawyer has accepted an invitation to address the West Side Community Council on the motion picture question in the near future. The council, composed of social workers, is preparing a report on motion pictures, with particular relation to their effect on the youth of Cleveland.

Allen T. Burns, director of the Cleveland Foundation, spoke before this body a few nights ago, deploring the failure of Ohio censorship.

"I think we will have to come back to local regulation of moving picture theaters," Burns said. "Censorship is not the proper way to control them. I would favor an arrangement whereby municipalities should issue motion picture licenses to be revoked on the failure of the proprietors operating their theaters so as to offend public decency or menace the morals of our children in any way. This is done with other classes of amusements, and why not with motion picture theaters.

"I think if people have any objection to the way their children are spending their leisure time, whether it be in picture shows or elsewhere, it is up to them to offer a substitute."

As such a substitute Burns suggests special films censored by social workers and exhibited free at school house social centers.

HOLDS ANOTHER SESSION.

A second housewarming in the new headquarters of the Northeastern Ohio Motion Picture Exhibitors' league, Republic building, Cleveland, was held Tuesday with national and state officers of the Motion Picture Exhibitors' League of America as guests of honor.

The speakers at a business session were Fred J. Herrington, of Pittsburg, national president; LeMott Smith, of Alliance, state president; Frank Beverstock, of Mansfield, state vice-president, and Frank Kenney, of Cleveland, representing Ohio as a national vice-president.

More than 100 motion picture men from other cities attended the meeting. A social session in the evening concluded the affair. The state and local executive boards met during the day.

Free Sunday Show.

The people of East Cleveland were the guests of the management of Wind-a-Meer theater Sunday. Pending a test of the ordinance forbidding motion picture exhibition on Sunday if an admission fee is charged, the management decided to operate the house, but to charge no admission on Sundays. Petitions are being circulated to secure the repeal of the ordinance.

Against Suggestive Films.

The Cleveland Plain Dealer is conducting a crusade against suggestive films. As a part of the campaign it is publishing a column of opinions from readers who have witnessed photoplays in the various local theaters.

The Reel theater, East Ninth street, repeated "Bella Donna," with Pauline Frederick in the stellar role on Monday at the request of patrons who failed to see it before.

The Superior Slide company, which manufactures slides and films for advertising purposes, has just enlarged its quarters, to occupy half of the second floor of the Columbia building. The concern was organized five years ago by B. W. Reuben. It has branches in Detroit and Toronto.

BIG HALL FOR "PEACE" FEATURE

By Kenneth C. Crain, Jr., Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—It is understood that Manager R. L. Shrader of the V-L-S-E office is contemplating securing Music Hall for an extended run of "The Battle Cry of Peace," the Vitagraph dramatization of Hudson Maxim's plea for the defense of America, which has done so well elsewhere. Two reasons are advanced for this move, one being the difficulty of securing a satisfactory downtown house for a long run for the picture, and the other the large seating capacity of Music Hall, which Manager Shrader believes would be regularly taxed for this production. No arrangements have yet been announced in this connection, but the circumstances indicated make it probable that the Cincinnati public will have its first opportunity to see the big picture at Music Hall, where numerous limited engagements of pictures have done well, although the recent attempt to run pictures there regularly was a failure.

ON ITS FEET AGAIN.

The prosperity of the Park Hall theater, in Oakley, O., was convincingly shown last week by an event which was the occasion of much rejoicing by Manager William John, who has an interest in the theater as one of the firm which built it as well as in its operation. Moorman & John, as contractors and builders, constructed the house, one of the largest suburban theaters in the city, about two years ago, at a cost of about $50,000, and financial difficulties resulting caused a receivership. Mr. John was left in general charge of the building and the theater itself, however, and last week the attorneys handling the case moved the lifting of the receivership, as all of the debts of the firm have been paid in full and the venture has proved a financial success. The Park Hall has established itself firmly in the affections of the residents of the East Hyde Park and Oakley districts, and has a large and profitable clientele.

TRIANGLE BOOKINGS.

Manager C. C. Hite of the Cincinnati Triangle offices announces the closing of a number of good contracts for the use of Triangle features. Some of the big fellows who have signed up with the Triangle recently include Banks & Brown, owners of the Hippodrome, the leading house at Williamson, W. Va.; the opera house, Gallipolis, O.; the Wonderland, Point Pleasant, W. Va.; the Camden, Parkersburg, W. Va.; the Hippodrome, of Marietta, O., and the Majestic, Athens, O. Harry Kress, manager of May's Opera house, the biggest theater in Piqua, O., was so pleased with his first week's run of Triangle pictures that he wired Manager Hite his congratulations. Mr. Hite journeyed up to Indianapolis last Saturday in order to be present at the opening display of Triangle features at the Keystone theater, one of the leading houses of the Hoosier capital.

BIG FEATURES ONLY.

Schwalm & Broomhall, proprietors of the Jefferson and Jewel theaters, of Hamilton, O., are going after big business in a big way. They are planning, and have, in fact, already started, an ambitious advertising campaign on behalf of the houses, which have adopted a policy under which only leading features will be shown. In this connection Messr. Broomhall and Schwalm were in Cincinnati last week, and made arrangements with Manager C. E. Holah of the Pathe exchange for 52 weeks' service at the Jewel, two days a week, of Pathe Gold Rooster features, and for the exhibition of Triangle films at the Jefferson, beginning on January 1.

A VALUABLE CONTRIBUTION.

Manager Kessler of the Star theater, Sandusky, O., showed a fine spirit recently, when he furnished free of charge for an entertainment for a local charity four reels of moving pictures, two comedies and a two-reel drama. The affair was highly successful, and Manager Kessler received the hearty thanks of its promoters, as the moving pictures were credited with drawing much of the crowd.

J. F. Potts Sells Lyric.

J. F. Potts, owner of the Arcana theater, of Portsmouth, O., intends to devote his attention exclusively to the Arcana in the future, as he has disposed of the Lyric theater, in Ashland, Ky., to Messrs. Carey & Hicks. Mr. Potts acquired the Lyric only three months ago, and it is understood that he made a neat profit on the deal. The house has seating capacity of 325.

New Show in Springfield, O.

Philip Chakeres, owner of the Majestic theater, Springfield, O., has made arrangements with the city authorities of Mechanicsburg, O., controlling the opera house there, for the use of the building for the exhibition of moving pictures, and has already started work on the complete renovation of the structure for that purpose.

New Company in Youngstown.

Hugh E. Gilkesan, James D. and George H. Kenney and W. E. Crider, of Youngstown, O., have organized a company for the purpose of constructing and operating several moving picture houses, incorporating recently under the name of the Gil-Ken Amusement Co., with a capital stock of $10,000.

OWENSBORO, KY., SEES "NATION" FILM.

The Grand theater at Owensboro, Ky., recently completed a three-day run of the Griffith production, "The Birth of a Nation." The film was shown at five performances and, in spite of the fact that it was shown almost on the eve of Christmas, it is estimated that thirty-five hundred people saw the play and that about $3,000 was paid for admission tickets. It was estimated that 1,000 persons saw the film on the last day of the run.

Fox Films at the Cherokee.

The Cherokee theater at Louisville, under a special arrangement entered into by the Keith interests, which are also interested in the theater, are now showing Fox productions on Sundays and Mondays as second run pictures, the original showings having been made at the Mary Anderson theater. These two houses are the only ones in the Fox cities showing Fox pictures under the Keith contract.

J. I. Schnitzer, manager of the Indianapolis office of the Central Film Service company, was in Louisville last week calling on A. C. Farrel, manager of the local office.

Buys Chattanooga Houses

The Theato and Alhambra Taken Over by John C. Twinam, of the Bijou—Will Split Triangle Service Between the Houses—Comedies at the Theato for Five Cents —Dramas at the Alhambra for Ten.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

CHATTANOOGA, TENN.—A deal has been closed at Chattanooga, Tenn., whereby the Theato and Alhambra moving picture houses have been taken over by John C. Twinam, manager of the Bijou theater. The deal was closed with Howell Graham, who has been operating a string of theaters in Chattanooga for some time. The theaters will continue to operate at the popular prices established by Mr. Graham.

Shortly following the announcement in the change of management in the Theato and Alhambra theaters it was given out that the Triangle program, which had been shown at the Bijou theater, would be split up and the comedies shown for five cents at the Theato, while the dramas will be shown at the Alhambra for ten cents. The Bijou used pictures only to fill in between engagements of regular stage performers, and under the new arrangement the Triangle program will be shown constantly.

SUNDAY BENEFIT SHOWS.

Under the auspices of the Chattanooga branch of the American Jewish relief committee, a number of the Chattanooga theaters are operating on Sundays again for a limited period of three weeks. Funds received from the sale of tickets will be used in relieving the suffering of Jews in the war zone of Europe. Under the laws of the state there is nothing to prevent free shows being given on Sunday, or shows where the money is used for charitable purposes.

LOCAL CENSORS IN JACKSON.

Jackson, Tenn.—News has been received from Jackson to the effect that agitation has been started in that city for a board of censorship to censor all pictures shown. The matter has developed to such an extent that a committee from the Prostestant Pastors' Association was given an audience by the City Commissioners on December 1. At this meeting the commissioners promised that a joint meeting would be called of the moving picture exhibitors, commissioners and pastors, to discuss and determine what course should be followed without injury to the moving picture industry or deterioration of the morals of the community. Apparently there is no ill feeling in the movement on either side, and the movement has been inaugurated for the general good of the city.

Religious Services in Theater.

At Decherd, Tenn., Manager Anderson, of the Wonderland, has offered the theater to the various pastors of the town in order that union services may be held there every Sunday afternoon. The Rev. J. P. Luton, of the M. E. Church, at Winchester, and formerly of Nashville, was the first to take advantage of the offer and preached a forceful sermon to a large audience. Special music, furnished by the high school orchestra, will be a feature of the Sunday afternoon services at the theater.

"Stingaree" Begins Well.

The first of the new "Stingaree" series of photoplays, produced by Kalem was recently shown to appreciative audiences at the Elite theater, of Nashville. This first picture was the photoplay, "An Enemy to Mankind." From the crowds present to see the firs picture it is thought that each of the series will go well.

Nashville Theater Notes.

A multiple reel show of unusual size was recently shown at the Belmont theater, at Nashville, when eight reels of film were put on. This program included the three-reel Lubin feature, "The Line Up," and the five-reel World Film corporation, Wm. A. Brady photoplay, "The Boss." Eight reel programs are rather unusual in Nashville and this proved a very good card.

The Parthenon theater, at Nashville, recently engaged James Able, and the Able orchestra, to play a special musical program to bring out the fine points in the five-reel production, "Tables Turned," in which Emmy Wehlen, the delightful comic opera and dramatic favorite, is seen. In addition to the five-reel feature, the Parthenon showed two excellent reels of Keystone comedy and gave away a free moving picture magazine.

Large audiences, composed mainly of the fair sex, attended the Crescent theater, at Nashville, during the showing of the intensely dramatic production, "Should a Wife Forgive?"

Louisville's Proposed New Picture Theater

Proposed New Picture Theater at Second and A Streets Takes Definite Shape—Incorporators and Stockholders—$36,000 Capital.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—The proposed moving picture theater at Second and A streets, Louisville, took definite form last week, when articles of incorporation were filed by the Second Street Amusement company, with a capital stock of $36,000. The incorporators are R. W. Bingham, J. J. Douglas, George K. Dehler and Aaron Kohn. Max L. Simons and Arthur H. Mann are also stockholders. The stock is divided into 360 shares of the par value of $100, and the stockholders are all well known local men.

This will be one of the first Louisville theaters to be erected in an exclusive residential district, and it will cater largely to family patronage. Joseph & Joseph, architects, have let the contract to Leitchfield & Metzner for erection of the building, work on which has started. The building contract alone amounts to $18,000, while plumbing, heating, electrical and ventilation work will bring the figure up to something over $25,000.

The structure will be of brick and absolutely fireproof. The front will be of cream enamel brick, with stone trimmings, and the lobby will be of brown tile. On account of the lot's location in a residential district it was decided that the house would be held back from the sidewalk to the general building line of the block. Two steps from the street will rise to a concrete plaza, and there will be grass plots and flower beds to the right and left. Six exits will be provided, more than the building code requirement, and forced ventilation appliances installed. There will be fourteen windows in the house to admit fresh air and sunshine.

First run films will be shown, and the program changed daily. The house will seat 750 people. A contest has been started for a prize of $25 in gold to be given to the person suggesting the best name for the theater, which will be completed early in February.

NEW HEAD AT LOCAL MUTUAL.

Announcement has been made of a change in the management of the Louisville office of the Mutual. Norman M. Dixon, who has been in charge of this office for several months, has accepted a position with the Indianapolis office of the General Film. O. L. Smith, formerly connected with the New York office of the World Film corporation, has taken charge of the Louisville Mutual office. Mr. Smith has for fourteen years been actively engaged in the moving picture industry. He has had experience in studio managing, exhibiting, and exchange work, and is well posted all along the line. He has worked through the east and south, having had charge of houses in Cincinnati, New Orleans and other points, Louisville being about as far west as he has ever worked.

FRANKFORT HOUSE REOPENS.

Frankfort, Ky.—The Capital theater, of Frankfort, which was recently leased by the interests which control the Broadway Amusement company's chain of theaters in Louisville, has been completed and opened to the public. The entire building has been done over and now presents a very attractive appearance. There are 484 mahogany chairs, of the ball bearing type, on the lower floor, 135 in the balcony and 165 in the gallery, the latter to be reserved for the colored patrons except on special occasions. A feature of the building is that the operating booth is entirely removed and is built of galvanized iron on the room of the Council Chamber.

Chosen Kentucky Items.

At Flemingsburg, Ky., a number of improvements have been made at the Princess, including a new Power machine.

The Loveridge Poster Advertising Company, of Lexington, Ky., has been incorporated, with a capital stock of $10,000. The incorporators are Burt T. Loveridge, Laura S. Loveridge and Sarah A. E. Flegel.

A. E. Irons, of the Cincinnati Motion Picture Company, of Cincinnati, O., recently made some moving pictures at Lexington, Ky., while the Grand Circuit trots and the Barnum & Bailey circus were going on. Runs of the fire department also are featured in the film, which is now being shown at various points in the Bluegrass district. Mr. Irons also made some pictures recently for the Frankfort, Ky., Chamber of Commerce. These pictures were later shown at the Gem theater, of Frankfort.

The Sunday Lexington Herald is running a special art section consisting of an attractively arranged sheet showing a number of the leading film stars, such as Clara Kimball Young, Vivian Martin, Florence Reed and many others.

Detroit's Duplex Opens

Uniquely Modern Theater with Double Auditorium Is Officially Opened to the Public on Tuesday, December 14—Thousands Were Turned Away on the Opening Night—Policy of House, Officers and Directors.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Detroit's most unique theater, and said to be the only one of its kind in the world, is now in operation. It is called the Duplex and is located on the East Grand boulevard, just a stone's throw from Woodward avenue. It was built by the Grand Boulevard Theater company and designed by Fuller Clafflin, a Detroit architect. When it was first announced that a two-auditorium theater was to be erected many exhibitors, as well as show people, Pooh-poohed the idea, claiming it was radical and only the hobby of Mr. Claflin. But those who have been in the Duplex can now see wherein the two-auditorium theater has immense possibilities for attracting people. Although the main idea of the Duplex is to have everyone on hand when the feature begins, thus avoiding the necessity of waiting for the next show in order to see the whole feature, each theater can be operated as a separate enterprise and as two distinct theaters, each running a different show, with a separate charge for each house, and yet the patron would not have to go outside of the building. Many people go to two shows in one evening. Why wouldn't they go to two shows if they were in the same building?

The Duplex was opened officially Tuesday night, December 14, to an invitation audience, and about 2,000 people—stockholders and their friends—were in attendance. The public opening took place the following night, and thousands were turned away. Fully 500 motor cars lined Woodward avenue, the Grand boulevard and the side streets.

The officers of the Grand Boulevard Theater company, which operates the Duplex are: Fred A. Aldrich, president; Dr. J. B. Kennedy, vice-president; Harry Hulbert, treasurer; Arthur Bergeron, secretary; Jacob Stahl, director; H. M. Payne, general manager, and Earl Hennessy, theater manager. Mr. Hennessy was formerly manager of the Fine Arts theater. In a later issue the Moving Picture World will publish a more complete description of the Duplex, illustrated with photographs.

NORWOOD THEATER SOLD.

A. Arthur Caille and Henry J. Guthard have purchased the Norwood theater on Woodward avenue, near the Grand boulevard, thus giving them three Woodward avenue houses in which they are interested, as well as several others in Detroit and suburban towns. The Norwood was built and successsfully operated by C. E. Rall, who sold the property to A. M. Henry, who immediately turned it over to the new owners. The Norwood is a strictly modern playhouse and has 600 seats on the main floor and a dozen auto boxes in the balcony. It is in the midst of a thickly populated district. The Duplex and the new Regent, now being erected, are within a stone's throw.

BIG NEW PONTIAC HOUSES.

The following communication was sent to our Detroit office from Pontiac, Mich.: (Pontiac is only an hour by trolley from Detroit.)

"From announcements made this week indications are that by next spring there will be three new theaters in Pontiac, costing from $50,000 to $100,000 each. As far as can be learned at present the enterprises are entirely separate and distinct from each other.

It has been authoritatively stated that a new picture theater will be built on South Saginaw street, seating 1,200 people and costing about $50,000. Building operations, it is asserted, will be started almost immediately, and it is the intention of the management to open within four months. The site and names of interested parties have not been given out. This enterprise is separate from that announced by August and Julius Kleist, which is also to be pushed forward at once.

Detroit capital has obtained an option on the Hotel Wenonah property on South Saginaw street from Pelton & McGee, its present owners, with the intention of erecting a $70,000 moving picture theater thereon. The plan calls for an ornamental building, with stores on the first floor. It will seat 1,200."

F. C. KIRKPATRICK TO BUILD.

Another letter has been received at the Detroit office of the Moving Picture World from F. C. Kirkpatrick, president of the Kimber Theater company, at Titusville, Pa., operating the Grand Opera house and the Orpheum theater, who states that he is working on plans on another new theater.

TWO UNIVERSAL LEADERS.

Herewith we show a picture of M. H. Hoffman, general manager of branches of the Universal Film Company, and George W. Weeks, manager of the Detroit branch. The photo was taken at the request of our Detroit correspondent. It is an excellent likeness of both "victims." The Detroit branch of the Universal under the management of Mr. Weeks is proving a great success. The branch has yet to report the loss of a single customer through poor film or poor service. Mr. Weeks is extremely popular and his popularity proves the folly of that old saying that "nobody loves a fat man." No exchange manager in any city could have more sincere friends and could be better thought of than our own George Weeks.

M. H. Hoffman and G. W. Weeks.

Southern Michigan Amusement Co.

The Southern Michigan Amusement Co., Paw Paw, Mich., has been organized and incorporated. Those associated with the enterprise are M. L. Decker, V. C. Decker and L. A. Packer of Lawton and Mrs. G. Metzger of Kalamazoo. The company has closed a deal for a theater in Watervliet and negotiations are pending for several other photoplay houses in the southern part of Michigan.

Crowds on Feature Days.

Jack Mowitt, manager of the New Empire theater, Detroit, reports a big business on feature days. The Empire is the only daily change theater in Detroit running first-class pictures only. It never shows a picture if it has been previously exhibited at any other theater. A. J. Gilligham owns the Empire.

Kalamazoo House Reopens.

The Orpheum theater, Kalamazoo, completely remodeled and redecorated, reopened December 11, under the management of P. C. Schram and P. F. Marquette, both of Kalamazoo. The Orpheum is located on Main street. Admission is five cents, as it is not a large theater. Performances are continuous from 11 a. m. to 11 p. m. The interior has been done over in mahogany finish, with ivory and old gold settings.

ITS PATRONS ARE FAMILIES.

Illinois Exhibitor Has to Enlarge Big House for the Early Shows.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

OAK PARK, Ill.—The trend of family patronage toward moving picture shows is seen in the decision of John G. Hodgson, proprietor of the Oak Park theater at Oak Park, to expend $50,000 in enlarging his theater so that he can handle more business earlier in the evening. He will add 500 seats, bringing his main floor capacity up to 1,300. The volume of business offered for the first show has become a problem.

Closed Sunday in Bushnell.

Managers of moving picture theaters in Bushnell have withdrawn from the city council their petitions for permission to operate their shows on Sunday afternoons and evenings.

Drama Languishes.

Springfield, Ill.—The future of the Chatterton Opera house at Springfield, one of the oldest theatrical houses in the middle west, is problematical. It seems to be unable to make a go with "legitimate" attractions and the Capital city has its quota of downtown picture houses. The Chatterton attempted a good line of dramas and musical shows this winter, but on a recent visit to Springfield the Moving Picture World representative was informed attractions just out of Chicago and New York with real stars were playing to but a handful of people.

New Companies in Illinois.

Certificates of incorporation in Illinois have been issued as follows: The International Motion Picture company, of Chicago—dissolved; The West End Amusement company, of Chicago—capital stock decreased from $60,000 to $6,000.

Illinois Changes, New Ventures, Etc.

W. G. Mack is building a new moving picture theater at Mansfield.

George Moore of Carthage has equipped the opera house at Bentley and Evanston with moving picture equipment and will book them for their owners.

Bodkin & Keane, who operate the Star and Grand theaters in Evanston, have purchased the theater on Main street, in that city, and have renamed it the Triangle.

Swango & Witt have sold the Luzon theater at Paris to T. C. Baker of Monticello, Ind. The new owner has renamed it the Orpheum theater, made it a ten-cent house and has booked the Kleine-Edison, Pathe Gold Rooster and Mutual Masterpicture services.

McKinley school, at Granite City, will purchase a machine and use moving pictures in education.

A. C. Nelson, former proprietor of the Colonial, at Rockford, is home from Colorado, improved in health, and may reenter the photoplay field.

E. H. Krenz has moved his moving picture theater to the Reisch building, in Middletown.

The new Spencer Square theater, at Rock Island, will be equipped with two Powers 6A machines.

Manager J. J. Reilly of the Princess, at Alton, has installed a new Seeburg organ.

Jesse Chance, new owner of the Dreamland, at Farmington, has changed the name to the Strand.

Illinois Showmanship Notes.

The Crescent, at Pontiac, did not reduce "Neptune's Daughter" to the nickel show level, but got 15 and 25 cents for it.

The Court, at Pekin, starts the Triangle service Dec. 14 at 10 and 15 cents.

The Colonial, at Rock Island, has been made a 5-cent house, except when features are shown.

The Hippodrome, at Maywood, has taken on the Pathe Red Rooster Service.

"Centralia Adopts a Baby" was a local film enterprise of the Gem at Centralia.

The Crystal, at North Crystal Lake, showed Odd Fellows and Rebekah lodge films for the benefit of the local Rebekah lodge.

The Echo, at Des Plaines, helped the free public library fund with a special show.

"The Great Silence," with Francis X. Bushman, was demanded again by patrons of the Lyric at Belleville.

Dreamland, at Canton, was run for a day by the Associated Charities.

The opera house at Carlinville has taken on the Paramount program, which it will use Wednesdays and Saturdays.

A travelog on "Starved Rock," the Illinois State Park, supplemented the regular program at the Primrose at Morris.

The Princess at Macomb had the showing of the local film, "Dutch's Romance." The interest in this was great because the marriage ceremony in it turned out to have been a real one.

Dreamland theater at Canton had "Ruth's Christmas," a local photoplay made by C. D. Tinsley of Des Moines, Ia.

"Just Jim" played a return engagement at the Capitol in Springfield.

Twenty-three business houses in White Hall issue coupons with purchases. It takes $4 worth of these to equal a ten-cent admission at the Princess theater.

"The Avenging Conscience" was run by the West theater at Galesburg as a benefit for the free kindergarten.

The Majestic at Paris announced both the Paramount and Fox "Carmen" films.

"The Melting Pot" was shown at the Grand theater in Aurora for the benefit of the European war sufferers.

Public schools in Monmouth, Ill., were dismissed so the pupils could see the Lyman H. Howe pictures at the Pattee.

"Damon and Pythias" was shown at the Abbey theater in Kirkwood, Ill., under the auspices of the local Knights of Pythias.

Merchants' matinees were given Monday and Thursday during the holidays at the Elite in Waukegan, Ill.

At one of its special Saturday morning shows for children the Strand in Evanston had an old fashioned Punch and Judy show and gave every child a Punch and Judy whistle.

The Princess at Monmouth, Ill., has installed a five-piece orchestra.

Vegetables of any kind were good for admission at Dreamland, in Kewanee, December 14. Manager Chris Taylor gave the proceeds to the poor of the city.

The Bijou at Monmouth has booked the Triangle service.

Manager Walter Friederich of the Capitol at Pekin has re-decorated his house and has a Colonial mansion stage setting for the screen.

W. J. West has started the Triangle, Fox and Mutual service at the Majestic theater in Kewanee. He is also using the Triangle-Keystone at the Willard, charging a five-cent admission.

"The Birth of a Nation" cut the attendance of the high school at Alton, Ill., in two. As it was at the Temple only two days, the matinees drew almost capacity. Interurban traffic was heavy because of the afternoon shows.

GRAND RAPIDS WILL CENSOR "NATION" FILM.

Mayor Calls Big Special Committee to See Film.

Special to Moving Picture World from Midwest News Service.

Grand Rapids, Mich.—After hearing long orations the mayor of Grand Rapids decided to have "The Birth of a Nation," which is booked for the Powers theater, beginning December 24, censored by the members of the common council, their wives and representatives of the negro race.

SECRETARY GARRISON PRAISES "GUARDING OLD GLORY."

Writes That He Would Like to Have All See It.

Coldwater, Mich.—A. W. Kormack, managing the F. O. Neilson feature, "Guarding Old Glory" for John G. Henley, owner of the Michigan state right on the big feature, writes to the Moving Picture World enclosing a copy of the following letter from the secretary of war:

The Secretary of War.
Washington, July 14, 1915.

Mr. F. O. Nielsen,
Chicago, Ill.:

Dear Sir—I have just seen your series of motion pictures entitled "Guarding Old Glory." They are faithful and accurate representations of the various branches of the land and sea forces in the service. They are extremely interesting and instructive, and I wish that every citizen could see them and thereby be induced to feel the personal interest and pride in the army and navy they so richly deserve.

Very truly yours,
LINDLEY M. GARRISON,
Secretary of War.

This is a good picture and Mr. Kormack has been exhibiting it with great success throughout the state. He attributes the pull of the picture in part to boosting which this paper has given it. It is a film that deserves boosting.

Atheneum at Jackson Changes.

Porter & Howson have given up their lease on the Atheneum theater at Jackson, Mich., and it has been taken over by the Majestic Theater company, which is composed of Wirt S. McLaren, William F. Phillips and Charles E. Ulrickson. McLaren established the Colonial, a successful Jackson theater, a year ago. The house will be renamed the Majestic. It will be closed until January 1, while $20,000 worth of improvements, including the installation of a pipe organ, are made. The front will be remodeled. Among the changes which will greet patrons upon the reopening are a circle of auto boxes, wicker furniture and uniformed girl ushers.

"Nation" Film Bookings.

"The Birth of a Nation" is booked at the Calumet theater in Calumet, Mich., for January 30-February 2. The Soo opera house at Sault Ste. Marie gets the showing for that city.

The film has been booked for the Ishpeming theater at Ishpeming January 27, 28 and 29, and the Marquette opera house at Marquette, January 24, 25 and 26.

Michigan Changes—Business Notes.

The Garden theater at Cadillac has taken its old name of the Princess, following its purchase by the Salisbury Film Company, which operates houses at Corrunna, Owosso and Grand Ledge. It will have a five-cent admission except for features. Oliver Salisbury will be manager.

The Kalamazoo Amusement Company has made the first break in its string of moving picture houses, having sold the Orpheum theater to P. C. Schram and P. F. Marquette.

T. S. Martin will remodel his building on Main street in Morrice into an opera house.

Nathaniel Robbins has purchased a site on Washington street in Grand Haven upon which he will erect a theater and dance hall to cost about $35,000.

F. C. Willey planned to open his "Delight" theater at 407 Asylum street in Flint on Thanksgiving Day with a Universal film feature program. The new house is 21x90 feet, seats 250 and is thoroughly equipped.

L. J. De Lano has resumed the management of the Pastime theater at Oxford. He showed "The Christian" to good business November 19.

Harry Rockwell has let a contract for the remodeling of his building in Alma into a moving picture theater, 26x88 feet.

WILL BUILD IN MINNEAPOLIS.

Alex Pantages Will Own House in the East.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—A Pantages theater for Minneapolis is one of the latest developments in the local theatrical world. The new theater will be located in a new office building to be constructed at once in the heart of the downtown district, and Alex Pantages, well known on the Pacific Coast as both producer and manager, has secured a thirty-year lease on the location and will add it to his string of vaudeville houses.

The new theater will have all modern conveniences and improvements. Around the balcony will be a complete circle of loges with wicker chairs upholstered with cretonne and chintz. Rest rooms on each cretonne and chintz. Test rooms on each side of the lobby will be equipped with lounges and easy chairs, while a nursery for young children will be welcomed by tired mothers. This latter feature will be in charge of a trained nurse. A smoking room for men will also add to the conveniences. It is promised the attractions will be equal to those of the Orpheum circuit.

FILM MEN ENDORSE BOARD.

The recently organized Minneapolis board of censors, authorized by Mayor Nye to pass upon so-called objectionable films, will be endorsed by members of the Association Film Exchange managers, according to A. A. Hixon, secretary of the organization.

H. H. Buxbaum, of the Federal Film, is president of the managers' organization, and W. H. Stafford, of the Mutual Film, is vice-president. Meetings are to be held twice a month, and the Minneapolis Civic and Commerce association, the Traffic club, the Credit Men's association and other civic and commercial bodies are to be asked for suggestions as to better film service.

The Mayor Is Broad Minded.

Mayor Nye has proven that he proposes to be reasonable in the matter of censoring pictures, and when the board of censors disagreed a few days ago over "Inspiration," a film which has to do with an artist's model, he decided the lady in question wore quite enough clothes to satisfy the most fastidious and ordered the production to proceed.

Two male members of the board of censors had protested that they were shocked at the exhibiton. Two women members, on the other hand, said the production was all it should be. Mayor Nye went to see for himself and promptly voted with the women, much to the joy of the management.

Melba Borrows Dime.

"Lend me a dime, will you?" It was Mme. Nellie Melba who made the request of her manager at the close of a rehearsal at the Minneapolis Auditorium. Mme. Melba had left her purse in her private car and she wanted to go to a picture show. She didn't need taxicab fare; she could walk to the station, but she could not give up her show. She got the money and departed happily to see the show.

Chosen Items of Interest.

The Albert Lea Theater company, recently incorporated at Albert Lea, Minn., has the following incorporators: James A. Tyrer, John A. Van Wie, O. J. Rosendahl.

Clyde E. Parker has purchased the new Best theater at Brainerd, Minn., from Price & Levinson.

University of Minnesota students composing the Garrick club have been rehearsing a play in which several of them appear in feminine roles. Mrs. George E. Vincent, wife of the president of the University, has been coaching the boys in the gentle arts of feminine coquetry, and at dress rehearsal moving pictures were taken, which will be displayed at various Minneapolis theaters by the Tribune Northwest Weekly.

ALL AMERICA
Awaits Hearst-Vitagraph

FIRST RELEASE—JANUARY

AMERICA is prepared for the Hearst-Vitagraph News Pictorial. America has been informed and notified through its greatest news publications of the advent into motion picturedom of Hearst-Selig's successor, the Hearst-Vitagraph. America has been told what it is to expect in the Hearst-Vitagraph.

America knows now what a news reel should be. America is in the frame of mind to accept the *greater* news reel.

Over the course of weeks, advertising is going forth all over the country announcing the

FIRST RELEASE of
HEARST-VITAGRAPH
NEWS PICTORIAL
(Formerly · HEARST-SELIG · Now Better)

ADVERTISING

NOT only is Hearst-Vitagraph the product of the news-gathering staff of all the Hearst organizations—the International Film Service, International News Service, the New York Journal, the New York American, Chicago Examiner, Cosmopolitan Magazine, Hearst's Magazine, etc.—but the Hearst-Vitagraph will be promoted under a plan of merchandising and advertising such as hitherto has been confined to ordinary commodities.

If it is possible to sell Jack London's books or Ivory soap by a scientific campaign of sales, how much easier it is to sell a picture.

The men behind the promotion of Hearst-Vitagraph are experts in their line, just as the men behind the technical perfection are the best to be found.

The appeals that are going forth now, and are to go forth consistently as long as Hearst-Vitagraph exists, will be that sort of announcement which gets "under the skin" of the ordinary men and women and makes them go wild to see Hearst-Vitagraph. **(Full schedule and proofs of advertisements mailed on request.)**

PUBLICATIONS

Among the publications which will be employed in carrying forth the story of Hearst-Vitagraph to your folks will be not only the national publications, but the newspapers which are read every day by regular theatregoers. The list includes the New York Journal, the New York American, Chicago Examiner, Boston American, San Francisco Examiner, Los Angeles Examiner, Atlanta Georgian, Chicago American, Harper's Bazar, Good Housekeeping, Hearst's Magazine, Motor, Cosmopolitan Magazine and other equally powerful forces.

Lasting Advertising

While the advertising that is going forth now is to make known the advent of Hearst-Vitagraph, what we want to tell you about is that which is to follow.

At regular stated intervals there will be prestige-building announcements making more valuable the name of the Hearst-Vitagraph to your theatre and making your theatre more renowned in your city because of its connection with the Hearst-Vitagraph.

Making It Easy to Find Your Theatre

Whenever a big, sensational "scoop" is made by Hearst-Vitagraph—and you may be sure this will occur many times during the year—there will be telegraphic advertisements issued through our regular list of exhibitors.

At regular intervals a list of theatres showing Hearst-Vitagraph will be published as a handy pocket memorandum and will be given to the public to keep.

In this way we make it easy for those who are impressed with the **greater news reel** to find the theatres that are showing the reel.

HEARST-

NEWS

(Formerly HEARST-SELIG

to YOUR FOLKS

The Advertising Value in the name

VITAGRAPH

If Vitagraph did no more than lend its name to the Hearst-Vitagraph News Pictorial you would have to consider that as big value for your theatre. When you consider the successes which have been made by the Vitagraph Company during the last few years, and you consider the tremendous advertising that is done by that organization in popularizing Vitagraph, you must add to the general advertising done by Hearst-Vitagraph. You must add to the advertising value in the name Hearst and all the Hearst newspapers and other organizations the advertising value of the name Vitagraph.

And then consider how Vitagraph is doing the work of making your news reel artistic and perfect.

VITAGRAPH

PICTORIAL

Now Better)

"Oh, Joy"

the World's Greatest

Cartoonist

Joins Hearst-Vitagraph

One of the innovations is an animated cartoon—a real animated cartoon by the man whose pen has made millions grin, whose satiric wit has made offenders writhe with shame, whose fertile imagination has continually and incessantly showered new bright ideas on the American public.

To-day five hundred newspapers acclaim the world's greatest cartoonist

"TOM" (*T. E.*) POWERS

Five hundred newspapers uninterruptedly carry the "joys" and "glooms" of Tom Powers. Five hundred newspapers, whose influence is felt by practically every theatre audience in the country, are going to create unusual interest in the coming to life of these funny creatures of Powers.

If you really want an animated cartoon, Hearst-Vitagraph offers you the superior of any that can ever be produced.

NOTE: The original cartoons are animated by Raoul Barré, world's pioneer exponent of this amusement.

WIRE YOUR BOOKING for the FIRST RELEASE

Issues—Twice Weekly

Get in touch with your local V. L. S. E. man for the first release of Hearst-Vitagraph News Pictorial in January. Before the other man gets the jump, wire, telephone or write. The world's greatest news reel

BOOKS THROUGH THE

V. L. S. E.

The world's greatest releasing organization

Drafting Exchange Bill

Atlanta Motion Picture Trades Club Appoints Committee to Draft Sensible Exchange Bill—City Council's New Bill Is Drastic and Would Drive Exchanges from City—Council's Bill.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—Drafting a bill, which it is declared will safeguard the interests of the motion picture exchanges of Atlanta, and at the same time will afford ample protection from fire, members of the Motion Picture Trades Club Monday, Dec. 13, named a committee to present it to council's committee with the request that it be passed.

It is stated the enactment is to be offered as a substitute for the drastic measure recently prepared by the council committee, whose observance the motion picture men declare would kill the industry in Atlanta.

The committee named at Monday night's meeting is composed of G. T. Hardcastle, chairman and manager of the Kleine-Edison company; M. C. Hughes, manager of the General Film exchange; Walter J. Price, manager Consolidated Film & Supply company; George Allison, manager of the Pathe exchange, and Claude Buchanan, manager of the Metro exchange. The exchange men are greatly concerned as to the action of council, declaring that the passage of the ordinance as proposed and recommended will greatly injure the business in this city.

Main Sections of Bill.

The main sections of the bill drafted by the Atlanta Council and to which the Trades Club take exception follows:

Section 1. That it shall hereafter be unlawful for any person, firm or corporation to store or keep on hand any inflammable motion picture films in quantities greater than five (5) reels, or aggregating more than five thousand (5,000) feet in length, without a permit granted by the board of fire masters of the city of Atlanta, upon recommendation of the chief of the fire department.

Sec. 2. That no permit for storing or keeping on hand any inflammable motion picture films in quantities aggregating more than five thousand (5,000) feet in length shall be granted within the territory bounded north by Cain street, east by Ivy street and Central avenue; south by Trinity avenue; west by Madison avenue to Cone street, and Cone street.

Sec. 3. No permit for the storage of any inflammable motion picture film shall be issued for any building which is situated within fifty (50) feet of the nearest wall of any public building occupied as a school or theater or assembly hall or college; or which is artificially lighted by any other means than electricity, and which is not equipped with an approved system of automatic sprinklers and which does not contain one or more approved fireproof vaults or safes.

Sec. 4. No permit for storage of moving picture films above the third floor of any building shall be granted, and any building so used more than one story in height shall be equipped with approved fire escapes under the direction of the chief of the fire department. Doors and windows leading to fire escapes shall have minimum width of 30 (thirty) inches and height of 78 (seventy-eight) inches, and no grating, bars, or any other obstruction shall be placed at or over any such openings. Unless in addition to fire escapes there is more than one means of egress from the building, all openings on the fire escapes shall be equipped with approved wired glass windows in metal frames.

May Drive Exchanges Out.

Atlanta is now rated as one of the country's most important film distribution centers. That the enforcement of the stringent ordinance regulating film exchanges, as proposed in the city council, will mean the removal of the most important exchange men, who are organizing to oppose the proposed law.

At a meeting of exchange men held Monday night, Dec. 13, in the Hotel Ansley, representatives of the Birmingham, Ala., and Chattanooga, Tenn., Chambers of Commerce, offered them inducements to remove from Atlanta to either the Alabama or Tennessee City.

The exchange men, however, prefer to remain in Atlanta, for many reasons, principally Atlanta's central location, and splendid shipping facilities, and are endeavoring to bring about necessary amendments in the ordinance.

GOVERNOR AND TROOPS PARADE

Call Attention to "Battle Cry of Peace" Showing at Armory.

A parade in the interest of military preparedness to insure peace took place in Atlanta Monday afternoon, Dec. 13, the principal object being to attract public attention to the moving picture "The Battle Cry of Peace," being shown at the Auditorium Armory by the Fifth Regiment all this week to arouse interest in preparedness and stimulate recruiting in the Militia. Governor Nat Harris rode in the parade in military uniform with a cavalry guard and other distinguished citizens. The military organizations taking part in full uniform were the Fifth Regiment, Troop L Cavalry, the Atlanta Artillery, the Georgia Military Academy cadet battery, the Marist cadet battery, the Boy Scouts and Confederate Veterans.

BIRMINGHAM THEATER OPENS.

T. S. Abernathy, of Birmingham, Ga., announces the opening of the Colonial theater there about Dec. 18, with Triangle program. This will make seven motion picture houses in one block of that city.

S. A. Quinerly Sick in Atlanta.

S. A. Quinerly, manager of the Majestic theater, Greenville, S. C., is in the hospital in that city with an attack of appendicitis.

Sunday Shows for Charity.

Rome, Ga., had its first experience with Sunday moving pictures, Sunday, December 12th. A local theater operated all day, and was crowded to the door. No admission fee was charged, but the example of Atlanta theaters in placing contributing boxes at the doors was followed, the proceeds of the day being devoted to charity. It is understood that hereafter the moving picture theaters will operate regularly on Sunday.

The Strand and Odeon theaters, Birmingham, Ala., are conducting ticket-selling contests. The former offers a Maxwell automobile as a first prize, the latter a diamond ring.

Barry Aronson, manager of the Grand theater, Raleigh, N. C., was an Atlanta visitor during the week.

Dave Estoclet, outdoor advertising agent with "The Birth of a Nation"—a man with a splendid personality, and who knows the billboard advertising game from the front to the back of the book, is responsible for the magnificent showing the big picture has on the billboards over the entire state of Georgia.

NEW ORLEANS TRADE LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

Will Open Fox Exchange in Havana.

NEW ORLEANS, La.—Sam Dembow is here en route to Havana, where he will open a new exchange for the Fox interests. While here Mr. Dembow will arrange for an elaborate reception in honor of Robert B. Mantell and his wife, Genevieve Hamper, on their visit to the city.

Howard Gale Makes Extensive Trip.

Howard Gale, New Orleans manager for Kleine-Edison, is making an extensive trade trip over Louisiana, Mississippi and Alabama.

C. S. Verleye Heads Local Paramount.

C. S. Verleye has taken charge of the New Orleans office of the Paramount corporation. F. F. Creswell, who was temporarily in charge of the Paramount offices, has gone to Memphis to look after the interests of the World film.

Exchangemen Resign.

Three resignations among local managers were reported early in December, and so far the places have not been filled. They were Ross Hardenbrook, of the Mutual; S. T. Stevens, of the Fox company; Morris F. Barr, of the World Film.

The Columbia theater, Ernest Bochringer, manager, has purchased some very elaborate poster frames. They are of a new convertible six and twelve sheet type and are claimed by the Consolidated's Dallas office, where the sale was made, to be something unusually fine.

The Acme theater, 824 Baronne street, was sold at public auction recently to satisfy creditors. Most of the equipment was bought by other exhibitors.

A complete heating equipment is being installed in the Isis theater, 1516 Dryades street.

WISCONSIN THEATER GIVES A BIG XMAS PARTY.

Majestic at La Crosse Invites All City's School Children.

Special to the Moving Picture World from Midwest News Service.

La Crosse, Wis.—An invitation to a big Christmas party by Manager F. L. Koppelberger of the Majestic theater at La Crosse was accepted by the president of the board of education on behalf of the school children of the city. The pupils are entertained, two schools at a time, on Saturday afternoons.

Wisconsin Changes, Etc.

The moving picture theater at Cooperstown, Wis., owned by Lawrence Gatfredson, of Green Bay, was destroyed by fire.

James Kraus of Milwaukee, who will manage Leach & Christenson's new opera house at Hartford, announces a policy of moving pictures, occasional vaudeville, and some athletics, such as boxing.

T. H. Dailey, manager of the Gem theater at Portage, Wis., plans to establish a moving picture show at Endeavor.

The Iris theater at Osceola, Wis., was sold at constable's sale to Carl M. Lynch, an attorney.

The Y. M. C. A. at Eau Claire, Wis., will give an eight-reel show on five Saturday afternoons and evenings. Competition with theaters is denied.

The Classic Theater Company of Watertown, Wis., has filed articles of incorporation. The company has $10,000 capital stock, and was incorporated by W. H. and Mabel Norton and Dr. A. J. Schienter.

"The Power of the Penny," the film of the Wisconsin Anti-Tuberculosis Association, was booked at the Alhambra theater in Milwaukee for four days.

John Tadych has enlarged the Empire theater at Two Rivers, Wis.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Burn Part of "Nation" Film.

MASON CITY, IA.—Six reels of "The Birth of a Nation" were taken from a trunk in the operating room of the Cecil theater at Mason City, Ia., and burned in the furnace of the theater. The reels destroyed were Nos. 3, 4, 7, 8, 11 and 12, which includes the Ku Klux Klan and mob scenes. Bennie Johnson, colored, a former janitor at the theater, was taken into custody by the police. Sherman & Elliott, of Minneapolis, distributors of the film in the middle west, have offered a reward of $500 for the arrest and conviction of the vandal.

Tom Allen, the colored janitor, found at 5 a. m. the lock on the operating room had been broken and that one of the trunks had been taken. He called a policeman and in the tour of the building the missing receptacle was found in the furnace room and remains of the films were in the furnace.

Opens Musical Pictures Exchange.

W. H. Iverson, manager of the Superba theater at Clinton, Ia., has established an exchange for the Renfax Musical Motion Pictures in the Weston building, in that city. His territory includes Iowa, Illinois, Indiana and Missouri. Mr. McCleary, who has been manager of the old Chicago branch, will have charge of the office.

Iowa Changes and Business Notes.

Dick Lamfers and C. D. Wilson have purchased a building in Clarion, Ia., and will remodel it for use as a moving picture theater.

The Gem theater at Armstrong, Ia., was advertised to be sold at an administrators' sale.

Business men of Kamrar, Ia., are projecting a company to operate a moving picture show.

A new moving picture theater being established at Stacyville, Ia., will be operated by Heyzog Bros.

A moving picture show has been opened in the hall at Larrabee, Ia.

A moving picture show has been opened in the Coliseum at Durant, Ia.

Business men of Newell, Ia., have purchased the moving picture theater there and will operate it.

LeRoy Michael has leased the city hall at LeClaire, Ia., and will operate a moving picture show.

Bennett Skow has been making arrangements to open a moving picture theater at Soldier, Ia.

A half interest in the Electric theater at Oxford, Ia., has been sold to Dahnk Bros.

The American theater at Davenport, Ia., has been reopened with pictures and vaudeville.

The Palace theater of Vinton, Ia., has been incorporated with capital stock of $20,000. M. Ford is president and treasurer and A. J. Diebold, vice-presdent and secretary.

Iowa Brevities.

The Comet theater at Albia, Ia., has installed a new seventeen-piece orchestrion.

The Grand Opera house at Dell Rapids, Ia., has installed a new motor-driven Power's 6-B cameragraph.

IN NEBRASKA.

Nebraska Changes and Business Notes.

OMAHA, Neb.—Jacob Schlank and associates have taken a ninety-five year lease on the property at 1708-12 Douglas street in Omaha and will erect a moving picture theater.

George Devlin has opened a moving picture show at McLean, Neb.

The Lyric theater at Broken Bow, Neb., has been sold to Shafer & Scritsmier.

A. M. McCommons has purchased the Crystal theater at Peru, Neb., from F. N. Dorland.

O. R. Bennett has purchased the Hamilton theater at Fortieth and Hamilton streets in Omaha.

A. G. Nelson has purchased the interest of Mr. Hansen in the Jewel theater at Beatrice, Neb., and has opened the house, which has been closed for some time, with high-class pictures.

E. T. Dunlap has moved his moving picture show to the Auditorium at Wakefield, Neb.

Frank O'Grady has opened a moving picture theater in the Beachy building at Dawson, Neb.

E. Dillon, of Dupree, S. D., has purchased a moving picture theater at Spencer from Emil Carstens.

A new moving picture theater is projected at Funk, Neb.

IN THE DAKOTAS.

Look for South Dakota Censorship.

Women's clubs in two South Dakota cities have begun movements for better moving pictures. The Federation of Women's Clubs at Watertown has appointed a committee of three to work in conjunction with the ministerial association for local censorship. The Child Welfare Club at Madison will study the programs for children, and Mulvey Bros., of the Princess theater, have promised them some Friday night films along that line.

Dakota Changes and Business Notes.

Leo Peterson has sold the Deadwood and Pastime theaters at Deadwood, S. D., to H. B. Hurst, of Chadron, Neb.

Fire, starting from a film, destroyed J. W. Allen's Majestic theater at Fairmount, N. D., causing loss of $2,500. Other business buildings were consumed.

Eugene Porter has sold his interest in the moving picture theater at Woburn, N. D., to C. H. B. Smith.

Pearl Sandy is now in control of the Pennell moving picture theater at Westhope, N. D.

Business men at Bradley, S. D., are contemplating the formation of a company to construct an opera house.

Frank J. Ujka, former secretary of the Globe-Gazette Printing company at Wahpeton, N. D., has purchased a moving picture theater at Larimore, N. D.

EARNINGS OF KANSAS CENSORS.

Board's Net Profit for Last 7½ Months Amounts to $11,385.

Special to Moving Picture World from Kansas City News Service.

TOPEKA, KAN.—The censorship law in Kansas has paid the state well. Figures just made public by D. W. Ross, superintendent of public instruction, who was designated as censor by the state legislature, show that in the 7½ months the law has been in operation the state has cleared $11,385.29. That represents an actual profit, as shown on the books of W. E. Davis, state auditor.

The censorship office has collected $14,164 in fees, charging $2 for each picture reviewed. Enforcement of the law and expenses of the office have totalled $2,778.71.

The month of October was the largest for the office since it was created. Then 1,128 reels were viewed and the state received $2,256 for the work. November fell off slightly with the censorship of 1,114 reels, netting $2,228. The receipts for the other months since the law went into effect, April 12, are April, $930; May, $1,258; June, $1,480; July, $1,578; August, $2,202, and September, $2,232.

Griffith Talks of New Picture.

David Griffith, producer of "The Birth of a Nation," was in Kansas City a few minutes between trains last week on his way from Los Angeles to Chicago. While there he gave out newspaper interviews, saying he was completing a new film play on which he already had spent about $80,000 more than the entire dramatization cost of the Dixon story. He did not tell the nature of his new special.

To Make a Kansas Film.

The Mid-Western Film Manufacturing Company, Medicine Park, Okla., has joined with the Topeka Daily Capital, Topeka, Kas., for the filming of 'The Sunflower Princess," a fantasy on Kansas written by Mrs. Margaret Hill McCarter, the novelist. The company and the newspaper now are searching Kansas for one hundred girls—all must have been born in the state—to portray the various roles. The film will be produced in Topeka, where a studio will be erected. The plan adopted is for each town in the state to name one girl in a beauty contest.

Gov. Arthur Capper has promised his co-operation toward making it a distinctive Kansas film. George L. Keller, scenario editor, and E. P. Eslick, an executive officer of the Mid-Western company, now are in Topeka arranging the details of the production.

Didn't Need More Pep.

A film chase that had just been viewed on the screen of a theater at Franklin, Kas., last week, was re-enacted by the audience who poured out of the house to capture three men who, with revolvers, had forced the proprietor of a pool hall to give up the money in his till. As the men left the theater the house manager told them of the robbery and they set out in pursuit of the bandits. A battle took place when they were overtaken and two of the three men captured were wounded. None of the picture patrons were injured.

The three prisoners were identified later as the men who had robbed the proprietor of a dance hall of $250 the previous morning. They were taken to the county jail at Girard.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Camera Man Walker Goes to Mexico.

F. L. Walker, staff camera man for Pathe, who has been statloned in Kansas City for two months, left this week for Mexico, where he will join the Carranza army to report its progress south to the City of Mexico. Mr. Walker's passports read that he is to enter Mexico at Eagle Pass. That's about all he knows now.

"Nation" Film Breaks Record.

"The Birth of a Nation" ran 70 performances at the Grand, here, going so far ahead of all records that there was no comparison. The attendance kept up to the very last, the afternoon and evening of the last day having most of the seats sold downstairs, and the galleries well filled, too. It was noted that many persons had come back for second and third views of the picture. One old gentleman was seen the last day bringing in several friends—and he had been there twice before with different companions. Some of the scenes were tragically familiar to him.

Charles Krafton, of Mulberry, Kas., has purchased the house there formerly owned by A. C. Willey, and now is conducting it.

C. S. Edwards, Jr., Kansas City representative of Pathe, reports the business of his company in the Kansas City territory has increased month by month throughout this year. Unlike some exchange men, Mr. Edwards is optimistic over future business and reports that advance sales for the new Pathe serial, "The Red Circle," to be released Dec. 18, are in excess of his expectations.

P. S. ALLISON HEADS INDIANAPOLIS EXCHANGE.

Change at Local Famous Players Film Service.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—A change in the management of the Indianapolis office of the Famous Players service was effected on the arrival of Paul S. Allison from Cincinnati to take the place of Samuel Plame. Mr. Allison was promoted from the position of assistant manager at the Cincinnati office in which capacity he had served for eight months. Mr. Plame has returned to Chicago to take the opening and management of a recently completed theater there.

Praised Competing Exhibitor.

Over in little old New York they are making a bit of noise over the fact that John Wanamaker recently took occasion in his advertising to name his competitor and speak kind words of him. In a signed advertisement of the Royal theater, Frankfort, Ind., announcing the fact that the house would reopen after some remodeling, J. C. Lockwood of the Princess theater was praised as follows: "We also want to thank the press of Frankfort and also especially Mr. J. C. Lockwood of the Princess theater, who gave us words of advice and encouragement."

If exhibitors want to start the town talking about them, just donate a little space to a few kind words about your competitor.

J. J. Riley in Town.

J. J. Riley, of Alton, Ill., the big town twenty miles up the Mississippi River, was a visitor to Film Row, on Olive street, last week. Mr. Riley is the proprietor of the Princess, the largest of Alton's four theaters. The Princess seats 700 patrons and has just been equipped with a new Seeburg organ orchestra.

Knickerbocker Changes Hands.

The Knickerbocker theater, at 3145 Park avenue, has changed hands for the first time since it was built, and was sold to Sterling & Kepta on December 2. The Knickerbocker was built six years ago by Meyer Brothers and Pracht, and was operated by them continuously since. It is one of the best and most popular theaters in its district; its seating capacity is 600, and there is a large airdome next door to it. Meyer Brothers and Pracht operate the Shaw theater, at Shaw avenue and 39th street.

Patrons to Get Presents.

George Angelich, manager of the Rainbow theater, on Broadway, at Pine street, has a large showcase full of souvenirs in the shape of silver-plated ware and toilet accessories of cut glass, that he will give away to the patrons of the Rainbow.

Local W. C. T. U. Want Federal Censors

A Federal censorship for moving pictures was proposed by the St. Louis W. C. T. U. in a resolution passed last week at a day of prayer at the Euclid Avenue Baptist Church. The resolution will be forwarded to Congress, with a resolution that has been presented before, asking for the enactment of national prohibition.

Children See Wild Animal Films.

The Victoria theater, on Delmar, at Grand avenue, at a showing of the John W. Ruskin Wild Animal Films, entertained more than 10,000 orphans during the run of the pictures. Several business organizations bought up all the seats for the entertainment of the children of all the charitable orphan institutions of the city, and turned the surplus over and above the actual expenses of running the theater to the Boy Scouts, who aided in preserving order, and ushered the children and patrons to their seats. The United Railways provided special street cars to take the children to and from the theater.

Signs in Yiddish.

Scherrer Brothers, who operate the Palace theater, at 13th and Franklin avenue, have a great many Jewish people among their patrons, and have found that signs in Yiddish are greatly appreciated. When Lasky's "Carmen," with Geraldine Farrar, was shown at the theater, a large muslin sign was stretched across the entire length of the building lettered in both languages.

Chosen Indiana Theater Notes.

The local photoplay, "Miss Tipton," filled the Martz theater, at Tipton, Ind., with the biggest crowd that ever went into the house.

The Bijou theater, Orleans, Ind., will move across the street.

The Franklin theater, Michigan City, is now under the management of Shaffer and Einger. Gus H. Shaffer is superintendent of the steel car department at the car factory in Michigan City. Mr. Dinger is a practical theater man from Chicago.

The American Seating company has obtained the contract for seats at the new Temple theater in Mishawaka, Ind. Every attention is being paid to ventilation in an effort to make the place entirely sanitary and healthful.

Two fine new door curtains were stolen from the Family theater at Elkhart, Ind.

Thomas Barnett, manager of the Garrick and Princess theaters, Madisonville, Ky., has renewed his lease on the Princess for another term of years.

Manager C. E. Rogers is donating the receipts from a Sunday night show at "Grump's theater, Columbus, Ind., to the "Good Fellows," a Christmas organization of Columbus, Ind.

Up in Fort Wayne, Ind., the Paramount pictures have made such a hit that one cleaning and dyeing firm has adopted the name, the Paramount Cleaners and Dyers, another downtown drug store is serving Paramount sodas.

O. J. Lambiotte has taken out a building permit to remodel the old postoffice building at Mishawaka, Ind., into a theater. The work will cost about $6,000.

A-VISITING IN ST. LOUIS.

Moving Picture World Men in South St. Louis in Off Season.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—The time of year has arrived when moving picture show managers apologize for no news and empty seats by saying, "Oh, well, Christmas time, you know; business will pick up after the holidays," and a poor correspondent is hard put to it to find enough live news for a letter.

He Finds Manager Skouras.

We just dropped in here and there in South St. Louis theaters to see how things were going, and the first place we struck was the Lafayette, on Lafayette and Jefferson avenues. We were not allowed to enter this theater, because there was no room for us—not even enough standing room for one thin with the thinness of a journalistic diet for several years. We found the proprietor, however, who took us to the beautifully furnished lounging room on the balcony floor, and even there we found scarcely enough room to turn around, on account of the people waiting for their turn to get seats in the auditorium. A Fox feature, "Lady Audley's Secret," was being shown, and Manager Spyros Skouras assured us that this crowded condition was a regular thing. The Lafayette is one of the most beautiful theaters in the city. It was among the first high-class neighborhood theaters to be built, and has had a highly prosperous career all along.

S. Warner, the original proprietor and owner, was forced to retire last year on account of illness, and the house was closed during the summer. The present management took possession in September. Mr. Skouras has made many changes in the house. He eliminated vaudeville and stock company work, which had always been a large part of the program, and made an all-picture house of the place, using big features with a daily change.

Prosperity at the Best.

Our next stop was at the Best, on Cherokee and Jefferson, and we found that Fred Wehrenberg, the proprietor, had just gone away on his annual hunting trip to High Ridge, Mo. The Best looked prosperous, however, and there was not a vacant seat in the house.

The Good Projection Man.

A few hundred feet further down the street is the Vandora. Charles Renzow, the manager, was still harping on his pet theory, "steady as a rock projection." That man puts in more time fussing around with his scheme to improve the projection of his theater! And he's got an operator just like him, and between the two they certainly give their patrons excellent pictures. Renzow had two vacant seats in the house, but the lateness of the hour made this excusable.

Not much apologies for poor business so far.

Finds an Invitation Night.

Across the street from the Vandora is the Cherokee, a house that is managed by the well-known local theatrical producer, Edward Westfield, of the Westfield Players, and his wife. The Cherokee did not have any pictures that night, as the house had been turned over to a dramatic and dancing teacher in the neighborhood, and the stage was full of cute kiddies doing their stunts, and the seats were full of enthusiastic parents and friends and aunts and uncles of the little tots. The Cherokee divides its time between pictures and dramatic performances.

A Look In at the Cinderella.

Diagonally across the street from the Cherokee is the Cinderella, which was one of the show places of St. Louis as a dancing palace a few years ago, when the dancing craze struck the country, and now it is one of the show places of the city as a picture theater.

The house is very large, seating 3,000 persons, besides having plenty of room on the sides and back of the seats for dancing, which is part of the program after the performances on Wednesday, Saturday and Sunday nights. The ceiling of the Cinderella is decorated with 4,600 colored electric bulbs that are left lighted all through the performance. The ceiling is so high tha they do not interfere with the projection. The lights are arranged in geometric designs, and make the Cinderella look like its fair godmother had taken up permanent residence there. Manager Harry Freund is not perfectly satisfied with the arrangement of the stage, and is having a new setting made, as well as putting in 200 more seats. A portico is also to be added to the front of the house.

Sees Some Workmen.

Mr. Freund is erecting a new theater at 1907-9 South Broadway, which will be operated by J. Martin, now in charge of the Carroll, at Carroll and Broadway. The Peerless, which is the name of the new house, will seat 1,000 persons, and will be equipped with all the very latest improvements in theatrical apparatus. Mr. Martin will continue to manage the Carroll as well as the new house. Mr. Freund's original intention was to build a high-class legitimate theater on the spot occupied by the Peerless, but when he saw the popularity and success of motion pictures he changed his plans and put up a moving picture house instead. Freund Brothers own several theater buildings in St. Louis, among them the Favorite, the Carroll, the Cinderella, the Peerless and others, but the Cinderella is the only one under the personal management of one of the brothers.

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

"Battle Cry of Peace" Arrives.

DENVER, COL.—"The Battle Cry of Peace" and "The Birth of a Nation" both played in Denver the same week. "The Battle Cry of Peace" went on at the Paris theater Thursday, December 2. The picture roused a great deal of comment and is making a good run.

Manager Percy engaged a good, 17-piece orchestra, which plays under the direction of Mr. Sprackling. The Wurlitzer unit orchestra is also used with it. Mr. Percy has been doing some clever advertising in red, white and blue color scheme. He has engaged a good drum corps, which plays before the theater every night and afternoon, and a section of battery has been stationed before the theater. Several from the National Guard have been posted there with it, and it has been reported that many recruits have been gathered from among those who have seen the picture.

The interior of the theater has been appropriately and artistically decorated with American flags and bunting. The Paris is the largest house in town and has been showing at five cents admission for this picture. The regular price will be five cents in the afternoons, but 10 cents for evening shows.

Take New Highway Films.

Moving picture men took scenes from the formal opening of Bear Creek Canon highway Sunday, December 12, when fully 500 machines made the trip. This would afford an unusual picture, as the highway passes through wonderful mountain scenery.

Metro Bookkeeper Goes to Los Angeles.

F. E. Booth, who has for many months been the bookkeeper at the Denver Metro office, has been transferred to the Los Angeles office of Metro. Mr. Booth came here from New York City, where he was affiliated with General Film. He made many friends during his stay here, who will miss him, but who are glad for his promotion. Miss Jones, who has been in the office of Metro for several months, has taken Mr. Booth's place.

"Nation" Film Begins.

"The Birth of a Nation" began its run at the Tabor Grand Sunday evening, December 12. There have been mass meetings of colored people, with delegations from every colored organization in the city. The arrangement that was finally decided upon to settle the matter was that there should be a chosen committee of twenty-five, who should see the picture and pass upon it. With the city commissioners, there were present some colored people and ministers. It was decided that the picture should be allowed to run.

The audience at the first performance was more than enthusiastic. Time after time they broke into enthusiastic cheering when some especially dramatic moment was reached.

The Tabor Grand, which is the theater in which "The Birth of a Nation" is showing, is one of the oldest theaters in the town, and one that has stood for great dramatic things. It was built in the days of the great mining boom and at a time when money was spent like water.

The interior of the theater is lavish in every detail. The woodwork is of black walnut, hand carved, and the hangings are of rich dark red velvet. Always having stood for all that was best in dramatic productions, the Tabor has recently decided to go into moving pictures. It was fitting that the first to be shown there was "The Birth of a Nation." After the protracted run which will be made there it will be converted into a high-class picture house.

Texas Paramount Sued

In Fort Worth, the Hippodrome Company Claims Breach of Contract and Gets a Temporary Injunction Against Exchange and Strand Theater on December 9—Strand Closes on "Madame Butterfly."

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

FORT WORTH, TEXAS.—The Hippodrome Amusement company, of this city, proprietors of the Hippodrome theater, has entered suit against the Texas Paramount Pictures company of Dallas, southwestern representatives of the Paramount Pictures corporation, to enjoin the showing of Paramount pictures in Fort Worth and for $5,000 damages.

The suit is based on the contract alleged to have been entered into by the Paramount people and the Hippodrome company. Under this the Hippodrome was to have first run on the Paramount releases and they were not to be shown again in Fort Worth inside of forty-five days. This agreement the Hippodrome company claims has been violated, hence the suit.

As a preliminary a temporary injunction was granted against Paramount, the Strand theater of Fort Worth, of which J. D. Wheelan is maanger, and against everyone connected who could be rung in as interested, on December 9, and the Strand was compelled to close its doors on a production of "Madame Butterfly." Permanency of the injunction and the question of damages is yet to be fought out.

GENERAL GETS NEW MANAGER.

C. C. Ezell, Dallas manager for the General Film company, has resigned that position and been succeeded by D. Prince. Mr. Prince has been with the General for some years, having worked his way up through the various departments to his present responsible place. He says there will, in all probability, be no changes in the local personnel of the company, but expects to make an aggressive campaign for business. Mr. Ezell has made no connections at present.

A BLIND EXHIBITOR.

One of the most interesting personages in the film world of the Southwest was in Dallas recently, calling on the film trade, a guest of the V-L-S-E branch. This is T. J. Ashford, of Camden, Ark., who, although totally blind, is a successful exhibitor and and enjoys "witnessing" a moving picture show.

Mr. Ashford is proprietor of the B. & O. theater at Camden and will shortly gain control of a house in Eldorado, same State. (B. & O., by the way, does not refer to the railroad, but means "Band and Orchestra.")

Mr. Ashford was born in Eldorado, Ark., some thirty-five years ago and lost his eyesight in a hunting accident while a boy. He is an accomplished musician, leading his ample orchestra, which consists mainly of members of his own family, besides teaching music.

T. J. Ashford on the left.

The B. & O. theater is a little different from most picture houses in that only two shows a day are given, at the usual matinee and evening hours observed in legitimate houses. Only features are shown, and apparently the business is paying well.

Of course, Mr. Ashford must witness the pictures through other eyes, but his perception is so keen that very little need be said to him for him to grasp the picture. While attending a performance of "The Battle Cry of Peace," in company with J. B. Dugger of the Big Four force, he showed such a grasp of the picture that Mr. Dugger says it seemed as if he really saw it. Also he has a splendid memory, being able to recognize an almost stranger the moment the latter speaks.

B. & O. Theater.

One must conclude, after seeing Mr. Ashford, that the loss of a sense surely does not mean the loss of sense.

V-L-S-E TO HELP EXHIBITORS.

Dallas, Texas.—The V-L-S-E Dallas office is endeavoring to give unusual aid to exhibitors using their releases. Under the oversight of J. B. Dugger, a publicity department has been installed and all kinds of good readers are worked up for newspaper publicity. Mr. Dugger also writes ads when requested, and uses every effort to make these of local interest. He also acts as a sort of clearing house for "stunts," passing on every new one he gets. One of the hobbies of this department is to take up coming exhibitions with local newspapers so the paper will take the initiative in securing the ads. Better results are thus obtained than when an exhibitor goes after the space, which argument sounds very reasonable.

HOUSTON TO HAVE FINE HOUSE.

A three-story reinforced concrete picture theater building, to cost $35,000, is to be erected at Milan street and Prairie avenue, Houston, Texas, by Hugh Hamilton. Application for a building permit has been made and the contract awarded, and work will commence at once. The structure is planned to contain offices on the front of the first and second floors, and the theater auditorium will take up the rear. The entire third floor will be devoted to offices.

Texas Trade Personals.

Ed Besserer, of the Besserer-Marshall interests, Austin, Texas, was in Dallas arranging holiday bookings. He was accompanied by R. S. ("Skinny") Pryor, of the same concern.

Werdman Bros., Wichita Falls, have added a 1916 Motiograph to their equipment, purchased from Barnett.

Bowie Amusement company, Bowie, Texas, are putting in a Power's 6-A to augment their apparatus in use.

Robertson & Craddock is a new exhibition firm at Beeville, Texas, buying a complete set of equipment. Mr. Robertson was formerly located in Winnsboro, Texas.

N. Lewis, of the Electric Palace, Tyler, Texas, spent a day in Dallas recently, anent the holiday stuff.

WESTERN GENERAL FILM BRANCH MANAGERS MEET

Talk Over New Policies and Map Out Campaigns.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—A meeting of the Western branch managers of the General Film was held at San Francisco a short time ago for the purpose of talking over the new policies of this concern and mapping out campaigns for the future. This meeting was called by Western Division Manager H. H. Hicks, who had just arrived from New York, and was held a little sooner than was originally planned in order to allow the men to see something of the great Exposition before it ended. Those present were: George J. Ekre, Spokane, Wash., C. P. Merwin, Seattle, Wash.; L. A. Todd, Portland, Ore.; A. L. Johnson, Butte, Mont.; M. H. Cree, Denver, Col.; R. P. Madden, Salt Lake City, Utah; Frank L. Hudson, Los Angeles, Cal.; Leon Bonres, San Francisco, Cal., and H. H. Hicks, Western Division Manager, with headquarters at San Francisco.

This concern has made arrangements to have a fireproof building erected at Golden Gate avenue and Leavenworth streets for its exclusive use and will move from the present location on Eddy street early in the spring. Plans for this structure have been completed, and it is the intention to have the finest film exchange building on the Coast when it is completed. A feature will be the fireproof vaults, and these will be large enough to accommodate the releases that may be expected for several years. A small theater will be installed in the basement, and nothing will be overlooked to expedite the handling of film. This building will be the second one on the Coast to be erected exclusively for exchange purposes and to be occupied by a single firm.

FILM EXCHANGE BOARD OF TRADE MANAGER RESIGNS

R. E. Stebbins to Accept Responsible Position with Progressive.

R. E. Stebbins, who has been manager of the Film Exchange Board of Trade of San Francisco since its organization, more than a year ago, has resigned to accept a responsible position with the Progressive Motion Picture company. His services have been greatly appreciated by the exchange interests of the city, and it is realized that it will be difficult to find a man who can fill the position acceptably.

NEW MANAGER FOR UNITED.

Fred S. Peachy has resigned as manager of the Pacific Coast interests of the United Film service and has been succeeded by David D. Tompkins. Mr. Tompkins is a very energetic young man and has been with the local office for the past two years. He has a wide acquaintance among exhibitors and is now making short trips into the interior to meet customers.

NEW EXCHANGE OPENS.

The Picture Playhouse Film company, Inc., has fitted up splendid exchange quarters at 100 Golden Gate avenue and now has a stock of films on hand. Manager E. H. Emmick is well satisfied with the manner in which business has opened, having made several good bookings during the first week of business.

TRIANGLE PLACES SERVICE.

Manager C. Mell. Simmons is making splendid headway in placing the Triangle service in this territory and during the past week has completed arrangements for placing this in all of the districts of San Francisco, except the downtown section. Triangle films will be seen at the Palace theater, Market and Seventeenth streets; the Devisadero and Union street houses of Cory Bros.; Knowles' Acme theater, the Irving theater, the Progress theater on Fillmore street and the Grand theater in the Mission district.

EXCHANGE MEN INCAPACITATED

The past week has been a rather strenuous one for local film exchange men, at least two of them having made visits to the hospital. Robert Quive, manager of the San Francisco office of the V-L-S-E, had the misfortune to fall and break his arm, while C. Mell Simmons, with the Triangle Film, was compelled to submit to an operation on his jaw, which had become infected from an ulcerated tooth.

WORLD FILM EXCHANGE GROWS.

The substantial increase in business enjoyed by the World Film corporation of late has made it imperative that additional space be secured for the local exchange on Golden Gate avenue, and arrangements are being made for taking over an adjoining store, this being the second time that the quarters have been enlarged in this manner. It is also planned to install a fireproof vault of large capacity to accommodate the heavy stock of film now carried at this branch.

Denham Palmer, formerly Eastern division manager for this concern, arrived here recently to take charge of the Western division, and will make his headquarters in this city. Several changes have been made in the exhibition room at the local branch of late, including the installation of a new Powers Cameragraph No. 6A, a new screen and new chairs.

UNIVERSAL COMPANY VISITS.

Cleo Madison and company have been here during the past week from Universal City getting some exteriors that could not well be secured elsewhere. The party will remain here for a week longer.

San Francisco News Briefs.

C. O. Davis, of the Wigwam theater, Reno, Nev., was a visitor here this week.

Mr. Simmons, of the film of Simmons & Keyworth, Lovelock, Nev., was a recent visitor here and announced that a new theater would be opened in that city shortly. A prize is being offered for the best name suggested.

Davis Bros. have made arrangements to handle mounted paper for the Triangle Film, and are also Equitable advertising matter of this class.

W. R. Rothacker, president of the Industrial Motion Picture company, of Chicago, was here recently for a short stay and has since left for the southern part of the state.

E. M. Asher, who went to Los Angeles recently to handle the Metro program for the Golden Gate Film exchange, has returned to this city, as the Metro interests have opened their own exchange there.

C. Anderson, of the Liberty Film company, of San Mateo, Cal., was in town recently and announced his intention of making a business trip to New York at once.

Col. James P. Anderson and Cary Wilson, of the Fox Film, were here this week on their way to Australia, and W. R. Sheehan has reached Los Angeles with William Farnum and company.

The New York American pictures of the European war are to be shown shortly at the Columbia in this city, the projection to be handled by G. A. Metcalfe, who will install a gold fiber screen for the engagement.

Although G. A. Metcalfe has sold a number of Powers Cameragraphs No. 6B, he is now showing this model on the floor of his supply house for the first time.

The Pastime theater on Market street, this city, managed by N. K. Herzog, has added two Motiographs of the latest type, in preparation for a busy season.

J. F. Spickett, of Juneau, Alaska, was a recent visitor here, and plans to spend considerable time in California. He conducts a moving picture house at Juneau, another at Douglas, and furnishes film for the Treadwell club.

California News.

The Rex at Clovis, Cal., has been sold by F. E. Brown to A. C. Weaver, formerly of Fresno.

F. H. Smith of Lindsay, Cal., is preparing to erect a fine theater at an early date. At present he is giving one show a week at the Arborctum.

The Theater Visalia, Visalia, Cal., has changed its policy and is now using a high grade feature service in place of road attractions.

Edward H. Kemp, of San Francisco, has disposed of a complete Motiograph outfit to F. E. Simmons of Lovelock, Nev., who will use it on the road in Nevada and northern California. He has fitted an automobile with an electric power plant to furnish lights.

Two Powers Cameragraphs No. 6A have been installed in the Rex at Vallejo, Cal.

D. S. Cashin has sold the Jitney at Fresno, Cal., to J. Eul and will open a new house there shortly, having purchased a Baird machine.

PORTLAND LETTER.

Notes from Salem, Oregon.

The Wexford theater, Salem, Ore., was totally destroyed by fire December 7. The loss was $5,000, fully covered by insurance. The building was owned by Judge P. H. D'Arcy and leased to E. K. Dennison.

The Grand opera house, F. L. Waters, owner, has been remodeled and fitted with a new front. The house specializes in Paramount pictures and vaudeville.

Astoria, Ore., Theater Changes Hands.

Straus & Dean, Inc., consisting of Jos. D. Straus, Harry W. Dean and Henry Newman, has purchased the controlling interest in the Crystal theater company and the company's theater, the Crystal. Norvin Hass, who has managed the house successfully for several months, will remain.

Personal Notes from Local Exhibitors.

L. A. Todd, manager of the General Film, Portland, attended the meeting of the Pacific Coast managers called by H. H. Hicks in San Francisco, where the new policies of the company were discussed.

O. F. Woody, brother of J. S. Woody, supervisor of Northwest offices of the Mutual, has come to Portland as road man for that concern.

C. W. Murphy, Pastime theater, The Dalles, Ore., has sold his pipe organ to the Electric theater, Hood River.

C. C. Smith has nearly completed his new house in Dallas, Ore. It is one of the best appointed houses in the Willamette valley.

Will Rosenthal, Seattle manager of Apex, was a visitor in Portland recently en route to Montana.

M. Rosenberg, Northwest Feature Film, who recently returned from San Francisco, has gone to Chicago to purchase features. His brother, Al Rosenberg, has been engaged as road man for the firm.

PORTLAND PICTURE MEN TO COMBAT CENSORS.

The Rothapfel-Mutual tour made motion picture history here.

An evidence of the great enthusiasm aroused by Mr. Rothapfel's "message of success" is given in the fact that immediately after the dinner the exhibitors announced that they would hold a meeting with the Board of Trade in a body Tuesday to take up plans to combat the local censorship ordinance.

At the dinner a message from President John R. Freuler of the Mutual Film corporation, by whom the Rothapfel-Mutual tour is being conducted, was read.

The exhibitors took occasion to ply Mr. Rothapfel with questions on individual house problems. There was a decided note of appreciation of the generosity of the Mutual Film corporation in sending out Mr. Rothapfel on this tour of the United States.

Among those in attendance were: G. T. Haltzclaw, W. A. Graeper, A. C. Harrington, J. B. Washtok, Edwin S. O'Neil, Eric J. Hallgran, Abraham Nelson, C. A. Malarkey, E. Shamwald, Louis B. Christ, Oskar T. Bergner, H. L. Thompson, O. F. Woody, E. J. Myrick, C. F. Regan, Sol Baum, A. J. Smith, J. S. Woody and Miss Peggy Curtis.

BUYS UNITED EXCHANGE.

The Service Film company, Portland, Stone and Pumphrey, owners, has purchased the Seattle and Portland interests of the United Film service. W. A. Stone returned recently from Seattle where he negotiated the purchase and M. Feldstein, representative of the United from New York City, has been in Portland to close the transaction. By this sale, the Service Film company takes over all the business of the old United in Oregon, Washington, Idaho and Montana.

"SMILING AL" SATHER."

Al Sather, Portland, Oregon's singing manager, has enjoyed remarkable success in the moving picture field and his rise to his present position, manager of the Ideal theater, has been the result of his untiring efforts to please the public. Mr. Sather is a booster; his business card says so and the crowds at his theater are evidences of the fact.

He was connected with the People's Amusement Company for more than five years, serving as manager of the Star theater, now the Pickford, Portland, the Star theater, Medford, Oregon, the Tivoli and Crystal theaters, Portland, and was recently employed by the Ideal Amusement Company to manage their theater. Mr. Sather believes the success of suburban houses depends on special nights and to carry out his idea, he arranges to run his serials on Monday and Tuesday, educational features for school children on Wednesday, amateurs on Thursday, big features on Friday and Saturday and a blended bill on Sunday. He does not vary from this plan and his patrons know each night what they are going to get. Mr. Sather sings at each performance.

Al. Sather.

A New Kind of Censorship.

Film men in this territory report that they have been confronted with a serious problem respecting films showing characters in the nude. It is said that after "Hypocrites" came home after showing through the territory, it was but a shadow of its former self, operators, it is presumed, having cut out and retained parts of the film, left after the various censor boards had gotten through with the picture, for their own amusement. To forestall anything of this kind happening to "Inspiration," it is said that the local Mutual office has extra prints of portions of the picture.

A Bas les Snakes

Portland, Oregon, Censor Board Seeks to Eliminate All Snake Scenes in Films—Patrolmen Seize "The Stolen Magic," a Triangle Keystone at Columbia Theater and Censors Cut 33 Scenes.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON: but Shades of St. Patrick of Ireland!

The Portland censor board has declared war on all snakes within its jurisdiction. Comedy snakes as well as serious minded snakes are barred. E. J. Myrick, manager of the Columbia theater, had this fact brought home to him when the Triangle Keystone film, "The Stolen Magic," was seized without a warrant on December 9 and held at the police station while appropriate eliminations were being made.

Mr. Myrick advises that he received a request from the censor board about noon to make eliminations which he proceeded to do. At 4:30 he received further notice in writing asking that more eliminations be made. The picture was being run at the time by virtue of a permit to exhibit and the eliminations ordered were being made between shows when two patrolmen entered the lamphouse during Mr. Myrick's absence and seized the films. They were taken to the police station where they were held from 6:30 till 8:30. The eliminations that were then made in the film required the cutting of 33 scenes. Aside from eliminations in a scene showing a sinuous dancer, all the cuts ordered by the board concerned snakes. Scenes showing snakes crawling on the floor, on stairs and near people were ordered eliminated; snakes in the whiskers of one of the characters in the picture and a snake used as a walking stick were permitted to remain. Two viewers who believed the eliminations were not being made as expeditiously as they might be reported the matter to Mrs. Colwell, secretary of the board, who engineered the seizure by telephone.

But the Keystone film was not the only one where snakes met with official disfavor. The day after "The Stolen Magic" was seized it became known on Film Row that the censor board was going to hold another mecting for the purpose of eliminating the snakes from "A Night in the Show." This picture has been showing in Portland for over a month.

NATIONAL BOARD PROTESTS.

The address of Mrs. E. B. Colwell before the Oregon Civic League reported in a recent issue of the Moving Picture World has prompted Orrin G. Cocks, Advisory Secretary of the National Board of Censorship, to write a letter to the Portland members of the advisory committee of the executive board of the national body resenting the statements made by Mrs. Colwell decrying the work of the National Board. In Mr. Cock's' letter, after expressing surprise at Mrs. Colwell's arguments, he says:

"The facts of the case do not bear out her arguments in connection with the integrity of the National Board of Censorship, and I feel certain that she knows it. In her desire to establish her points about the necessity for local regulations, she has charged this National body as being under influence that would destroy its value."

After discussing the work, personnel and source of revenue of the National Board, Mr. Cocks continues:

"Mrs. Colwell has assumed that only a limited number of persons in any city have 'the education to pass upon the intricate questions involved in the decision of whether or not a picture is moral in its influence upon the public.' The nub of the question is just here. The police are excluded from the cultured group, the politicians are excluded, the common people are excluded, the motion picture exhibitors are excluded, the workers are excluded; indeed, all those are excluded who have not sufficient intellectual and moral attainments to detect 'the hair which divides the false from the true.' That the National Board believes that justice can only be done when the opinions of other classes besides those mentioned are discovered and registered. There is not a city in the country that wants its amusements regulated by any class, sect, educational group or artistic coterie. We make progress not by foisting the opinions of a cultured few upon the many but by slowly and painfully gathering and enforcing the opinions of the real public."

WILL HEAD SEATTLE'S METRO OFFICE.

C. J. Kerr, Portland Mutual Manager, Gets Good Job.

C. J. Kerr, formerly branch manager of the Mutual Film Corporation in Portland, was selected to head the Seattle office and as special representative and supervisor of Northwest offices of the Metro Pictures Corporation when Grombacher and Bailey disposed of their Metro agency. Mr. Kerr took a leading and active part in the various campaigns by the film men against unjust film legislation while he was connected with the Portland Mutual office and was a member of the film men's committeee of the Portland Chamber of Commerce, whose untiring efforts placed the relation of censorship to business in a true light before Portland's representative business men.

C. J. Kerr.

Mr. Kerr entered his film career as manager of the Circle theater, Portland, later becoming booker for the Mutual, and rising to manager within a short time in the building now occupied by Metro.

Portland Metro Office.

J. V. Lynn People's Publicity Man.

J. V. Lynn has been engaged to take Mr. Stille's place as publicity manager at the People's. Mr. Lynn is a showman from the Puget Sound territory, resigning a position with the Olympic Theaters company to come to the People's.

Pictures Are Ottawa's Chief Theatrical Amusement

Russell Theater, the City's Only Large Legitimate House, and the Dominion, Its Only Vaudeville House, Are Showing Films.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

OTTAWA, ONTARIO.—With the Russell theater here, the only large legitimate theater in the city now open, and the Dominion theater, the only vaudeville theater in town, changing over to pictures, Ottawa will shortly be entertaining its public entirely with moving pictures. The Dominion is adopting the policy of the big Hippodrome theater in Toronto and entering into an arrangement with a number of Eastern Canada houses, which will result in the showing of an extensive moving picture program, and only a couple of acts of vaudeville. The Dominion management has installed a complete moving picture equipment, and will put its new policy into effect the end of this month. Mr. J. F. Clancey will continue in charge of the house, and is now quite confident of improved business. He will come down, of course, to the popular picture prices.

PICTURE STAR CONTEST.

Great enthusiasm has been stirred up here over the moving picture star contest which has been conducted through a local paper, The Evening Journal. The contest has been running for three weeks and has brought in a remarkably large number of votes. Of the female stars of the day, Clara Kimball Young seems to be Ottawa's favorite, with Anita Stewart and Mary Pickford in second and third places respectively. Carlyle Blackwell has been voted the most popular male star, with Chester Burnett, Henry Walthall, Harold Lockwood, Earl Williams and Francis Bushman, all coming in the order named.

HARRY BROUSE MADE MANAGER.

Mr. Harry Brouse, of Ottawa, has been made general manager of the United Motion Picture Theaters, Limited, operating a chain of theaters in Canada and the United States, including three houses in Ottawa. With the appointment of Mr. Brouse the headquarters of the company have been moved from Buffalo, N. Y., to the Imperial theater building, Ottawa, Ont.

OTTAWA BRIEF ITEMS.

Business Notes—Changes—Personal.

Mr. A. P. Lombard, of the Simplex Machine Co., New York City, was in Ottawa this week, doing business with some of the local exhibitors.

Mr. A. Lalumiere of the Pathe concern in Montreal and Mr. A. H. Fischer, booking the Warners Features from the Montreal office, were visitors in the city during the week.

Mr. Walter Davidson of the Toronto office of the Universal Film Company, and Mr. J. Glazer of the Famous Players' office in Toronto spent a few days in the Capital, booking for their respective firms.

Mr. Darnaby of Toronto, booking the Caviara production in Canada, and Mr. Carnegie, also of the Queen City, placing the Williamson submarine pictures, were here this week.

Commencing on Monday, Dec. 20th, the Family theater will show an entire Fox Feature program.

Mr. Erroll Elting, one of the prominent local managers, has had considerable success taking pictures locally. He has obtained splendid moving views of the Canadian troops in training in different parts of the city, and other pictures, all of which he shows each week in a Review of Events.

"Mary's Lamb" was the feature at the Clemmer; "Lessons in Love" at the Colonial; "The Prince and Pauper" at the Alhambra; "The Lily and the Rose" at the Liberty.

NEW TORONTO EXCHANGE.

United Photoplays Company Formed to Distribute Film.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—Henry Fischer, of Toronto, has announced the incorporation of the United Photoplays Company, Ltd., with a capital of $250,000, under the laws of Canada, for the purpose of engaging in the distribution of moving picture films, etc., throughout the Dominion. The president will be Mr. A. H. Fischer and the treasurer is Mr. Henry Fischer, of Toronto. These men, who are brothers, bought out the Canadian business of the United Film service when the latter failed last summer and both have been in charge of exchanges in Canada for some years. They looked after the United and Warner interests, and previously they were with the Canadian Film company, which formerly released Universal and Famous Player films in the Dominion.

Mr. Henry Fischer intimated, in conversation with the correspondent of the Moving Picture World, that the new company was preparing to handle a new program service which would be ready in the new year. They already have two offices, one at 360 St. Catherine street West, Montreal, and the other at 37 Yonge street, Toronto. They also intend to open a branch in Winnipeg to take care of the western business.

CANADIAN MUTUAL MOVES.

The general headquarters of the Mutual of Canada have been moved from 215 Victoria street to larger and more suitable premises at 178-180 Victoria street, Toronto. These headquarters accommodate the office of the Canadian general manager, Mr. C. B. Price. The address of the Toronto branch of the company remains at 15 Wilton avenue.

FRENCH WAR FILMS.

Canada is having her full share of French war pictures, of which there are, apparently, three different brands. All have been welcomed, however, in view of the fact that a large percentage of the country's population is of French origin. Two sets were being shown in Toronto during Christmas week, the French Government pictures, "Fighting in France," being exhibited at the Grand Opera house, under the auspices of the Toronto Daily News, and another set of a different brand being shown at the Royal Alexandra theater, under the auspices of the Toronto World.

FOX OFFICIALS VISIT.

Manager Granby of the new Toronto Fox branch, 12 Queen street East, Toronto, has just received official visits from two important officers of the Fox corporation. One was Assistant General Manager Robbins from the New York head office and the other was Mr. Harry S. Campbell, of Boston, who has been appointed Canadian general manager. Mr. Granby, who reports good progress in placing Fox features throughout Ontario, is also looking forward to an inspection by Winfield R. Sheehan, of New York, general manager of the Fox company.

FARRAR'S "CARMEN" DRAWING.

In spite of the newspaper agitation which greeted the showing of Lasky's "Carmen" at Massey hall, Toronto, because of the allegation that Geraldine Farrar was pro-German in sentiment, Mr. Phil Kauffman, of Toronto, general manager of the Famous Players' Film Service, has announced that he has secured bookings for the same film for Ontario theaters through to next February, and the run will probably be longer. Moreover, the Lasky Carmen was exhibited before packed houses at The Playhouse theater, Toronto, after it had been shown at the big auditorium.

Mr. Kauffman declares that it is true that he did not secure the patronage of the masses at Massey Music hall for the famous picture play, but he attributes this to the fact that invariably high-class attractions, such as concerts of prima donnas, recitals, etc., are given at this house and the audiences for these are very select. Thus, the nature of the house never invites great numbers of people. Carmen was seen, however, by representatives from the Government house each night and by many military officers of high rank, who ignored the protest against the operatic star. Mr. Kauffman does not believe that the demonstration against Geraldine Farrar has hurt the value of the picture.

Lasky's Carmen has also been booked for many of the Western Canadian theaters, including the Allen at Calgary, the Monarch at Edmonton and many others.

SEATTLE LICENSE BILL SLEEPS.

Special to Moving Picture World from Seattle News Service.

SEATTLE, WASH. — Councilman Hesketh's bill to license film exchanges in Seattle, Wash., is slumbering in one of the councilmanic committees.

The city dad had an idea that by placing an annual fee on each exchange he would provide a means for the municipality to regulate also the price of films to exhibitors. He contended they were paying too much to the middle man.

However, the bill didn't elicit any tremendous enthusiasm from any source, and, from present indications, it will be permitted to slumber peacefully on.

Rival "Carmen's"—Rival Press Agents.

Seattle was treated recently to two productions of "Carmen" at the same time, with Theda Bara being featured at the Clemmer theater and Geraldine Farrar at the Liberty theater.

This soon developed into a battle between the two live-wire press agents of these houses. Bart Bertelson, of the Clemmer, one night got a brass band out on the downtown streets and lighted up the principal block in the city with red fire.

Not to be outdone, Gordon Fullerton, of the Liberty, secured a big Holstein bull, weighing about a ton, attached the same to a huge cart which bore a sign reading: "See How the Bull Is Thrown at the Liberty."

A Point of Difference.

Jim Clemmer, owner of one of the prettiest theaters in the Northwest, and William Fox, the moving picture impresario, are in perfect accord in one respect. In another, they differ radically, according to Bart Bertelson, the Clemmer press agent.

"Jim has more hair on the top of his head and Fox has more on his upper lip," says the truthful Bart. "That's where they differ."

From the same source, it is learned that they are in entire harmony as to the value and quality of Fox pictures. Clemmer has the exclusive privileges to the Fox productions in Seattle.

Features in Seattle.

If "Mary's Lamb" Got "Lessons in Love," would "The Prince and the Pauper" Pick "A Lily and A Rose?"

The above was the headline which appeared in the Seattle Star by way of introducing some of the new bills at the local theaters for the week beginning Sunday, December 12.

The same week, the Mission showed "Hearts That Are Human" and "Inside Facts." At the Melbourne, the bill featured "The Bludgeon," while at the Class A the star attraction was Blanche Sweet in "The Lonedale Operator." At the Grand, Dr. Haiselden, the Chicago physician who refused to operate on a defective baby permitting it to die, was shown in pictures, and at the American theater, the new bill featured "The Bigger Man."

"PEACE" PICTURE IN SPOKANE.

Booked for Clemmer Theater—Ticket Books for Gifts.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Spokane, Wash.—Dr. H. S. Clemmer, manager of the Clemmer theater, Spokane, outstripped his competitors this week by booking "The Battle Cry of Peace" for three weeks, starting in January. He announces that he will run this at top prices, as did "The Birth of a Nation." The picture, Dr. Clemmer believes, will again fill his house with capacity audiences.

Dr. Clemmer has also arranged for novel Christmas presents by having printed books containing 11 15-cent tickets, to be sold at $1.50; 11 10-cent tickets, to be sold at $1, and 11 five-cent tickets for children, to be sold at 50 cents. He is advertising them as acceptable Christmas gifts.

Class A Books Metro.

C. J. Kerr, of Seattle, representing the northwest office of the Metro Film company, signed with Manager Lee S. Forbes of the Class A theater a contract calling for the presentation of the Metro features at that house.

The new service will start December 22. One Metro feature will be shown each week, opening Wednesday, to run four days. Mutual masterpictures will be shown Sunday, Monday and Tuesday, as now, and the two-reel Keystone comedies will be shown three days each week, starting December 19.

W. Potter Becomes Manager.

G. A. Hager, who has been manager of the Universal Film & Supply company local office, for two years, has gone to Butte, Mont., where he will take charge of the Butte exchange for the company.

Mrs. Hager, who worked with him in the office here, will accompany him to Butte, and will have charge of the auditing department.

W. Potter has taken charge of the office here. He has been in the moving picture business for the past eight years. Of this time the first seven was as an exhibitor in Eugene, Ore., and in Seattle, Wash. He has been with the Universal for the past year in the Seattle office.

Gold Roosters at the Casino.

Will T. Reed, manager of the Casino theater, has contracted for the Pathe film service. The features will be the Pathe gold rooster plays, and he will have the choice of the Pathe weekly, appearing twice a week. The Bray animated cartoons and the Pathe scenic and educational split-reels will also be shown. The Casino will continue to offer the Fox attractions for the four-day program.

Takes Over the Empress.

Charles Packeritz has taken over the Empress theater, which has had a checkered career for the last three months, and has reopened it as a picture theater exclusively. He opened with "The Apaches of Paris."

The General Film company will provide the Empress service. Six reels will be shown on each program and programs will be changed three times a week.

Mr. Packeritz was a resident of Spokane for several years following his arrival here in 1890, then went to Seattle and returned two years ago. This is his first theatrical venture here. His previous experience has been in Seattle, where he operated first the Arcade theater, then the Union theater.

Programs at the Liberty.

The Griffith historical production, "Martyrs of the Alamo," which lead the current Triangle program at the Liberty theater, attracted the attention of both teachers and pupils. Manager Ralph Ruffner made special rates to students during the engagement and at each performance several parties were in evidence.

A New Amalgamation

Vancouver Picture Theaters Are Still Maneuvering to Form a More Economical Basis for Operating—Would Get Better Service and Use Less Newspaper Advertising Space—Houses and How They Stand.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—Negotiations on the contemplated amalgamation of leading Vancouver moving picture theaters are still progressing, but as yet no definite settlement has been made. Meetings of the interested parties have been frequently held, and all angles of the matter discussed.

Although the original arrangements contemplated the amalgamation of all leading houses in Vancouver and Victoria, some have definitely decided not to enter the combination, and it is stated by some that this may result in an important change of plans. The houses included in the present discussions are the Rex in Vancouver, controlled by W. P. Dewees; the Dominion in Vancouver and the Dominion and Majestic in Victoria, controlled by J. R. Muir and associates; the Columbia, Globe, Maple Leaf, Princess and Bijou in Vancouver, the Columbia and Bijou in Victoria, the Bijou and Nanaimo opera house in Nanaimo, and the Empire in North Vancouver, all controlled by the National Amusement company. Manager James W. Pilling of the Orpheum refused to enter the combination, and the same stand was taken by Hector Quagliotti of the Colonial in Vancouver, and his brother, L. J. Quagliotti, of the Variety, Empress and Romano in Victoria. According to an announcement by Manager James E. Finch of the local Universal office, the two latter exhibitors have just signed Universal contracts for six months.

It is stated that the plan of those engineering the amalgamation is to pool the interests of all concerned, and form a corporation to conduct all the houses, with a man not necessarily an exhibitor installed as general manager. It is probably felt that with a large proportion of local theaters in this company, it would then be possible to secure service from exchanges on a more favorable basis. A large cut in the amount spent for newspaper advertising is also contemplated, and reports also state that an effort will be made to induce the papers to lower their rate on theatrical advertising. Mr. Dewees is at present importing V-L-S-E subjects from Seattle, and Mr. Muir, through the Dominion Film exchange is distributing one World Film feature per week, so that a concerted action of other local exchanges could not altogether shut off the supply of film, if developments should warrant such a move. The amalgamation interests are also known to be negotiating for another well-known program, which is at present not represented in this territory.

Meanwhile, exchangemen are sitting tight and awaiting developments.

PUTS UP PRICES.

W. P. Wilson, manager of the Lyceum theater in Winnipeg, has announced that hereafter evening prices at that house will be 15 cents, with the afternoon admission remaining at 10 cents, as before. Productions on the World Film program are now being shown.

MANAGER PILLING TO STAY.

Although it was announced that Manager J. W. Pilling of the Orpheum in Vancouver had resigned, and was to leave for Calgary, Mr. Pilling stated to the World man that he had since been prevailed upon to remain in his present position. Although Mr. Pilling stated that he had no official information on the subject, it is rumored that, beginning very soon, half of each week will be given over to vaudeville, with either W. V. M. A. or Orpheum acts playing the house. The fact that the popular manager has been induced to reconsider his resignation indicates that there may be something in the rumor.

ANOTHER BACHELOR PASSING.

Happy occurences do not come singly to Oscar Hansen, bookkeeper and cashier of the Portland branch of the Mutual office. Besides being Christmas day and also Mr. Hansen's birthday, December 25 has been set as the day of his wedding with Miss Hazel Smith, of the Isis theater, Seattle. A. J. Smith, booker at the Mutual, will serve as best man and the threefold event promises to be a joyous occasion. Mr. Hansen is well known in Portland and surrounding towns as a singer in moving picture theaters.

Blue Cross Benefit in Oak Bay.

Elaborate plans have been made by the Victoria Blue Cross Committee for a benefit which is to be held on December 17 at the Avenue theater in Oak Bay. The program will include songs, dances, and moving pictures, including "Saved by the Blue Cross," and the entertainment will run from 3:30 p. m. until 11 o'clock. Afternoon admission will be 10 cents, with a flat rate of 25 cents in the evening.

Kiddies Ready for Royal Victoria's Tree.

The Rotary Club Christmas tree committee have begun visiting the homes of the children who are to be invited to the club's entertainment to be held in the Royal Victoria theater on Christmas Eve. The committee is making inquiries of mothers as to what presents would be most suitable for each child, and the sizes of shoes and garments required, so that the presents may be really useful ones. More than two hundred children will be invited to share in the distribution of gifts, which will take place following a special moving picture show at the theater.

CHOSEN BRIEF ITEMS.

Kiggins and McGill, owners of the Rex and U S A theaters in Vancouver, Washington, have purchased the Grand, at Camas, Wash., from Thomas Miller. The house will be decorated and remodeled.

R. J. Richardson has opened a picture theater at 28th and East Ankeny streets, Portland, purchasing an Edison machine from the Service Film company.

The Orpheus, Klamath Falls, Ore., which was damaged by fire some time ago, has reopened.

Sam Sampson, president of the electric company at Stevenson, Wash., has opened a new theater in that town. The seating capacity is 250.

A. Gordon, road man for the Sutton Feature Film, Seattle, Wash., was a recent visitor in Portland.

Recent Feature Hits.

Manager J. R. Muir of the Dominion, Vancouver, is showing "The Eternal City" all this week at regular prices, and is doing capacity business every night. For a long time each evening the lobby is packed with waiting patrons.

"The Birth of a Nation" played a successful week at the Empire in Edmonton, the week of December 6, and on Tuesday it was decided to give daily matinees. On the opening night all soldiers in uniform were admitted for half price. The picture opened a week's engagement at the Grand in Calgary December 13.

The general tendency toward higher prices was strikingly shown at Regina a short time ago. The Rex showed "The Eternal City" at 25 and 35 cents, and at the same time the Rose had the Selig production of "The Rosary" at the same prices.

The Edison in New Westminster raised from 10 cents to 15 cents during the showing of Vitagraph's "The Juggernaut."

Knickerbocker Star Features

Vinnie Burns in "Every Girl"

Present

Every Girl

Released December 24th

Featuring

Vinnie Burns

Every foot of this story adds to its intensity. There are thrills galore with big scenes aplenty. The realistic cabaret scene—The Cafe fight—The great sewer breakage—The fire at the factory.

'The Mysterious Bride" - Another Eye-Opener

Release date: December 31st

A story abounding in mystery which will keep your audience keyed up to the highest pitch throughout the entire three reels.

Three Reel Star Features in the Regular Program

of the

General Film Company

Knickerbocker Star Features

NEW YORK

Triangle Productions
for Week of December 26th

The continuation of TRIANGLE Quality week after week, the upholding of TRIANGLE ideas month after month, and the consistent production of motion picture plays so far above the average that comparison is impossible is now assured. A word about the plays to be released for the week of December 26th may still further emphasize this point.

There is "The Edge of the Abyss," which gives Mary Boland, the popular Broadway actress, her first opportunity on the screen. An especially strong piece of modern appeal, a gripping story of intense interest form a particularly entertaining play. Every woman will want to see this play of a vital domestic problem—and see it again.

"The Penitents," with Orrin Johnson in the title role, is another play of a distinctly new type based on the fantasy of a queer religious sect who flourished in Mexico in the seventeenth century. Marvelous scenic effects, wonderful acting and a tense story combine to give this play the strongest appeal.

And as for the Keystones, the first, "The Submarine Pirate," featuring Syd Chaplin of the famous Chaplin family, is a four-reeler which the New York press declared to be the very best Keystone ever produced. The Navy Department permitted the use of a U. S. Government Submarine and after witnessing the picture decided to use it for recruiting purposes. "The Hunt," with Ford Sterling, the other Keystone, furnishes more than its share of laughter with its swift-moving merry-making, and completes a week of exceptional excellence.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

"A SUBMARINE PIRATE"
will Increase Box Office Returns

Increased box office returns are assured with such a feature as "A Submarine Pirate" on any house program. In addition to the well-known Keystone Quality, here we have a roaring, tearing four-reeler that will simply drag an audience into the theatre.

"A Submarine Pirate" is so good that the U. S. Navy Department wants a copy of it. It is so good that you can thank your lucky stars that it is yours for these days. The New York press is a unit in its praise:

"Shudders and laughs close together run into one long tremor—that's the effect of seeing 'A Submarine Pirate.' Its melodrama is so funny that one can't merely thrill, and its comedy is so exciting that one can't merely laugh."—N. Y. Sun.

"The new Triangle-Keystone comedy, 'A Submarine Pirate,' is one of the most amusing films of the season. It is thrilling as well, for it sets a new limit in stunts."—N. Y. Tribune.

"'A Submarine Pirate' is one of the funniest comedies shown here in many a day."—N. Y. Press.

"'A Submarine Pirate' is one of the best comedies Mack Sennett has ever produced."—Philadelphia Ledger.

"A sensational film, 'A Submarine Pirate' is the chief attraction at the Knickerbocker Theatre this week."—N. Y. Eve. Post.

These are the kind of comments this wonderful picture has secured. Many others of equally glowing praise have appeared in the other New York, Philadelphia and Chicago papers. When "A Submarine Pirate" was shown at the Knickerbocker Theatre during the week of December 12th for the second time, the criticisms were as pleasing as at first.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

Calendar of Daily Program Releases

Releases for Weeks Ending January 1 and January 8

(For Extended Table of Current Releases See Pages 2458, 2460, 2462)

General Film Company.

Current Releases

MONDAY, DECEMBER 27, 1915.

	(Serial No.)
BIOGRAPH—Heredity (Drama) (Reissue No. 30)..	19785
SELIG—The Making of Crooks (Three parts—Dr.).	19780-1-2
SELIG—Hearst-Selig News Pictorial No. 103, 1915 (Topical)	19785
VITAGRAPH—He Got Himself a Wife (Comedy)...	19787
VITAGRAPH—The Making Over of Geoffrey Manning (Four parts—Unit Program)	1910-1-2-3
VITAGRAPH—The Pest Vamooser (Comedy Unit Program)	1910-1-2-3

TUESDAY, DECEMBER 28, 1915.

ESSANAY—Brought Home (Two parts—Drama)....	19785-6
KALEM—The Caretaker's Dilemma (Comedy).....	19788

WEDNESDAY, DECEMBER 29, 1915.

BIOGRAPH—The Woman of Mystery (Three parts—Drama	19792-3-4
ESSANAY—The Fable of "The Heir and Heiress" (Comedy)	19791
KALEM—The Taking of Stingaree (No. 6 of the "Stingaree" Series) (Two parts—Drama).....	19789-90
LUBIN—Saved From the Harem (Four parts—Drama)	1015-6-7-8
LUBIN—This Isn't the Life (Comedy).....	1019

THURSDAY, DECEMBER 30, 1915.

LUBIN—The Convict King (Three parts—Drama).	19795-6-7
MINA—From Blackstone to Stone (Comedy).....	19799
SELIG—Hearst-Selig News Pictorial No. 104, 1915 (Topical)	19798

FRIDAY, DECEMBER 31, 1915.

EDISON—The Matchmakers (Three parts—Drama).	.....
KALEM—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series) (Drama).....	19803
KNICKERBOCKER STAR FEATURE—The Mysterious Bride (Three parts—Drama).....	19800-1-2
VIM—Ups and Downs (Comedy).....	19805
VITAGRAPH—By Might of His "Right" (Comedy).	19804

SATURDAY, JANUARY 1, 1916.

ESSANAY—The Prisoner At the Bar (Three parts—Drama)	19806-7-8
KALEM—At the Risk of Her Life (No 60 of the "Hazards of Helen" Railroad Series) (Drama)..	19813
LUBIN—A Ready Made Maid (Comedy).....	19809
SELIG—The Manicure Girl (Comedy).....	19814
VITAGRAPH—The Wanderers (Three parts—Dr.)..	19810-1-2

General Film Company.

Advance Releases

MONDAY, JANUARY 3, 1916.

BIOGRAPH—The Lesser Evil (Drama—Biograph Re-issue No. 31).
LUBIN—Sorrows of Happiness (Four parts—Drama—Unit Program).
LUBIN—His Lordship (Comedy).
SELIG—The Buried Treasure of Cobre (Drama).
SELIG—Selig-Tribune News Pictorial No. 1, 1916 (Topical).
VITAGRAPH—The Little Trespasser (Comedy—Drama).
VITAGRAPH—When Hooligan and Dooligan Ran For Mayor (Comedy—Unit Program).
VITAGRAPH—Who Killed Joe Merrion (Four parts—Drama) (Unit Program).

TUESDAY, JANUARY 4, 1916.

BIOGRAPH—The Avenging Shot (Two parts—Drama).
ESSANAY—The Lesson (Two parts—Drama).
KALEM—The Missing Mummy (Comedy).

WEDNESDAY, JANUARY 5, 1916.

BIOGRAPH—The Skating Rink (Three parts—Comedy).
ESSANAY—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
KALEM—The Honor of the Road (No. 7 of the "Stingaree" Series) (Two parts—Drama).

THURSDAY, JANUARY 6, 1916.

LUBIN—Vengeance of the Oppressed (Three parts—Drama).
MINA—(Title Not Reported.)
SELIG—Selig-Tribune News Pictorial No. 2, 1916 (Topical).

FRIDAY, JANUARY 7, 1916.

EDISON—(Title Not Reported.)
KALEM—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series) (Drama).
KNICKERBOCKER STAR FEATURE—(Title Not Reported.)
VIM—This Way Out (Comedy).
VITAGRAPH—His Wife Knew About It (Comedy).

SATURDAY, JANUARY 8, 1916.

ESSANAY—The House of Revelation (Three parts—Drama).
KALEM—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Billie's Headache (Comedy).
SELIG—The Chronicles of Bloom Center (No. 7 "Spooks") (Comedy).
VITAGRAPH—Tried For His Own Murder (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

You can have A PERSONALLY PICKED PROGRAM from

THE GREATER VARIETY

RELEASED WEEKLY IN THE

REGULAR SERVICE

by the Biograph, Edison, Essanay, Kalem, Lubin, Selig and Vitagraph studios.

Our experience, dating from the very infancy of the motion-picture industry, enables us to give you the program best suited to the needs of your theatre.

Come to our office at your first opportunity and let us show you how our units are chosen and how our new big plan of closer co-operation means GREATER profits for you.

PROGRAM OF BIOGRAPH RELEASES

Monday, January 3

THE LESSER EVIL

One Reel Biograph Re-issue

Tuesday, January 4

THE AVENGING SHOT

The Two Reel Biograph

Wednesday, January 5

THE SKATING-RINK

The THREE REEL BIOGRAPH

The **Biograph Re-issue,** directed by D. W. Griffith, is a striking picture with Blanche Sweet, Mae Marsh, Edwin August and Alfred Paget in the cast.

In **"The Avenging Shot,"** directed by J. Farrell Macdonald, are Vera Sisson, G. Raymond Nye, Charles H. Mailes, and Jack Mulhall.

"The Skating-Rink" was the big comedy success that set the country to roller skating.

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending January 1 and January 8

(For Extended Table of Current Releases See Pages 2458, 2460, 2462.)

Universal Film Mfg. Co.

SUNDAY, DECEMBER 26, 1915.

	Serial No.
LAEMMLE—No release this day.	
L-KO—Greed and Gasoline (Comedy)	01070
REX—Stronger than Death (Two parts—Drama)	01069

MONDAY, DECEMBER 27, 1915.

BROADWAY UNIVERSAL FEATURE—The Nature Man; or A Struggle for Existence (Five parts Drama)	01072
NESTOR—Some Chaperone (Comedy)	01073
UNIVERSAL SPECIAL FEATURE—Graft (No. 3, "The Transaction Grab"—Two parts—Drama)	01089

TUESDAY, DECEMBER 28, 1915.

GOLD SEAL—As the Shadows Fall (Two parts—Human Interest Drama)	01074
IMP—No release this day.	
LAEMMLE—The Evil of Suspicion (Drama)	01075

WEDNESDAY, DECEMBER 29, 1915.

ANIMATED WEEKLY—Number 199 (Topical)	01078
L-KO—A Scandal at Sea (Comedy)	01077
VICTOR—Father's Child (Three parts—Comedy)	01076

THURSDAY, DECEMBER 30, 1915.

BIG U—Babbling Tones (Drama)	01080
LAEMMLE—The Little Upstart (Three parts—Dr.)	01079

FRIDAY, DECEMBER 31, 1915.

IMP—A Tribute to Mother (Two parts—Psychological—Drama)	01081
NESTOR—Flivver's Terrible Past (Comedy)	01082
VICTOR—No release this day.	

SATURDAY, JANUARY 1, 1916.

BISON—The Dawn Road (Two parts—Western Dr.)	01083
JOKER—Lemonade Aids Cupid (Comedy)	01085
POWERS—Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin"—Educational)	01084

SUNDAY, JANUARY 2, 1916.

BIG U—The Honor to Die (Three parts—Drama)	01087
L-KO—Pants and Petticoats (Comedy)	01088
REX—No release this week.	

MONDAY, JANUARY 3, 1916.

BROADWAY UNIVERSAL FEATURE—Landon's Legacy (Five parts—Drama)	01089
NESTOR—Jed's Trip to the Fair (Comedy)	01090
UNIVERSAL SPECIAL FEATURE—Graft (No. 4, "The Power of the People"—Two parts—Drama)	01105

TUESDAY, JANUARY 4, 1916.

GOLD SEAL—Lord John's Journal (No 2, "The Gray Sisterhood (Three parts—Drama)	01091
IMP—No Release this week.	
REX—Shattered Nerves (Comedy)	01092

WEDNESDAY, JANUARY 5, 1916.

ANIMATED WEEKLY—No. 200 (Topical)	01095
LAEMMLE—The Underworld (Comedy-Drama)	01094
VICTOR—The Heart of a Mermaid (Three parts—Sea Drama)	01093

THURSDAY, JANUARY 6, 1916.

BIG U—No release this day.	
LAEMMLE—Missy (Two parts—Modern Drama)	01096
POWERS—Building Up the Health of a Nation (Lesson 1—Educational)	01097
POWERS—Carl Emmy and His Dogs (Vaudeville Act	01097

FRIDAY, JANUARY 7, 1916.

IMP—The Law of Life (three parts—Human Interest Drama)	01098
NESTOR—Flivver's Art of Mystery (Comedy)	01099
VICTOR—No release this day.	

SATURDAY, JANUARY 8, 1916.

BISON—On the Trail of the Tigress (Two Parts—Animal Drama)	01100
JOKER—Those Female Haters (Comedy)	01102
POWERS—Uncle Sam at Work (No. 3, "Are We Prepared?") (Educational)	01101

Mutual Film Corporation.

SUNDAY, DECEMBER 26, 1915.

	Serial No.
CASINO—Hunting (Comedy)	04319
RELIANCE—The Decoy (Two parts—Drama)	04317-8

MONDAY, DECEMBER 27, 1915.

AMERICAN—The Tragic Circle (Two parts—Society-Drama)	04320-1
FALSTAFF—Una's Useful Uncle (Comedy)	04322
VOGUE—Sammy's Scandalous Schemes (Comedy)	04323-3A

TUESDAY, DECEMBER 28, 1915.

BEAUTY—Kiddus, Kids and Kiddo (Comedy)	04328
GAUMONT—See America First No. 16, Chicago, Ill. (Scenic)	04327
—Keeping Up With the Joneses (Cartoon-Comedy)	04327
THANHOUSER—Their Last Performance (Three parts—Drama)	04324-5-6

WEDNESDAY, DECEMBER 29, 1915.

NOVELTY—No Release	04332
RIALTO—A Prince of Yesterday (Three parts—Romantic—Drama)	04329-30-1

THURSDAY, DECEMBER 30, 1915.

CENTAUR—The Terror of the Fold (Two parts—Drama) (Bostock Animal Subject	04333-4
FALSTAFF—Foolish Fat Flora (Comedy)	04335
MUTUAL MASTERPICTURE—The Deathlock (Five parts—Drama) (No. 53)	
MUTUAL WEEKLY—Number 52, 1915. (Topical)	04336

FRIDAY, DECEMBER 31, 1915.

AMERICAN—The Mender (Drama)	04339
CUB—Jerry's Revenge (Comedy)	04340
MUSTANG—The Cactus Blossom (Two parts—Western—Drama)	04337-8

SATURDAY, JANUARY 1, 1916.

BEAUTY—Settled Out of Court (Comedy)	04344
CLIPPER—The Wrath of Hadden Towers (Three parts—Drama)	04341-2-3

SUNDAY, JANUARY 2, 1916.

CASINO—Leaving It to Cissy (Comedy)	
RELIANCE—The Law of Success (Two parts—Drama)	

MONDAY, JANUARY 3, 1916.

AMERICAN—Matching Dreams (Two parts—Comedy-Drama)	04348-9
FALSTAFF—The Optimistic Oriental Occults (Com.)	04350
VOGUE—An Innocent Crook (Two parts—Comedy)	04351-2

TUESDAY, JANUARY 4, 1916.

BEAUTY—Billy Van Deusen's Shadow (Comedy)	04357
GAUMONT—See America First No. 17, Chicago Industries (Scenic)	04356
—Keeping Up With the Joneses (Cartoon-Comedy)	04356
THANHOUSER—The Bubbles In the Glass (Three parts—Society-Drama)	04353-4-5

WEDNESDAY, JANUARY 5, 1916.

RELIANCE—The She Devil (Three parts—Melo-Drama)	04358-9-60

THURSDAY, JANUARY 6, 1916.

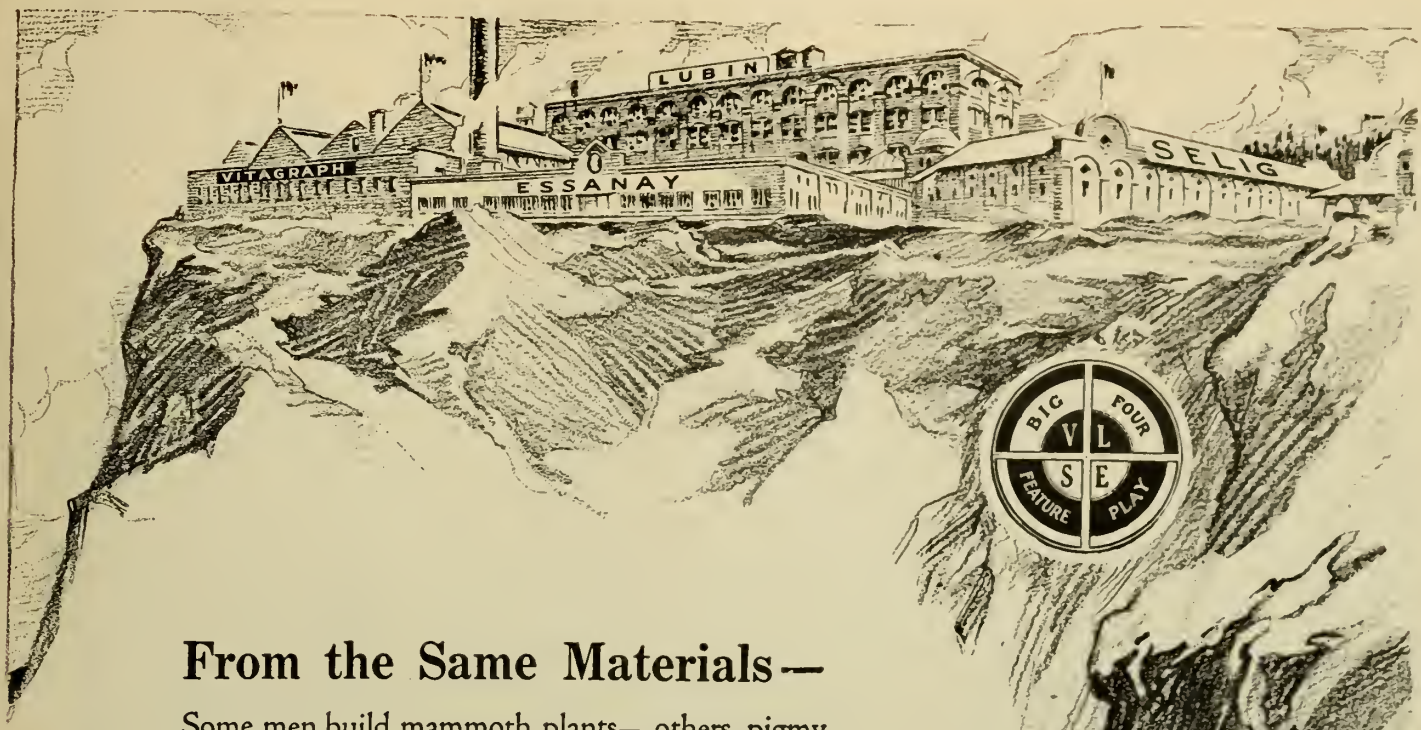
CENTAUR—The Homesteader (Two parts—Animal-Drama)	04361-2
FALSTAFF—Hilda's Husky Helper (Comedy)	04363
MUTUAL MASTERPICTURE—The Other Side of the Door (American—Five parts—Drama) (No 54)	
MUTUAL WEEKLY—Number 53, 1915 (Topical)	04364

FRIDAY, JANUARY 7, 1916.

AMERICAN—Time and Tide (Drama)	04367
CUB—Title Not Yet Announced	04368
MUSTANG—The Hills of Glory (Two parts—Western—Drama)	04365-6

SATURDAY, JANUARY 8, 1916.

BEAUTY—To Be or Not to Be (Comedy)	04374
THANHOUSER MASTERPICTURE—The Woman in Politics (Five parts—Political Drama)	04369-70-1-2-3



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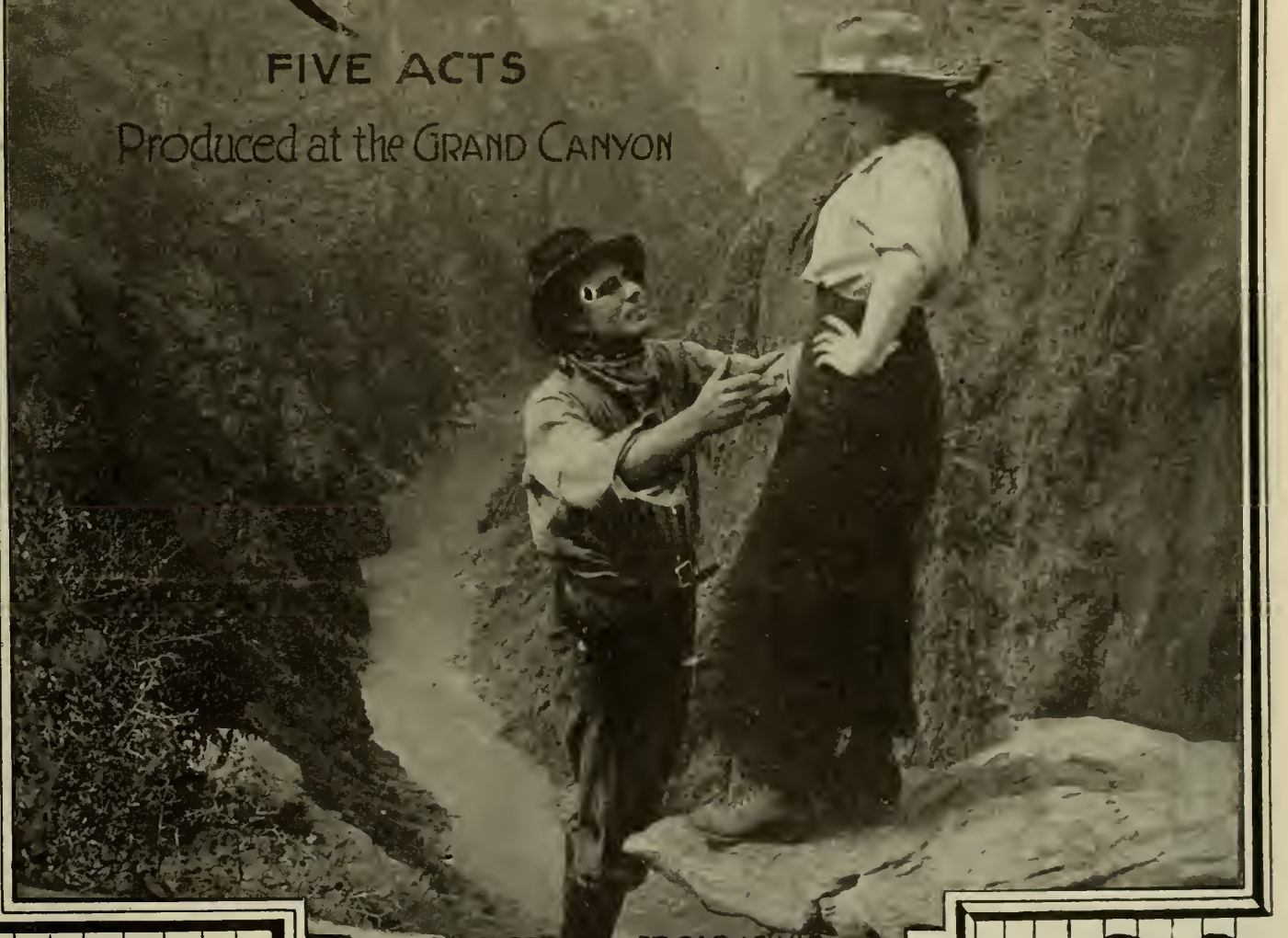

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Stories of the Films

General Film Company

ESSANAY.

BROUGHT HOME—(Two Parts—Dec. 28).—The cast: Dorcas Dale, an orphan (Ruth Stonehouse); Jack Marston, a millionaire (Richard C. Travers); Billy Tyne, another orphan (Billy Harper); George Rodney, Marston's attorney (Edmund F. Cobb).

Dorcas Dale, a little orphan girl, leaves the orphanage to go to the city home of Louise Edgeworth, where she is to work. Miss Edgeworth fails to meet her at the train, and while wandering in the streets is run over by an automobile. The driver proves to be Jack Marston, a young millionaire, who that day had been declared insane by specialists and was attempting suicide.

The accident clears his mind, and Dorcas is taken to his home, where she is nursed back to health. While there, Billy Tyne, another little orphan, visits her, and Marston takes a fancy to him. Marston sends Dorcas away to a convent, then takes Billy out west, where they live on a ranch. Years later Dorcas, now a grown girl, goes west and finds Marston, who is overjoyed at seeing the little waif who had made life worth while for him.

THE FABLE OF THE HEIR AND THE HEIRESS—(Dec. 29).—The cast: The workhorse (Charles J. Stine); Bertrand, his son (Earl Stanhope); Isabel, his daughter (Peggy Sweeney).

Once upon a time there was a Work-horse who had Morman whiskers and a Mackeral Eye. He was out for the Kale, and would lie awake nights scheming how he could Corner more Collateral. He was going to provide for His family. His wife was a Good woman and never wasted money on jewelry or Cut flowers. The Fond parents saved and skimped. They wanted Bertrand and Isabel to go through life on Ball Bearings.

The parents finally went to their Reward. When Pa locked his desk and started for the Pearly Gates, he left behind a good "Man Friday" to take care of the Books and do the Collecting. The Slave decided it was his Duty to leave his family Well Fixed, and Bertrand is now Obliging Night Clerk in a Louisville Hotel, while Friend Brother-in-law works in a Nickel show. Moral: Somebody must rake up the leaves before the Young People can Have a successful Bon-Fire.

THE PRISONER AT THE BAR—(Three Parts; Jan. 1).—The cast: John Allen, a fisherman (Darwin Karr); Shirley Harwood (Warda Howard); James Allen, a young lawyer (William Burns); Ambrose Stanton (Hugh Thompson).

Ambrose Stanton, a millionaire, is found murdered in his home. In the midst of the inquest John Allen, a weather-beaten fisherman, enters the house and confesses that he did the killing. At his trial he is defended by a young lawyer by the name of Allen. The prisoner tells the story of his life—how he and Stanton had worked together in a small town bank. They were rivals for the hand of Shirley Harwood.

Allen won her, and Stanton, in revenge, stole the bank's funds, shifting the blame of Allen. When Allen was sent to prison Stanton stole his wife and boy. Years later Allen was pardoned and became a fisherman. By chance he rescued a woman from drowning who proves to be his wife. After hearing her story he goes to Stanton's home and kills him. Allen is acquitted by the jury, and the young lawyer who defended him proves to be his own son. There is a happy reunion in the court room.

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KALEM.

THE MISSING MUMMY—(Jan. 4).)—The cast: Bud (Bud Duncan); Spike, his pal (Charles Inslee); Ethel (Ethel Teare); Jack, her sweetheart (Jack McDermott); Prof. Earnest Worker (Gus Leonard); Prof. Andy Deluvian (Charles Mulgro).

"Bud" and his pal secure jobs as guardians of a valuable Egyptian mummy. A jealous professor steals the mummy, and it is decided that "Bud" must take the mummy's place for a demonstration on the next day to save the guardians' jobs. The fun that follows may be imagined. It reaches a climax when the demonstrator declares, "To show that this is a real mummy I will drive a spike through its nose."

THE HONOR OF THE ROAD—(Episode No. 7 of the "Stingaree" Series; Two Parts; Jan. 5).—The cast: Stingaree (True Boardman); Hardcastle (Thomas Lingham); Duncan (Frank Jonasson); Howie (Paul C. Hurst); Sergeant Lansing (Edward Clisbec); Ethel (Marin Sais); Mrs. Hardcastle (Ollie Kirkby).

A rancher, after a dispute with his partner, kills him, and makes it appear that Stingaree, the famous bushranger, was guilty of the deed. For "the honor of the road" Stingaree sets about to weave a net of evidence around the real culprit, which he does in a surprising manner and after narrowly escaping capture himself several times.

CROSSED CLUES—(Episode No. 11 of "The Ventures of Marguerite"; Jan. 7).—The cast: Marguerite (Marguerite Courtot); Bob Winter (Roland Bottomley); Peter Enright (Richard Purdon); Hawley (Forrest Cummings); Swartz (Hassan Mussali); Borden (Joe Sullivan).

The heroine becomes involved in the machinations of the spies of a foreign government when her lover discovers a chemical that is of interest to the United States officials. Marguerite falls into the hands of the ploters when they are escaping on a fast sloop and there are many exciting water scenes before the inventor and Secret Service men overtake the sloop in a speedy power boat and the plotters are brought to justice.

VITAGRAPH.

TRIED FOR HIS OWN MURDER (Broadway Star Feature—Three Parts—Jan 8).—The cast: D'Arclay (Maurice Costello); Irene Gardner (Leah Baird); Ransford (Van Dyke Brooke); James Gardner (George Stevens); Peter (Harry Fisher); Martha (Mrs. Phillips).

Irene Gardner, a blind girl, living in the mountains with her invalid father, has but one friend, Ransford, a man of the world, who comes up there to shoot, and is greatly attracted to the child of the woods. John D'Arcley, an embittered cynic, comes there, meets Irene, falls in love with her purity and innocence, and marries her. He takes her away and has an operation performed which promises to be successful, and in their new home they are very happy at first.

But many of Irene's childish ways and her innocent enjoyment of life, awaken distrust in her naturally distrustful husband. He imagines she is beginning to love Ransford, a stranger whom John has never met. Irene regains her sight suddenly, goes to look for her husband and, mistaking Ransford for him, runs into his arms. D'Arcley sees this, and, imagining his worst fears have come true, goes away. At the river's edge he finds a suicide, exchanges identities with the dead man, whose body is found with D'Arcley's clothes on and supposed to be murdered.

Irene mourns for her husband, while Ransford tries in vain to win her consent to marry him. Later D'Arcley meets his wife, and saves her life but she does not recognize him and falls in love with him. But Ransford, learning of this, discovers that the thumb print found on the dead man coincides with the thumb print of the man Irene is in love with! Ransford gives up the evidence, and D'Arcley is arrested for his own murder. Believing Irene is married to Ransford, D'Arcley keeps silent for her sake and he is condemned to death. Before it is too late, however, Irene recognizes D'Arcley when she accidentally puts her hands on his face as she used to before she could see, and explanations ensue which straighten out the tangle.

THE LITTLE TRESPASSER (Jan. 3).—The cast: Lillie (Jewell Hunt); Her Father (Harry Fisher); Jack (Arthur Cozine); Uncle (John Costello); Gardener (William Sellery).

Lillie's parents are caretakers of the property adjoining Mr. Montgomery's estate. He is a wealthy bachelor. Lillie's pleasures consist in shooting, boating and gathering flowers, while roaming through Mr. Montgomery's woods and gardens. Cobbs, the grouchy gardener, has orders to keep all trespassers off the grounds and tries in vain to keep the troublesome Lillie away. Jack, the owner's nephew, arrives on a visit, and starts out to frighten away the trespasser, but instead falls in love with Lillie and she introduces him to her parents.

A pleasing romance follows and the young people get a head of fun out of fooling the old gardener and Mr. Montgomery, but Jack always reports that the little trespasser cannot be found. When Jack wins her promise to marry him, however, he introduces the girl to Uncle in a most astonishing manner and announces his engagement. When the latter has recovered his breath, and sees the engagement ring, he gladly gives the young people his blessing, laughing heartily at the little joke they played on him.

WHEN HOOLIGAN AND DOOLIGAN RAN FOR MAYOR (Unit Program—Jan. 3).—The cast: Dennis Hooligan (Hughey Mack); Dooligan (William Shea); Mrs. Hooligan (Flora Finch); Mrs. Dooligan (Kate Price); Patsy Hooligan (Nitra Frazer); Jack Dooligan (Donald MacBride).

Mrs. Hooligan and Mrs. Dooligan are friends until their husbands are both nominated for mayor by different parties. Then jealousy changes them into enemies and a fine feud is soon under way. The night before election a joint debate is to be held in the town hall by the two rival candidates. Mrs. Hooligan and her son, Patsy, dress up as very poor people, and tell Dooligan a hard-luck story with the idea of luring him away from the meeting. But Dooligan is not idle, and he has his boy Jake put a package of sneeze powder, unobserved, into Hooligan's handkerchief just before meeting time.

Dooligan is greatly delayed by the supposed "old lady" and little boy, makes a dash for freedom and his hat and coat, and Mrs. Hooligan locks the wardrobe closet door on him. After a long wait, the chairman starts the meeting without Dooligan, and Hooligan starts in with a rush to deliver his harangue. Every few minutes he is interrupted by applause; but dire calamity overtakes him when he uses his handkerchief. The meeting breaks up in hilarious disorder, everyone laughing at the comical grimaces and actions of the sneezing Hooligan, and the upshot of the whole affair is that neither gets elected. Straightwater, the Prohibition candidate, steps into the breach and carries the election by a large majority.

WHO KILLED JOE MERRION (Unit Program—Four Parts—Jan. 3).—The cast: William Rufford (J. Herbert Frank); Sir Phillips' Wife (Rose Tapley); Butler (George Stevens); Sir Philip Randall (Joseph Kilgour); James, His Son (S. Rankin Drew); Vivienne (Betty Gray); Her Maid (Mabel Kelly); Merrion (Denton Vane).

James, a scapegrace son of Sir Phillip Randall, Judge of the King's bench, is banished from home by his father, on account of the boy's persistent follies. Lady Randall is greatly attached to her son, and dies of a broken heart. On her deathbed she makes the Judge swear that should his son appeal to him for help he will not refuse.

Vivienne Stevens, ward of the Randalls, is secretly in love with the exiled son and rejects William Rufford, the county squire and her father's choice for her suitor. One year later, Joe Merrion, a bookmaker, is found dead in a railway carriage, and Rufford, who was last seen with the dead man, accused of killing him. He is placed on trial before Judge Randall, who cannot believe the man guilty, but on circumstantial evidence, Rufford is sentenced to life imprisonment. The only real clue is held by Sir Randall: a small bit of cardboard which was found in the victim's hand, evidently broken from a photograph in a struggle.

Meanwhile James Randall, the son, continues his fast life at the races, and finally, dead broke, writes his father for help. The Judge, in conformity with his promise to his dead wife, does so, and to his horror, finds among his son's pawned effects, a photograph of his wife, with the corner torn. The little piece fits it exactly and the Judge is stunned by the realization that his own son is a murderer. Rufford, that same day escapes, and the Judge writes a confession to the prison authorities. He sends for Jimmie and the boy confesses the whole truth his story revealing that the killing was an accident. The Judge then allows him to escape but Rufford, who blames the Judge for his imprisonment,

Have You Read Page 2445

enters his home and stabs him just as Vivienne enters. Finding the letter the Judge had written, Rufford is stricken with remorse, and to atone, burns the letter and gives himself up to the law. Jimmie returns, and he and Vivienne go away to start life anew as man and wife.

HIS WIFE KNEW ABOUT IT (Featuring Mr. and Mrs. Sidney Drew—Jan. 7).

Mr. and Mrs. Pantomus have agonizing experiences with cooks. They think they have a jewel, but when the soup arrives at the table Paul indignantly inquires if it is "elysmic soup," or "Puree of appollinaris." Another one concocts a dish she proudly calls "peach cutlet with Camphor ball garnishing." Finally they discover a gem of the rarest quality in Tillie. How she can cook Mr. and Mrs. Pantomus even dare to invite some friends out to dine with them. Showers of praise and wonder follow, but Paul's complacency gets a shock when Tillie announces that it's too lonely where they are living—she wants to go to the city and see a bit of life.

Rendered desperate, Mrs. Pantomus suggests Paul take the cook to dinner at Gufanti's, and he somewhat nervously agrees. When they see the cook's get-up, Paul nearly has a fit, but he is game, and during the excruciatingly funny incidents which follow, he carries himself with dignity. A couple of fellow-club members see him with the unknown and are filled with wonder. Mrs. Pantomus enters, takes in the situation and decides to have some fun. She sends Paul a note, then enters the cafe. The two friends act very foolish trying to keep her from seeing Paul and the unknown lady, but after further complications end a big laugh, all is explained, then each drinks a toast to Tillie.

THE WANDERERS (Broadway Star Feature—Three Parts—Jan. 1).—The cast: Clem (William Duncan); Lorraine (George Holt); Roy (Jack Mower; Kate Brown (Mary Ruby); Muskeg Jake (Otto Benninger); Babette (Hazel Buckham); Old Blacksmith (Otto Lederer); Camp Blaeksmith (J. C. Weatherby); Pete, Lorraine's Tool (Chris. Enriquez).

Clem, the blacksmith, known as the Wanderer, buys out the shop of an old blacksmith and starts life in the little town. He falls in love with Kate Brown, the village school teacher, but overhears her address a stranger in apparently endearing fashion and, broken-hearted, follows the wanderlust and goes to Athabasca Landing. There Clem makes the acquaintance of Roy, the fellow he saw talking to Kate, but does not recognize him. The two wanderers get work in the blacksmith's shop under Lorraine, the camp boss and bully.

Roy and Clem save "Old Kentuck" from the boss' wrath and in return he gives them the only thing he has—a bunch of stock certificates in a supposedly useless oil company. Once again Roy has a run-in with the boss when the latter tries to force old Muskeg Jake's daughter into a marriage with him. The old man refuses and Lorraine kills him, for which brutal act Roy gives the bully a thrashing which nearly kills him. Fleeing from a threatened lynching, Lorraine falls over a precipice in the mountains into Devil's Swamp and perishes in its awful depths.

The oil stock held by Clem suddenly takes a rise when a huge gusher is found and he and Roy find themselves rich men. Roy sends for his sister, and to Clem's amazement and delight, she proves to be Kate Brown, his former sweetheart. The conversation incident is satisfactorily explained and Clem gives Kate a bear hug, while Roy goes straight to Babette, Old Jake's daughter, proposes and is accepted. The Wanderers have found the end of the trail.

KNICKERBOCKER STAR FEATURE

EVERYGIRL (Three Parts—Dec. 24).—"Everygirl" and "Everyboy," ill-fitted by the blind worship of their parents to fight the powers of evil, reach a stage in the development of their characters when Satan carefully lays his plans for their destruction. In Hades he calls before him "Eviladvice," "Indifference," "Flattery," "Greed," "Wealth," "Fame" and his numerous other agents, trained by evil thoughts to do his bidding, and sends them to Earth to meet "Everygirl" and "Everyboy" in the City of "Temptation."

"Everygirl" begs her parents to allow her to go to the Metropolis to gain fame and fortune and they weakly consent. "Everyboy" is petted and praised at home and at college and wins the consent of wealthy parents to leave his home town and see life in the Metropolis. "Everygirl" is met by "Eviladvice" as she steps from the great depot to a theatrical boarding house, but not until she has greeted "Everybody," who recognizes her as a girl from his home town. In the boarding house Satan appears in the form of "Flattery," the friend of an agent who hires cabaret singers. The landlady, "Indifference," recognizes Satan but allows "Everygirl" to fall into his hands. She becomes a cabaret singer and is seen singing in a gay restaurant by "Everybody," who recognizes the innocence of "Everygirl," although he, himself, is fast becoming a lover of the "White Lights." The cabaret manager sells "Everygirl's" contract to another manager, who comes to claim her. She is annoyed by a guest of the cabaret and "Everyboy's" attempt to protect her starts a brawl which causes him to be arrested and thrown into a cell, while "Everygirl" is carried away by her new manager during the excitement. She awakes in a strange house and, unable to escape, places a note in a small bottle and throws it from a window into the river. Later she is aided to escape by another girl in the house who helps her descend from a window by the aid of a fire ladder. She falls, however, and "Everygirl" loses her memory as the result of her fall, wandering aimlessly until she finds "Kindness" in the home of "Poverty."

"Everyboy" is aided by an unknown hand which causes the water from a broken sewer to crumble the wall of his prison and he finds himself on the river bank where he picks up the bottle containing "Everygirl's" plea for help. With "Justice," a detective, he finds the taxi driver who carried the girl to her hiding place and locates and enters the house. There he meets Satan who escapes during a disturbance, as he does not care to be seen in other than respectable society. But "Everygirl" is not found. She finds work in the factory of "Avarice" and is met there by "Everyboy," who is forced by ill fortune to earn his living by also working for "Avarice." "Everyboy" is not recognized by "Everygirl," but decides to watch over her. In the form of "Murderer," an influential politician, who helps "Avarice" evade the fire laws, Satan meets "Everygirl." He causes her home of poverty to be visited by "Sickness," and decides that the time for her destruction has arrived. While she is struggling with Satan in the office of the factory a lamp is overturned and the building catches fire. The girls, who are all trapped in the top story, are finally rescued by "Everybody," who also saves "Everygirl," but he hurls Satan back into the flames, where he is forced to reveal his real identity and return to the lower regions while the factory burns to the ground.

"Everygirl," having her memory restored by her experiences, thinks only of the happiness of her parents while Satan recognizes his defeat and drives his friends before him into the very recesses of Hell.

THE MYSTERIOUS BRIDE (Three Parts—Dec. 31).—Ardently courted by two wealthy young men, Banker Alden's daughter, Stacia, is equally fond of both and uses her woman's wit to treat them alike. At cotillions they both receive her favors and when both insist upon serving her with refreshments, she even pretends to want a double portion. But the time comes when she is pressed for a definite answer, and when her friends laughingly suggest that Bob and Jack mount their favorite horses and race for her hand, she agrees to accept the winner. The event takes place in the presence of a gay company and Bob rides home first amid the loud cheers of the onlookers.

Stacia accepts his engagement ring and the fact that Jack has met with an accident, receiving a bad fall from his horse, is not learned until the engagement is announced. Convalescent, Jack calls upon Stacia, but she refuses to change her decision and causes a serious quarrel between the two men. On a beautiful moonlight night the wedding takes place. Jack seeks a last look at Stacia by climbing a high wall and hiding in the garden during the wedding celebration. Stacia sees him and seeks to comfort him by allowing him to take her little lace handkerchief to keep as a token of everlasting friendship. The handkerchief is covered with blood from a cut which Jack has unconsciously received in his hand while climbing the wall and he leaves a trail of blood as he secretly leaves the garden.

When the guests have all departed Stacia playfully runs away from her husband and hides in a closet which is entered by means of a panel opened by a secret spring. He is unable to find her and she discovers too late that the spring has broken and she is doomed to die a horrible death. Almost insane, Bob directs the suspicions of the police to Jack, who finds himself tangled in a web of circumstantial evidence which causes him to be sentenced to life imprisonment.

Five years later finds Jack employed in the hospital of the penitentiary as an assistant physician. A patient dies and is placed in a canvas bag in the morgue awaiting burial. Jack steals the key of the morgue and, hiding the corpse, sews himself into the canvas bag in its stead, and is thrown into the sea where he succeeds in cutting his way out of the sack and, reaching a small fishing village. He becomes a respected member of the community and falls in love with a fisheran's beautiful daughter, thus making a bitter enemy of a rival for the girl's affections. The discovery of Jack's escape by the prison authorities leads to a determined effort on the part of the police to locate him and he is found just as he has succeeded in winning the love of the girl and the consent of her father, whose life he saves by a splendid act of daring.

You Should Read Page 2445

In the meantime Bob has lived a sad and lonely existence in the mansion in which his bride of a few hours was so mysteriously lost to him. His mind is affected by his brooding and Stacia appears to him in spirit form striving in vain to tell him of her fatal accident and Jack's unjust punishment. As the time for Jack's capture by the police arrives, her spirit becomes more active and as Bob stumbles blindly in pursuit of it through the gloomy halls of the mansion, he falls against the door of the secret closet and the skeleton of his unhappy girl-wife, still wearing the bridal raiment, is exposed to his view. Jack's escape to the mountains, his capture by the police and his return to prison are quickly followed by his complete vindication through the efforts of the unhappy Bob, and his marriage to the fisherman's beautiful daughter marks the beginning of a happy life.

VIM.

UPS AND DOWNS (Dec. 31).—Plaid Jabbs has lots of money and a beautiful daughter. While out in the park one day feeding the ducks, the beautiful daughter, Ethel, is accosted by Shifty Mike, who endeavors to carress her and impress a kiss upon her lips. Jabbs, nearby, hears her scream and hurried to the rescue. Administering a sound thrashing to Shifty Mike, he kicks him away. But Shifty Mike is not so easily gotten rid of. He immedlately summons his two assistants and with orders to them to repair to their rendezvous, he proceeds to follow Jabbs home. Pokes is Ethel's favorite and arrives upon the scene shortly after Jabbs leaves. Ethel, forgetting her troubles, reposes comfortably in the arms of her sweetheart. Marriage is the question, but Pokes is broke and Ethel informs him work he must get. So he starts out to hunt it.

The confederates about this time have finished their task of getting ready a warm reception for Jabbs. Shifty arrives, but a brave man is needed to put their scheme into execution. A poster card is written and placed upon the front of their residence. Numerous applicants arrive and last of all, Pokes, who, upon seeing the sign "Little work and big pay," immediately applies. As we might expect, Pokes is the successful applicant, and with Shifty's two assist-'ants' as watchers, he starts out to perform his task. Numerous obstacles present themselves, which are finally overcome.

Arriving at the side of Jabbs' residence, Pokes throws the missile through the window. It travels some distance and is handled by various people, when arriving back at Pokes' feet, it explodes. In his journey up and down he passes through a room full of card players and the sides of a house, only to fall back into the very room where Jabbs is sitting, unhurt. Shifty, during this time, has captured Ethel upon the street, while she was walking with a friend. Pokes and Jabbs rought it up a bit, and Jabbs tosses Pokes through the open window. Unconsciously, but just in time, Pokes knocks Shifty head first into a rain barrel and rescues his sweetheart. Ethel, proving "It is indeed an ill wind that blows nobody good."

THIS WAY OUT (Jan. 7).—Hotel men have their troubles and the Eagle Hotel is no exception. All the help have quit and the place is in pandemonium. Something must be done and quick. The clerk rushes out. Plump and Runt are plying their trade, street cleaning. The clerk rushes out, sees them, brings them into the hotel and presses them into service as porter and bellboy.

Baths are being rung for and ice water, too. The new crew starts to work, and after administering a bath to the cranky old grouch who had been ringing for an hour for ice water and eating part of the cake that the waitress had baked for her sweetheart, the clerk, order is once more restored. Jabbs and his wife arrive at the hotel accompanied by mother-in-law. They are no sooner in their room, when a telegram calling Jabbs out of town arrives. Mother-in-law and wifey accompany him to the station.

On their return, an insipid flirt accosts them. He is repulsed, but follows them home, even into the hotel. The wife and mother-in-law ring for the porter and bellboy and demand protection, which is gladly given. In return, the porter and bellboy are treated sumptuously to cake and wine. Jabbs misses the train and returns home. He, being the first arrival after the porter and bellboy have agreed mutual protection, he is promptly ejected as the suspect. Jabbs must get into his room. He tries the ladder route, but is hustled out again. He secures a hamper, has himself expressed to the hotel, is delivered and signed for.

The flirt, who has been in the room all this

time, thinks it is about time to make his getaway and tries to get out just as wifey and mamma are returning. The porter and bellboy are again summoned and are going to throw the hamper down the stairs, when Jabbs emerges from it. Recognition takes place. The flirt is found, and but for the appeal of the women would have received a sound thrashing. So he quickly slinks away with the porters' words ringing in his ears, "This Way Out."

MINA.

THE LITTLE PURITAN (Dec. 23).—Sam Hubert, a theatrical manager, learns that his greatest rival in the theatrical field has signed up a new and brilliant star—Corinne, the dancer—whom Hubert has never met. He feels that he must do something to counteract this scoop and decides to leave at once for Philadelphia for the purpose of signing up a certain European celebrity who has just arrived from abroad. Accordingly he motors over.

Corinne, the dancer, in an early morning country spin, meets with a smashup. She seeks refuge in a little Quaker cottage nearby and is given a Quaker dress and outfit to wear while her own is being repaired. She insists on being allowed to help around the house and starts off for the spring.

Hubert—his trip to Philadelphia a failure—is returning. Pretending that his radiator needs water, he hurries to the spring and meets the fair Quakeress. She recognizes Hubert and sees an opportunity for fun and publicity. So she pretends to fall for Hubert when that man makes gallant advances to her and he readily falls into the net she spreads for him. He returns to the cottage, introduced there as Corinne's chauffeur.

They decide to elope. She secretly writes a telegram to her husband (the rival theatrical manager) and her press agent, giving them the full details of the affair for publicity purposes. The story is printed in every newspaper in town that night.

Eventually Hubert and Corinne arrive at Hubert's theater after an all night machine ride. The press agent, who has been waiting for them, rushes forward to meet them and hands Hubert a morning paper as he helps Corinne out of the car. Corinne laughingly introduces Hubert to her husband and, as Hubert recovers from the shock, she points to the newspaper and saucily strolls away with her lord and master. Hubert gets shock number two when he reads the article and realizes that he is an "honorary member of the Patsy Club."

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VICTOR.

FATHER'S CHILD (Three Parts—Dec. 29).—The cast: Da-Da (Harry Myers); Mamma (Rosemary Theby); Little Precious (James Rosen); Bum Burglar (Louis Leon Hall).

Mr. and Mrs. Newlywed live in Babyville, a very hot place, not only because Old Sol is busy twenty-four hours a day, but because Little Precious wants individual and continuous attention from his parents. The next morning after a sleepless night, Da-Da is cooling his fevered brow by fanning himself when Little Precious wakes up and demands that Da-Da fan him. After keeping his cooling device going for a long time on his son, Da-Da manages to escape to the office. It was just as hot in the office as it was in the cute little bungalow, where Little Precious was lord of all he surveyed. The boss was foaming at the mouth. The other clerks felt it an imposition that Mr. Newlywed was late, and he got a very cold reception for such a hot day. When noon-time came Mr. Newlywed found that his desk was already deep in papers.

At this juncture things began to happen at home. Little Precious was asleep. Mrs. Talkemblind ran in to see Mrs. Newlywed, and they chewed the rag so loud that they awoke Little Precious. Mamma called Da-Da home and he immediately began another session with the fan. Result: Precious snoozes again and he is taken up to the roof with Mamma. Then Da-Da had a grand idea. Why not pacify the angry spirit of his militant son by playing to him on the new pianola? Little Precious heard the music and signified his pleasure. Then he wanted the instrument brought up to him on the roof. Da-Da nearly faints, as the pianola weighs nearly 300 pounds. Love will find a way, and parental affection apparently gave him the strength to move the three-hundred pound pianola up on to second floor on its way to the roof. But here it stuck. Papa fell and the pianola fell on his chest.

"My husband has a piano on his chest," Mamma cried hysterically.

"Why a piano?" asked meek Mr. Henpeck. "Ain't a porous plaster easier?"

Mamma finally gets enough men into the house to relieve Da-Da of the piano. After much exertion Da-Da and Mamma eventually get the instrument up on the roof. Then Mamma takes him downstairs and puts him to bed. Little Precious starts to bawl and, in order to pacify the militant spirit of the peace disturber, Da-Da has to bring the pianola downstairs. Precious snoozes again and Da-Da and Mamma retire.

Just at this juncture a bum burglar decides to enter. He has heard that the spoons are almost silver, and he wishes to verify and profit by the rumor. The dog hears noise, and cleverly calls father's attention to the fact that he is wanted below. Mother realizes the dog's intent, and fearful lest the burglar wake up the baby, she urges Papa to go down and warn Mr. Burglar to be very quiet. Their worst fears are verified, for the burglar is an extremely undesirable looking character, and he is eating up the gold fish. In their agitation Da-Da's gun accidentally explodes, and the burglar makes a hurried exit. Also Little Precious wakes up, and pandemonium breaks loose when the dog catches sight of the maltese mouser on the top of the piano, where she had no business to be. But half an hour later another day in the peaceful lives of Mr. and Mrs. Newlywed comes to its close, and they prepare to meet the vicissitudes of another sun.

IMP.

A TRIBUTE TO MOTHER (Special—Two Parts—Dec. 31).—The cast: James Randall (John Maurice Sullivan); Mrs. Randall (Mrs. J. M. Sullivan); The Traveler (Morgan Thorpe); The Mother (Nellie Grant); Randall, the boy (Andie Clark); Nellie, the sweetheart (Violet Debichorle); The Father (Bert Busby); Ames, the Cad (Jemes Alling).

James Randall is an austere business man, and often keeps his stenographer working for hours overtime. Randall's neglect of his wife induces her to encourage the attention of Fred Ames, a social parasite. The evening when Mrs. Randall has gone to the theater with her admirer, Randall, who is sitting by the fireside, falls asleep. In a vision he sees the curtains in the room in which he is sleeping part and there appears The Traveler who urges Randall to forget business and follow him. He is taken by The Traveler to the top of a high mountain, and looking down they see the squalor of the city below. Randall wants to give money to a group of little children, but The Traveler stops him and says that happiness cannot be purchased with money.

The Traveler then takes Randall into "The Little Church Around the Corner," where they see the choir boys singing, and it brings back to Randall memories of his young days. In his reverie, the austere business man sees himself again as a young man escorting Nellie Good home from school. Later he has a rough and tumble fight with another school boy. The teacher sends him home, but instead he goes to a swimming pool where he is joined by the other boys after school. For this disobedience his father gives him a spanking, but his mother comes to his aid. The other scenes of Randall's boyhood follow in rapid succession, until we see him grown into young manhood. Nellie Good married another young fellow, but Randall's mother comforts him until he finally finds the "right girl" and marries her.

Years later he has become a successful business man, but his desire for riches has so warped his nature that he has entirely forgotten his mother and has developed into a severe man of business. Randall comes out of his reverie just in time to hear the minister at "The Little Church Around the Corner" say, "How many of those in my congregation have a mother?" He is overcome with emotion, and The Traveler takes him out of the church and leads him into a scene showing his boyhood home. He knows his mother is there and just as he is about to open the door the scene fades out, and he finds himself in his library. He is weeping with bitter remorse as his wife, who has become tired of her admirer, comes in. Mrs. Randall regognizes by intuition that a change has come over her husband, and he takes her in his arms, saying, "Let's go home to mother."

UNIVERSAL.

ANIMATED WEEKLY NO. 198 (Dec. 22).—Baseball Stars As Marksmen.—Knights of the diamond test their skill as trap shooters while on countrywide exhibition tour, Travers Island, N. Y.: "Chief" Bender, Otis Crandall, "Christy" Mathewson.

An Army of Geese.—Few farms raise such a vast army of geese, twenty thousand being in this flock, Champaign, Ill.

Champions of Temperance.—Fifteen hundred children march in protest against the issuance of liquor licenses, Dorchester, Mass.

Ex-Bandits Meet.—Al. Jennings, once noted train robber, now evangelist, greets "pal" of outlaw days, New York City. Subtitle, Al. Jennings (on right).

By Air From Germany.—Receiving wireless message hurled 5,600 miles over sea and land, Chicago, Ill.

Phases of the European War.—England: Troops on way to the front. Subtitles: The traveling kitchen is very popular; The camp comedian; Putting the cavalry recruits over the jumps. France: Intimate scenes in the trenches. Subtitles: Passing hand grenades; The men are constantly on the alert; Where the soldiers live; German prisoners; Quizzing a young captive. Russia: Wounded soldiers arriving from the trenches. Subtitles: Hospital train; Constant drilling keeps the troops in perfect condition; The camp kitchen. Servia: The sturdy Servian fighters in an orderly retreat. Germany: Field Marshall von Hindenburg, commander of the Eastern armies. Subtitle: American surgeons and nurses who were presented with medals for their valiant services.

The Latest Fad.—Fancy skating takes place of winter dances, Biltmore Hotel Ice Gardens, New York City.

Cartoons by Ily. Mayer, world-famous caricaturist.

Kindly Read Page 2445

BISON.

THE DAWN ROAD—(Two Parts; Jan. 1).—The cast: Fred Armstrong (Sherman Bainbridge); Roso (Florine Hanna); Edith Langdon (Edna Payne); Frank Langdon (Herman Ilmer); Jay Carney (Norbert A. Myles); Dave (William Crinley); Dawn (Rex De Rosselli).

Fred Armstrong, a young physician on the way to Landerman to start a practice, stops at Gilmore, the stage terminal, awaiting the arrival of the stage. He drops into a saloon and dancehall owned by Dawn while waiting for the stage. Jay Carney, agent of the express company, who is a coward, is in the saloon. He tries to force his attentions upon Rose, one of the girls of the dancehall. Fred interferes. Carney's cowardly nature is exposed by Fred. Armstrong establishes his practice in the new town, and among the first of his patients is Frank Langdon, an invalid, who lives with his daughter, Edith. There is mutual attraction between the two, and they finally become engaged.

Carney has long desired Edith. Thinking that the girl is lost to him forever, he decides to revenge himself upon Armstrong. Dave, the express mesenger, is in Carney's power. Carney, some time before, has caught him horse stealing, and holds this knowledge over his head, and Dave is forced by him to join a plot to ruin Armstrong. Back at the dancehall Roso has decided she cannot bear the life any longer, and she leaves for Landerman to seek aid from Armstrong, who had given her his card and told her to call upon him when she needed aid. Armstrong has left town to attend a patient, and Carney sees the opportunity for which he has been waiting. He plans with Dave to pull off a fake holdup, incriminating Armstrong as the bandit.

Rose goes to the doctor's office and, finding him out, begins to straighten up his office. Edith has to transact some business for her father at Gilmore, and on the way to the stage she stops in at Armstrong's office. She sees Rose straightening up the office and gets the impression that the girl is either the sweetheart or wife of Armstrong.

When the stage reaches the appointed place Carney holds it up. Dave is ordered off the box. The horses become frightened and run away with Edith inside helpless. The terrified Dave tells Carney that the girl is inside, but they are unable to asist her. They hide the stronx box, then set out for Landerman. It happens that the cabin where Armstrong is making his call is near to the place where the holdup takes place. As he returns by way of a short cut, he sees the runaway stage and gets a glimpse of Edith hanging on. He manages to stop the stage and rescue the girl. She shrinks from him, and he is puzzled at her manner. When he questions her about her manner, she asks him why he did not tell her that he was married. Armstrong is bewildered by her question, and then learns of the strange woman in his office. He denies knowing who the woman is.

Carney and Dave have hastened back to town, and hurry into Armstrong's office. Rose, seeing them coming, hides in a closet. She sees the two crooks hide their masks and other incriminating evidence in Armstrong's desk, and they hurry to report the robbery to the sheriff without seeing Rose. Carney suggests they go to the doctor's office for treatment, and the sheriff accompanies them.

Rose has just started to remove the articles from the doctor's desk when the three arrive. She again hides. Edith and Fred, coming in, are very much surprised when Fred is accused of being the bandit. Rose comes from her hiding place and tells of the frame-up. Dave starts to tell the sheriff. Carney surmises his intention and tries to shoot him, but is frustrated by the sheriff and Fred. Fred then notices Rose and Edith, and explains the circum-

(Continued on page 2430.)

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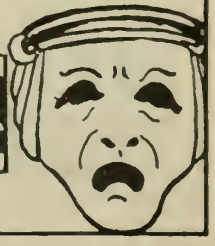

(*Continued from page 2427.*)

stances of her coming to him. Fred tells Rose that he and Edith will help her to make a new start in Landerman; but she thanks them and says that she only stopped on the way to the city to thank him for his goodness to her. As Rose stands aside she sees a vision of a beautiful lane (The Dawn Road), which leads to a new life and opposite this a vision of the dancehall. She selects the Dawn Road.

NESTOR.

WHEN THREE IS A CROWD—(Dec. 25).—The cast: The Boy (Neal Burns); The Girl (Billy Rhodes); Lord Herbie Hind (Ed Burns); The Other Girls (Jane Waller and Bess Holbrook).

Neal, while he has the pick of the girls, selects as his choice Billie, a little brunette, who, unfortunately, is engaged to Lord Herbie Hind. At a dance, Neal, in order to escape the attentions of the girls, takes refuge in the conservatory and there meets Billie. Lord Herbie leaves Billie in Neal's charge, while he has a dance with another girl. Neal proceeds to make love to the girl in a violent manner; she likes his lovemaking and, although she is careful to tell him she is engaged, she encourages him to a slight extent.

A short time afterward Lord Herbie's friends give a stag supper in commemoration of his coming marriage. Neal is among those present and indulges unwisely in strong drinks. The toastmaster of the occasion comments Lord Herbie on his decision and says it is the duty of every American to take unto himself a wife. Neal, being slightly intoxicated, takes this advice to include himself and sets out to the house of one of his girl friends. It is a little bit late for a call, but when the girl learns that Neal has come to propose she hurried to meet him. At his proposal they plan next day to marry. Leaving Jane's house, Neal goes to the house of another girl friend, Bess, and, having met her mother, tells her that he has come to propose to Bess. The mother makes record time in getting the girl awake and down to accept the proposal. Neal leaves after making preparations for the marriage next day.

Next morning Neal has a sore head. He receives an early call from Jane, asking him what time he will be over to meet the preacher—he does not remember his actions of the night before—when she tells him they are engaged to be married that day. Bess comes and tells him of his proposal. He almost has heart failure, and in trying to forget his troubles wanders into Billie's house. He tells her his troubles. She is all attired for her marriage with Lord Herbie and sympathizes with Neal in his distressful position. Sympathy leads to love and they forget everyone but each other. Neal tells her the only way out of his troubles would be for her to marry him and they decide on a quick marriage. Of course, the other girls are disappointed and Lord Herbie is heart broken.

SOME CHAPERONE—(Dec. 27).—The cast: The Old Man (Harry Rattenberry); His Daughters (Betty Compson and Ethel Lynn); The Secretary (Eddie Lyons); The Chaperone (Lee Moran).

Eddie and Lee are broke, and cannot pay their board bill. Eddie receives an answer to his application for a secretaryship, which informs him to call and be examined. Eddie calls and finds his prospective employer suffering with the gout, but he makes a good impression and is hired. Among the first things the new secretary notices is that his employer has two fine-looking girls, but Betty is much better looking (to him), and he at once begins to interest her. Betty finds much to interest her in the handsome new secretary, and they become very chummy. Eddie thinks of his partner and decides that he must have a job at the house in order to take Ethel's attention from him and Betty.

Father's gout gets worse and in a moment of peeve he fires his housekeeper. Father then announces that he is going to take a sea voyage for his gout and tells the secretary to go out and get tickets. The girls tell father that they cannot go, as they have no chaperone, and Eddie in a moment of inspiration thinks of Lee and tells father that he knows a nice old lady that will just suit. Lee disguises and is accepted for the place and the party set out on the ship.

Eddie finds cause for discontent as Lee takes charge of the girls, while father insists that the secretary stay and amuse him, but gets back at his partner later. Lee, in order to insure his job, flirts with father, and father then decides to have Lee read to him, giving Eddie charge of the girls. Lee is peeved, but unable to help himself. One day he goes to sleep with his head on father's chest, and in the tossings of his sleep the wig he wears becomes disarranged and comes off. Father wakes, sees a man's head and there is trouble adrift. Lee, not being a helligerent, takes to his heels and father chases him. In the excitement father forgets his gout and Lee is caught. Eddie then explains matters, stating his partner was almost dead with gout and the only thing that would save him was a sea voyage. Father, having a fellow feeling for a gout sufferer, forgives the boys for their deception and that evening as the sun disappears father holds his chair alone while in a quiet corner sit the couples, happy in their new-found love.

GOLD SEAL.

LORD JOHN'S JOURNAL (Episode No. 1—Lord John in New York—Four Parts—Dec. 14). The cast: Lord John (William Garwood); Roger Odell (Ogden Crane); Carr Price (T. D. Crittenden); Paola Tostini (Walter Belasco); Antonio Tostini (Jay Belasco); L. J. Calit (Doc Crane); Maida Odell (Stella Razeto); Grace Callender (Grace Benham); Head Sister (Laura Oakley).

Lord John, brother of the Marquis of Haslemere, receives word from his friend, Carr Price, in New York, that the latter's dramatization of the detective story written by Lord John will not be purchased at all. This decision was brought about by Roger Odell, the millionaire friend of Julius Felborn, who has a strong animus toward Lord John, even though the latter does not know Odell. Odell arrives in London, but returns when he learns that Grace Callender is bound for New York. He books passage on the same steamer. Lord John learns of the hurried departure of Odell and determines to follow.

On the boat Lord John hears Grace say to Odell in reply to his request to marry him. "No, Roger, do you suppose I could let you die like the others." Lord John's curiosity aroused, he opens his journal wherein he keeps notes to help him in his story writing, and sees that Grace had been successively engaged to Perry and Ned Callender-Graham, her cousins, but that in each instance just one week before the wedding each man was found dead in exactly the same place and each with a bunch of keys in his hand. No one could explain the cause of these deaths, and Grace vowed never to become engaged again and expose her affianced husband to the mysterious "curse."

By the employment of an artifice, Lord John becomes acquainted with Odell, from whom he learns that the Marquis broke the heart of Odell's adopted sister, Maida, by canceling her presentation before the court. Lord John promises to atone for his brother's act, and before leaving the ship he makes an appointment with Odell to be in Felborn's private office within twenty-four hours.

With the aid of Carr Price, Lord John is given permission by Yelverton of the police department to go through the records of the Callender-Graham case; and he learns that ten years ago Marian Callender, who was acquainted with Paola Tostini, a famous tenor, and who refused his offer of marriage, was given an inheritance on condition that she remain single and act as guardian over Grace. Tostini lost his voice and it was rumored that Marian shared her fortune with him, but her love for Grace was established when she urged her niece to accept Antonio, brother of Paola, notwithstanding that she would lose her income even in such an event.

In an apartment occupied by a couple known as the Paulings, Lord John discovers a lock from which a needle containing poison projects when the knob is turned. The needle extends just far enough to touch the hand of the person opening the door. Lord John then goes to the country home of the Paulings, but the place is empty. The Lord, however, notices a picture of Marian Callender on the wall.

A futile attempt is made by the Tostinis to steal the Egyptian mummy belonging to Maida Odell. The brothers are confederates of Dr. Rameses, whose present cult is hypnotism and Egyptian occult lore. Dr. Rameses has a twin sister who is the head of an organization known as The Gray Sisterhood, but in reality it is a branch of Dr. Rameses operations. Lord John writes a note to Grace Callender telling her to be at Felborn's office with her aunt in the morning. Marian Callender, the aunt, tells Dr. Rameses of the note and he informs her that she better go, as she cannot avert anything by staying away. He and the Tostinis follow her and stay outside the building. Lord John hides Roger Odell in the safe, and when Callender women appear he tells them that the double murder was carried out by two men and a woman, those interested in keeping Grace unmarried. Paola, a skilled chemist, compounding the poison. A woman was called upon to write the note decoying the brothers to a fiat on the pretext of learning a grave secret. Keys were enclosed for a midnigbt visit. The Callender-Grahams never learned the secret, being poisoned by the deadly needle only to hurry away and drop dead on the street. Marian Callender's hand resting on Grace's chair is so tightly clenched that her glove splits, revealing the poisoned ring which Dr. Rameses had given her. Lord John says: "I accuse the wife of Paola Tostini, still known as Miss Marian Callender."

Marian attempts to get the ring to her lips. Grace struggles to prevent her and Roger bursts out of the safe in time to catch Grace, who is hurled aside. Marian eludes Lord John, and horrifies all by leaping out of the window to the pavement below. Lord John, Roger and Grace hurry out of the building, but find it is too late.

AS THE SHADOWS FALL (Two parts—Dec. 28).—The cast: Marshall Faxon (Herbert Rawlinson); Winnie Perry (Agnes Vernon); Bertha Winston (Dorothy Bebb); Eddie Winston (Barney Furey).

Marshall Faxon is a philanthropist, and in order to carry out his work is in charge of the Municipal Employment Bureau. In this position he comes in contact with the seamy side of life and is thus enabled to give much needed assistance to those who really deserve it. His fiancee, Bertha Winston, is a society girl. She does not like the idea of Faxon associating with what she thinks is the lower class. Winnie Perry, a hardworking stenographer, is persecuted by the attentions of Eddie Winston. She does not know Winston's real name, and in order to force his attentions upon the girl Winston succeeds in having her discharged from different positions. The girl is penniless and is forced to accept Eddie's attentions to a certain extent.

One day a friend gives her a card of the Municipal Employment Bureau. She calls upon Faxon, telling of her trouble and persecution, and he readily agrees to assist her. She is given a note to the manager of a large store, where she secures a position as a stenographer. Eddie has seen her call at the store and that evening as she is leaving he confronts her and threatens to have her discharged unless she will go with him. Desperate for fear she will lose this place, she reluctantly agrees. At the time Winnie had called upon Faxon Bertha was present and had taken a violent dislike to the girl because Faxon had seemed to take an interest in her.

Before the arrival of Eddie that night Winnie regrets her promise and thinks in vain of a solution. She determines to call upon Faxon for help. She calls at his house and is informed he is at the Winston home. Faxon and Bertha are enjoying a quiet evening when the phone rings and Bertha receives the call. She recognizes Winnie's voice and on the spur of the moment, through jealousy, fails to deliver the message to Faxon. However, she leaves the phone off the hook. The girl, thinking Faxon

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had refused to talk to her, accompanies Eddie to a well known restaurant. Winnie's escort tries to force her to drink, but she flatly refuses. Later on he proposes they go to a hotel and she is forced to accompany him.

A maid at the Winston home finds the receiver down and calls Bertha's attention to it. She flustered, and on the spur of the moment tells Faxon of the girl calling for him and she (Bertha) had forgotten to deliver the mesage. Faxon realizes the girl must have been in trouble to call him that time of night, and hurriedly tries to reach her. The landlady tells him she has gone out with a young man, and seemed very reluctant to go. Faxon secures a detective to institute a search. Winnie and Eddie are traced to the hotel, and Faxon and the officer start upstairs.

Meanwhile, alone in the room with Eddie, Winnie resists all his advances and threatens to jump out of the window if he tries to embrace her. In the scuffle his pocketbook drops to the floor unnoticed. Winnie, preferring death to dishonor, leaps through the window just as the detective and Faxon enter the door. Eddie escapes unnoticed and the two, looking out the window, see the girl's form below. Faxon finds the pocketbook and on learning who the owner is is filled with conflicting emotions. The girl is taken to the hospital and found to be seriously injured. Faxon and the officer return to the Winston home and find Eddie with his sister. He is taken in charge for the murder.

Later Winnie is pronounced on the road to recovery. Through her long illness Bertha has been a friend and comforter. She refuses to make any charge against Eddie, who is sent to Europe in the hope that he will reform. Faxon calls upon Winnie and finds Bertha cheering the girl up. A misunderstanding had naturally arisen between Faxon and Bertha and Winnie realizes that she has unconsciously been to blame for it. She joins their hands and expresses the wish that they be happy once more. Faxon realizes that Bertha can now be really of some help to him and his work. The story ends happily by the two telling Winnie her troubles are now over.

BIG U.

BABBLING TONGUES (Dec. 31). The cast: Martin Lowe (Murdock MacQuarrie); Little Lowe (Edna Payne); Mrs. Haswin (Lydia Yeamans Titus); Ned (Arthur Moon).

Martin Lowe is treasurer of the village lodge. He and his grandniece, Lillie, live at Mrs. Haswell's boarding house. Lillie is in love with Ned, the son of the boarding house mistress. This youth is out of work and has been a little wild lately. Martin knows the young people love each other and believes the boy is good at heart and comforts Ned's mother with faith in the boy. On account of rumors of the village bank's liability the lodge members withdraw their funds and place them in charge of Martin until the next day, when they expect to carry them to another bank. Martin is loath to accept the trust imposed upon him, but the members insist and finally he agrees.

At the boarding house lives Mrs. Haswell's father, an old man. He and Martin are good friends, and when Martin brings the funds home he feels the uneasiness of all and watching, sees Martin hide the funds in a tin box beneath his pillow. Next morning Ned is gone, leaving a note to his mother telling her that he is leaving and expects to return later with money to help her out of her difficulties. Martin finds the money missing and is in despair. Mrs. Haswell shows Martin the note he left, and, against his will, Martin is forced to connect the missing money and the missing youth. The lodge members arrive to take Martin to bank the money and he parries their questions in an effort to gain time. He realizes his responsibility and, going to a loan office, tries to raise funds on his land to meet the shortage, but without avail. The lodge members have seen his suspicious actions and call on him, demanding their funds.

While they are arguing, the youth returns, having failed to get work. Martin takes him to task and the youth asserts his innocence. Martin seeing Lillie still believes in him comes to the same conclusion. Mrs. Haswell's father has heard the argument and leaves for the yard. Martin, looking out of a window, sees the old man dig up a tin box and, tottering, brings it to the house. Martin has resolved to protect the boy at all costs and goes back to defy the lodge members. Old man Haswell comes up with the box and tells them that he feared for the safety of the money and, to aid Martin he stole it from him and hid it. The funds are restored and Martin pleads the boy's forgiveness for his unjust suspicion and turns Ned over to Lillie for comfort. News has arrived of a good position for the boy in a neighboring town and all ends happily.

THE HONOR TO DIE—(Three Parts; Jan. 2).—The cast: Countess Joanna (Rita Jolivet).

The action takes place in the year 1693, when the French were fighting the Duke of Savoy, who was allied with Austria. The Countess Joanna, a beautiful Frenchwoman, is the favorite of the Duke, but in her heart she is still true to France, and is employed as a spy by his Majesty Louis XIV. She is traveling on her way to meet the Duke. At the roadside inn Count Montburn has taken refuge, with his orderly, from a heavy storm. The weather forces the Countess also to break her journey at the inn. Count Montburn, however, who has been ordered to join his regiment, prepares to set out. The Countess asks him to guide her coach safely through the flooded river. He consents, and they ford the river safely. The Countess and Montburn separate to continue their journeys alone.

Arrived at their different destinations, each is sad and regrets the absence of the other. The Countess is distracted from her musing by a mysterious visitor from the King of France. She declares that she is still a Frenchwoman, and undertakes a mission to the camp of Pinerolo, which is being besieged by the French. Her intimacy with the Duke makes it possible for her to enter the camp. Montburn is fighting, his life barely saved by Lapore, and, wounded, he enters the inn. Here he meets Joanna, who bandages his wound. Montburn is ignorant of the spy's mission. He visits her frequently at her lodgings, where she overhears him explaining to some of his men that the ammunition of the allies is nearly exhausted. This is the clue that she has been waiting for. She writes a letter to the French Field Marshal conveying to him the valuable information. Her messenger is sent off with the letter.

In the meantime Lapore has discovered a subterraneous passage which leads from the woods to the cellar of the Royal Inn. He makes plans to explore the wine cellar that night. Montburn pays his evening visit to the Countess. Her messenger has been captured with the French Field Marshal's answer to her information, and the Duke has received the answer instead. But the lovers are in ignorance of their threatening fate. The Duke is on his way to the Royal Inn to capture the treacherous spy and put her to death. Joanna and Montburn hear a noise, they run out of the room. They meet the cook of the inn, and Montburn threatens him. At that moment Lapore comes through the trap door leading to the subterranean passage. Montburn and Joanna bid a hasty farewell, and she goes down the passage with Lapore.

Montburn remains to face the Duke. The Duke shows him the intercepted reply to Joanna's stolen information and accuses him of being the accomplice of a common spy. Montburn, horrified at her treachery, protests his loyalty. "I wanted her life. If she escapes I shall take yours," says the Duke. "You shall have it!" replies Montburn. While Jonna returns to the safety of her chateau in France, the Duke endeavors to escape with his army, but the French attack and surround him. A brave volunteer is needed to break through the enemy's ranks. Montburn offers his life, already forfeit. He charges at the head of his men, and attains the honor to die for his cause. Joanna is left in France with her memories.

LAEMMLE.

THE EVIL OF SUSPICION—(Dec. 28).—The cast: Rudolph Wilder (Rupert Julian); Florence Wilder (Elsie Jane Wilson); Lillian Wilder (Rene Rogers); Tom Andrews (Val Cooley).

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is an intensely jealous man, becomes suspicious of his wife and, for some reason, imagines that she is bestowing her affection elsewhere. The wife, before her marriage, was a widow with a grown son, but, fearing her husband's anger, she delays telling of her son, and finally marries without the news becoming known. The wife writes a letter to her son and the husband sees her as she goes to post it. He becomes very angry and thinks his suspicions are justified. A short time later the family returns from an outing and Wilder sees his wife receive a telegram, which causes her much agitation.

The daughter realizes that something is wrong between her father and his wife and begins watching the wife in order to help matters. The telegram was from Mrs. Wilder's son, telling her that he was on his way to visit her and, instead of telling her husband the whole truth, she again hesitates, fearing his anger. She meets the boy in the grounds instead of bringing him into the house, and there is seen by Lillian. Wilder happens to witness the meeting, too, and tries to slip up on them with a pistol. Lillian sees his action and, realizing the tragedy in the air, grabs the cloak from her stepmother and, hastily pushing her aside into the shrubbery, takes her place before the man. When Wilder confronts them he finds his daughter in the man's arms and, while greatly surprised, as he expected to find his wife, tries to make light of the pistol which he has in his hand.

The girl briefly tells her father that this is her sweetheart, but after he leaves the boy's mother tries to thank her, and she turns on her in a fury. The mother then explains that the boy is her son and tells the reason why she has never spoken of it to her husband. And the secret was kept until a short time later, when Lillian speaks to her father of getting married, and tells him that the young man's family will prove satisfactory to him, as he had married the boy's mother. The affair ends happily for all concerned, and the wife resolves never again to keep any secrets from her husband.

THE LITTLE UPSTART—(Three Parts; Dec. 30).—The cast: Nana Clauson (Stella Razeto); Sam Myers (Charles Lyke); William Newell (Mark Fenton); Paul Newell (Fay Belasco); Mrs. Newell (Mrs. Wright); Vera Levin (Laura Oakley).

Nana Clauson searches all the incoming clothes in the laundry in which she works for valuables that may have been overlooked. Sam Myers, her lover, is one of a gang of "near" crooks. One day Nana discovers a note in a pocket of a shirtwaist and that night Sam is shown the note. As the note has been written by a prominent merchant to one of the chorus girls of a popular show, a scheme of blackmail comes to his mind. Nana allows him to take the note, against her own wishes.

In a few days Sam appears resplendent in new clothes, but he keeps the source a secret between him and Mr. Newell, the writer of the note, upon whom the blackmail scheme was a success. He offers Nana many new trinkets, but she refuses to accept the costly clothes he picks out for her. Sam buys a roadster and takes Nana out for many joy rides. Soon she, too, gets the feeling of having money, and at last accepts several beautiful gowns from Sam. One night as she and Sam are returning from an opera they find the car missing, and Sam goes in search of it, leaving her beneath an awning. Paul Newell, seeking shelter from the rain, discovers the girl, and they become acquainted. He invites her to share his taxi home, and she, delighted with the appearance of the young sport, accepts his offer and gives a fictitious address at a fashionable boarding house. In the excitement she unconsciously gave the name of the girl to whom Newell had written the letter, and leaves Paul with the impression that she is some new society bud.

Sam has been unsuccessful in his search, and returns to find the girl gone. He also fails to find her at home, and just as he leaves Nana returns with the excuse that she decided to walk. Sam is suspicious and decides to watch the girl. Paul takes Nana under his charge. Newell, Paul's father, learns that his son is going around with Vera Levin, and suspects at once that Vera has had a hand in the blackmailing. He is afraid to say anything, however, for fear his wife will hear of his little excursions. Paul has the girl accompany him to a fashionable reception, and tries to get his father to meet her; but the old man, still suspicious, makes a hasty exit. Sam finds his suspicions are verified, and, while the girl treats him with all her former friendship, he sees her heart is wrapped up in Paul.

Paul has bought a roadster, which happens to be the one Sam lost (it having been stolen by some of his former companions, repainted and sold)—and Sam thinks that the girl and Paul have double-crossed him. He accordingly puts the detectives on Paul's track, recognizing his car. Paul finally corners his father and forces from him why he will not meet the girl. The son is then told of how the father was blackmailed over a note to Vera Levin. Paul is arrested; and while Sam is "panning" the girl he is recognized by Newell, Sr., who decides that things are not what they seem between the girl and Sam. The whole thing comes out in the paper, and the real Vera, seeing her name being used, investigates. The whole matter is finally straightened out, when Paul takes "the little upstart" to the elder Newell for his blessing.

POWERS.

NATURE'S MONSTROSITIES (Half reel—Dec. 9).—The first wonderful microscopic arrangement which Curator Ditmars invented for filming insects shows us the Peruvian Tegu, a powerful but ugly looking monstrosity, whose principal amusement seems to be the robbing of poultry coops. This particular specimen apparently has had a successful career, for he seems well fed and has difficulty in getting out of his domicile. Next we are shown the Gila Monster, the only one of the lizard tribe which is poisonous, and there are two thousand of them. It is an inhabitant of Arizona and New Mexico, and the one in the Bronx Zoo is one of the very few which have been able to live in Northern latitudes. Another variety of the same family, although looking very much more like a frog, is the Mexican toad. Next we see the Zonue and Aspikey, the latter a resident of African deserts, and one of the strangest freaks of nature.

Another member of the lizard family, which comes from Australia, is called the shingle-backed lizard. Though gifted with a great bump of curiosity, he wisely decides not to bother the gigantic spider. Next in this one-ring circus we are introduced to the clowns, African chameleons, whose physiognomy nature has cast into a form grotesquely resembling the clown's makeup for the sawdust ring. These little animals apparently have had to climb most of their lives, for they are provided with wonderful apparatus for climbing any obstruction which stands in their way.

REX.

THE BACHELOR'S CHRISTMAS (Three parts—Dec. 19).—Cast: Hugh Travers (Ben Wilson); Ruth Warren (Dorothy Phillips); Jimmy Warren (Matty Rupert); Toots (Lois Alexander).

Hugh Travers, a wealthy bachelor, unconcernedly signs papers foreclosing a mortgage which his real estate agent presents to him. We next see the old family lawyer in the Warren's handsome drawing room. He tells Ruth, who is 18, and the two kiddies, Jimmy and "Toots," whose respective ages are 8 and 4, when their father died he left nothing and that as Mr. Travers has foreclosed the mortgage on the house and furniture, it will be necessary that they find another home at once. After she is settled with Jimmy and "Toots" in their new tenement house home, Ruth goes out to look for work. After applying at numerous places she finally accepts the only available job open to her, namely, in the chorus. Thus things go along until the day before Christmas.

As soon as Ruth has gone to the matinee Jimmy takes ten cents from the family hoard and buys as many papers as he can with the sum, selling them at a small profit.

The scene now shifts to Hugh's club, where he is enjoying himself with several other members. One of the men suggests that they take in a show, and Fate decrees that they go to the

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theater where Ruth is playing. Hugh becomes fascinated with Ruth, and he throws her a flower. Hugh's two friends seem a trifle exhilarated and after the show is over they take Hugh's car around to the stage door where they induce the doorkeeper to pass them in. One of the "exhilarated" club men inquires in loud tones which one of the chorus girls will kiss him for a ten-dollar bill. He is almost suffocated in the ensuing rush for the coin, Ruth being the only one who holds back.

Fighting off the willing ones, the club man approaches Ruth and intimates that he prefers to kiss her. Ruth dodges behind Hugh for protection and he saves her. She is then called away by the stage manager.

That night Toots takes the eleven cents he has earned selling papers out to buy some toys. Hugh meets the children on the street and goes home with them. Ruth, meanwhile, has lost her position at the theater. She is alarmed at the children's absence, but is relieved when they come home with Hugh. After greeting the children she recognizes Hugh as the gentleman who had thrown her the flower at the theater. Hugh leaves and Ruth puts the two kiddies to bed. Shortly afterwards Hugh returns with a car, in which are numerous toys and a large Christmas tree. Then he and Ruth proceed to dress the tree and surround it with the toys.

L-KO.

A SCANDAL AT SEA (Dec. 29). The cast: The Captain (Dan Russel); The Masher (Ray Griffith); The Captain's Wife (Louise Orth).

Captain Barnacle, a fiery tempered man, who is master of a steamer, is very jealous of his wife, and when he finds her persecuted by a masher he chastises him and warns him to leave town in one-half hour, under threat of death. The masher takes this very seriously and stows away on a ship. Judge of his horror when he finds he is on the same craft with the captain's wife—she screams and the husband appears, who is the master of the vessel. Imagining the silly dude has followed his beloved wife on board, he makes his life terrible. The crew finally mutiny and scuttle the ship. The dude is hurled into the hold and becomes a hero by stopping the leak in an ingenious manner.

PANTS AND PETTICOATS (Jan. 2).—The cast: Reggie (Reggie Morris); Fat (Fatty Voss); Gertrude (Gertrude Selby); her father (Dave Morris).

The Judge's daughter loves Reggie, who has a rival in Fat. Gertrude does not care at all for the latter, but he refuses to remain away. Reggie almost runs down Gertie's father in his automobile. The father, who is a judge, vows to punish the driver. He does not recognize Reggie, but when he learns he was driving the car he turns him from the house and insists that Gertie marry Fat. Gertie sees Reggie kissing his sister, and not being aware of her identity, she breaks her engagement with him and accepts Fat as her fiance.

Reggie, in order to compromise Fat as a flirt and thus discredit him in Gertie's estimation, dresses as a girl and waits for him. The judge meets the disguised Reggie and is smitten by him. He invites Reggie to dinner and is made to pay a heavy bill. However, his infatuation for the supposed girl is so strong that he overlooks this and writes on his business card an invitation for the "girl" to meet him at his office.

Then Reggie meets Fat and embraces him. Fat is arrested and Gertie repudiates him and Reggie's exultation is changed to dismay as he is arrested for impersonating a woman. He is dragged to the court and he and Fat are brought before the judge, who is none other than Gertie's father. He gives Reggie twenty-five years. Gertie wails and pleads and Reggie produces the judge's card and he dismisses the case and gives Reggie the girl.

JOKER.

LEMONADE AIDS CUPID (Jan. 1).—The cast: Tilly (Lillian Peacock); her pa (Max Asher); her ma (Gale Henry); Jake (Milburn Morante); Hank Boggs (William Franey).

Tilly and Jake, the grocer boy, are in love. Pa has higher ambitions for his daughter, and has decided that none but Hank Boggs can have the girl. Hank makes a call upon his lady love and is warmly welcomed by Pa and Ma. While they are talking a hand-bill is thrown into the room telling of a big entertainment that night. Pa persuades Hank to accompany the family to the sociable. At the hall where the entertainment is to be given a lot of old maids have just finished decorating the place and instruct the janitor to clean up the place. The janitor, who is addicted to liquor, drops a bottle of whiskey into the lemonade made by the old maids.

When Jake learns that Hank is to escort his lady love to the entertainment, thoughts of vengeance fill his mind, and he saws the shafts in such a way that they will break when the family are half way to town. He tells Tilly of this and she promises to be ready when he arrives to escort her. The scheme works fine and Pa's party is stranded. Jake and his rig drive up and he offers Tilly a place in his conveyance. Pa and Ma, too, are allowed to sit in the back, while poor Hank is forced to walk to town. The entertainment is a big success. Pa, being thirsty, has discovered the lemonade. The liquid has a most elegant taste and Pa takes copious draughts. The lemonade makes Pa very happy, and he picks out the prettiest girl in the place and dances with her. She, too, drinks of the lemonade and likewise becomes happy. Shortly afterward Pa and the girl seek seclusion in a quiet spot outside.

Jake and Tilly sneak away from the crowd and hide behind a bush. In the midst of their love making, Jake hears a noise on the other side and, peeping over the bush, sees Pa and the girl making love. He and Tilly confront the old man and threaten to tell Ma if he does not agree to their engagement. When the girl finds out that he is married, she leaves him in disgust. Jake and Tilly are unable to get Pa's consent and hurry inside to break the news to Ma. Hank, meanwhile, has arrived at the hall and finds his way to the lemonade stand. He decides that such a mixture is too good for the old people, and taking the entire bowl, he finds a secluded spot in a shed and forgets everything but the lemonade. Pa, fearing Ma's wrath, hastens in just as Jake starts to tell on him, and hurriedly announces the engagement of his daughter and Jake. Everything ends happily and the last that is seen of Hank he is in a dead stupor.

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MUSTANG.

THE CACTUS BLOSSOM (Two Parts—Dec. 31).—The cast: Beulah (Anna Little); Reed Avery (Frank Borzage); Dave Foster (Dick La Reno); Chegup (Chief Big Tree).

Dave Foster and his daughter, Beulah, live alone on a claim which Foster has staked out. Slowly the prospector is coming to realize that his claim is worthless. Then by chance, Foster befriends Chegup, a wandering Indian who has fallen into the hands of the rough element of a nearby cattle town. The Indian shows his gratitude to the man who has befriended him and in return for Foster's kindness, Chegup offers to take him to a secret gulch which he knows to be rich in gold. Father and daughter and the old Indian establish a new home and, true to the Redskin's prediction, Foster strikes it rich. But an unprincipled Mexican follows them. Not far from the new claim is a cow camp of evil reputation. The tough element is led by one Reed Avery, though the real evil genius of the settlement is Duke Wilson, who operates the gambling hall. The Mexican who has followed Foster plays into the hand of Wilson.

Meanwhile the cowboys are excited by the presence of Beulah. All are anxious to make the acquaintance of the young woman whom they have come to call "The Cactus Blossom." Reed Avery is torn by conflicting emotions. His baser impulse emphasizes the alluring charms of the girl while the instinct is deep in his heart to pay, and compel others to pay, the gentle respect rightfully due the young woman. At first, Reed's manner to the girl is the manner he has shown to all women of his acquaintance, but her rebuff of him is so complete that he unconsciously goes to the other extreme and he is rendered dumb and awkward in the presence of "The Cactus Blossom." Beulah laughs and he mistakes her meaning. Thinking the laugh a scornful one he vows that she shall pay for it with a kiss. Beulah handles the crisis well and her actions completely transforms Avery and he becomes the staunch champion of the girl.

Fighting to protect her from his rough companions, Reed is wounded. Lying at death's door, his head propped on his saddle, Beulah kneels beside him and imprints a willing kiss on his lips. Avery has won, but he has also lost for the smile that brightens his face remains transfixed in a mask of death.

CLIPPER.

THE WRAITH OF HADDON TOWERS (Three Parts—Jan. 1.—The cast: Dorothy (Constance Crawley); Philip Drummond (Arthur Maude); Claude Hope (Leslie Reed); Clara Drummond (Beatrice Van).

Philip Drummond receives a summons to hasten to the bedside of his dying uncle, Baron Drummond, in England. Philip's wife is

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elated at his departure for she is of the inconstant type that relishes the attentions of a multitude of men. At present she is infatuated with Claude Hope, a handsome young man whom she has completely captivated. Arrived at his uncle's bedside, Drummond is told that at the old Baron's death the entire estate and all that it embraces, shall descend to him. Also pains are taken to inform him that a psychic spirit which haunts the castle is to be given into the care of the heir. Drummond is a believer in psychic phenomena, and determines at once to test his pet theory that the spirit of one long departed can be summoned from the astral world. His theory is that if a soul in the astral world is in love with a reincarnated being, the astral soul can be summoned and will appear only before the vision of the one reincarnated. Love above the type of the worldly Drummond believes can effect such phenomena.

In his dying breath the old Baron tells Philip of a direct ancestor and a cousin who were sweethearts and whose murder has been a mystery of a century' duration. A painting of the ancestor betrays the likeness to Philip. In the boudoir of the ancestor's sweetheart, Drummond materializes the spirit. The wraith appears before his vision and re-enacts before his gaze the details of the crime itself. Drummond learns from the spirit, Dorothy, that the feudal ancestor was himself in his former visit on earth. He learns, too, that the Claude Hope of today, who is in love with his, Drummond's, wife, was the Sir Berton Gregory of long ago who slew him and later caused the death of Dorothy. Recognizing the astral visitor as his true soul mate, Drummond spends all his waking hours in company with the ethereal visitor.

The aged Baron dies, and Drummond succeeds to the title. Forgetting her infatuation in her greed for the title, Drummond's wife hastens to England. She bursts into the boudoir where Drummond holds communion with the ethereal Dorothy. She finds her husband dead. Had Drummond established his theory or is the whole affair a chimera of the mind? That is the question.

BEAUTY.

KIDDUS, KIDDS AND KIDDO (Dec. 28).—The cast: Kiddus (John Sheehan); Kitty Kidd (Carol Halloway); Mr. Kidd (John Steppling); Kiddo (Clifford Callis).

The Kidds are blessed with Kiddo, a precocious youngster who relieves the monotony of the Kidd home by carelessly throwing about father's loaded revolver, yanking the plumes from mother's imported hat, breaking bric-a-brac and other fascinating indoor activities. Kiddus, a young and handsome bachelor, goes out in search of a shave, while Kidd, the proud father, seeks a haircut. Meanwhile Kiddo disappears and Kitty Kidd sallies forth in search of him. Kiddo, fired with the zeal of adventure, comes across Kiddus' auto, climbs in under the robe in the back seat.

Kiddus emerges from the barber shop as Kitty Kidd comes wailing down the street hunting for her Kiddo. Sympathetic Kiddus tries to comfort her and thereby incurs the hostility of Kidd, who rushes from the tonsorial parlor in a state of semi-shampoo and ferociously attacks Kiddus with his storm stick. The diplomatic Kiddus pacifies the pair and, fired with ambition to aid the charming Kitty Kidd, he starts on a hunt for Kiddo.

All kids look alike to Kiddus and he collects a heterogeneous mass of squirming youngsters, and in so doing is pursued by sundry fathers, mothers, maids and policemen. He stops at his home to get his gun. Kiddo crawls out from in hiding, enters the house and hides in the closet. Then the irate Kidds arrive and find their dimpled darling, who is in the act of cutting up books, demolishing lamps and statues, and so on ad lib. Kidd is restrained from killing Kiddus. Kiddus attempts to square himself by buying off the angry mob, but he is left trembling under a deep, dark cloud of police suspicion.

SETTLED OUT OF COURT (Jan. 1).—The cast: Darby (William Carroll); Joan (Lucille Ward); their son (Frank Borzage).

Old Darby and Joan, after sixty years of married life, reach the conclusion that they "jess can't get along" and together they go in search of a divorce. Joan alleges that Darby persists in smoking a foul smelling cob pipe. Darby countercharges that Joan insists he dress up "even if they ain't no company." It's a case of "draw up your papers lawyer" as the two, wrangling, leave the attorney's office.

Soon after a stranger enters and asks for old Darby and Joan. The lawyer vouchsafes the information that the two are about to be divorced. The stranger proves to be the son of the aged couple, returned from a life of wandering. To the lawyer he relates how his boyhood fondness for yellow-backed novels and a longing for the wild and woolly West "where the Redskins bite the dust" led him to run away from home. He had resolved never to return, but as the years sped on, the young man who had struck it rich, fearing that his parents might be in need, had returned to seek the shelter of the parental roof once more.

Darby and Joan return to the lawyer's office to sign the papers. The attorney informs them that the young stranger is his partner who will handle their case. The young man tactfully strikes a sympathetic chord when he asks if the two have children. He continues in this strain and tearfully old Darby and Joan decide that they don't need a divorce. "What we need," said Darby, "is jess a little horse sense," and arm in arm the aged couple leave for their home. Joan presents Darby with a new corn cob pipe and Darby appears "all dressed up even if they ain't no company." Just then the young "lawyer" drops in—their runaway boy returned home.

AMERICAN.

THE TRAGIC CIRCLE (Two Parts—Dec. 27).—The cast: Cater Clifton (Harold Lockwood); Celia (May Allison); Dr. Morton (William Stowell); Alan James (Ashton Dearholt).

Cater Clifton, an able young writer, walking along the beach, comes upon a young man about to commit suicide. Clifton prevails upon the young fellow to go with him to his home. In Clifton's library the young man pours out his story. He has been spurned by the girl he loves. Life is no longer worth living and hence his attempt to end an unhappy existence. Clifton listens as the young man talks and then he in turn tells a story.

Madge Morton, a clever and accomplished young woman, is bored with her doctor husband, who is utterly engrossed in his work. Clifton had loved her when she was a girl. He comes back and Madge tells him of her unhappiness and its cause. Dr. Morton's young cousin, Alan James, is beset with heart trouble. He comes to the home of Dr. Morton in search of health. He becomes infatuated with Madge, though younger than she. The Mortons go to their place by the sea and Madge and the boy are thrown more and more together. Alan makes love to Madge and implores her to flee with him. She refuses, though refusal is hard, but she invites Clifton to come and visit them, and for Alan she invites Celia, whose girlish sweetness Madge thinks Alan soon will capitulate.

Celia falls in love with Clifton, who has given his heart long ago to the unsuspecting Madge. Alan, as was expetced, promptly falls in love with Celia. His heart gives way and he is forced to take to his bed. He asks that Celia read to him. She does so and he proposes marriage. Celia cowers back, covers her face and sobs out her refusal. The excitement is too much for Alan, whose weak heart cannot stand the strain. He gasps for breath and falls back, dead.

Clifton finishes his story with a vision of the characters: the woman, bored and unhappy; the man, lonely and sad; the girl, sobbing her heart out in secret; the lover, dead. Only Peter, the man who put work first in his life, has found content.

The young man thanks Clifton for the story and departs declaring that all his energies henceforth will be devoted to work. Clifton, as the young man leaves, smiles whimsically. The door of his study opens and in comes Celia. The long sleeve of her neglige gown sweeps from its stand, the vase with which Clifton had toyed as he talked to the would-be suicide. She stoops to pick up the fragments, a rueful expression on her face. Clifton stops her. "Don't bother, dear. You've broken my Tragic Circle about which I've been inventing a woeful story for the good of a lovesick young man."

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THE MENDER (Dec. 31).—The cast: The Mender (William Carroll); the man (E. Forrest Taylor); the woman (Helene Rosson); the child (Rosemary MacMakln).

The Mender lives in a world all his own, which he himself has created with his high ideals. No urchin passes him unobserved and no form of life is to lowly for the love of this gentleman.

Baby Bess lives in a lonely world all her own—a world of loveless childhood. But little sunshine crosses her tiny horizon. Wealth and dissatisfaction together crowd from the baby soul, the rightful heritage of parental affection.

The Mender, coming upon the sobbing little Bess in the garden path, presents her with a tiny puppy. In gratitude the child invites the old man to her home. There the Mender learns the true state of affairs—the child's parents are on the eve of divorce. The Mender attempts to reconcile them, but his efforts are useless. He leaves with a heavy heart and returns to his lonely home and there conceives the idea of reuniting the parents through their mutual love for their only child.

He returns and kidnaps Baby Bess, taking only the kindly cook into his confidence. The parents discover the loss of the child and as days pass with no word from the little one, the bond of common sympathy between the two is drawn tighter. Day after day the love of the husband and wife grows greater until the cook, who has watched from a secret corner, finally reports to the Mender that his scheme has proved a success. Bess is returned and her presence marks the dawn of a richer and fuller love of husband and wife, and of both for their daughter.

The old Mender, his face wreathed in smiles, resumes his itinerant tinkering.

MUTUAL MASTERPICTURE.

THE DEATHLOCK (Five Parts—Dec. 30).—The cast: Dal Darous (Fred J. Butler); Nell, his foster daughter (Wilma Wilkie) Ford Worthing, her lover (David W. Butler); Jerry (Patrick Dempsey); "Scotch Mack" (Graham Pettie).

Dal Darous, a Westerner, adopts the baby daughter of homesteaders who have been killed by the Indians. Darous discovers the father of the child dead, his legs twisted about the trunk of a slender tree and securely knotted in the fatal 'deathlock" of the Apaches.

Fourteen years later finds Darous a notorious gambler, and his foster daughter, Nell, trained to act as her father's decoy. She helps him in his cheating game by standing just behind the shoulder of the victim and holding a small mirror at such an angle that the gambler is able to see reflected in it his opponent's cards. On board a steamer to the Klondyke, Darous fleeces of a large sum of money Ford Worthing, a young chap on his way to the gold country. The money has been confided to Ford by his uncle, and in desperation at having betrayed his trust, Worthing attempts to blow out his brains. He is standing alone in a deserted corner of the deck, with the barrel of a gun pressed to his temple, when a window in the cabin behind him is steathily opened, and a hand snatches the weapon away.

Darous and Nell are entrapped by Jerry, a Westerner, who has constituted himself the friend and guardian of Dixie Ward, a young widow, going to claim her late husband's gold mine in Alaska. Darous also has an eye on Dixie's property. "Scotch Mac," an old pal of his, has tipped him off, and the gambler is making this expedition to the Klondyke purposely to buncoe the young widow out of the mine.

Since cheating at cards means death, the gambler's daughter sets fire to the ship, and a hasty landing is effetced some ten miles from Dawson. In the confusion and excitement, Nell and her father escape. Later, they meet Ford and Jerry at the Arctic Saloon in Dawson. A Canadian, bringing plans of the mine to Dixie, is intercepted by the gambler and robbed of his papers. Nell finds Darous on the point of going to claim the property before the widow's friends can find the place. Nell's conscience recently has been stirred by her friendship with Dixie's little girl, and by the strange, new feeling she secretly entertains for Ford. She begs her father not to carry out his scheme. He offers her her choice between holding her tongue or jeopardizing the life of Worthing. She promises to be silent, and the gambler gives his oath not to shoot Ford.

A few hours later, Ford discovers the absence of Darous. He guesses from Nell's silence the rest. Fearing punishment for the girl as an accomplice, he decides to stop Darous at all hazards and protect the widow's claim. Ford gives chase with the fleetest dog team in the world. Nell determines to overtake Ford and, despite her promise, to warn him. She follows on skees. Meanwhile, the gambler has discovered Ford on his tracks. Remembering his oath to Nell, he refrains from shooting the young man, but resorts to the Apache deathlock as a more terrible means of having his longed-for revenge. Ford, half insane from the cold, and from many nights of fighting off hungry wolves, is found and rescued by Nell. They realize that they love one another, and Ford learns that it was she who saved him from blowing out his brains on the steamer. Days later, the gambler is found dead of the snow-madness, and torn by his dogs whom he had abused until they turned upon their master. Ford and Nell are free to begin a new life together. Dixie and Jerry marry, and they divide the mine with Ford and his bride.

CUB.

HEARTS AND CLUBS (Dec. 24).—The cast: Jerry (George Ovey); Shorty (George George); Lewis Hayden (Jefferson Osborne); Father (Louis FitzRoy); Madge (Belle Bennett); Housekeeper (Janet Sully); Bill (Gordon MacGregor); Sheriff (Arthur Munns); Mounted Policeman (William Jackson).

Jerry again has the police on his trail and wanders through the park. Here he sees a mounted policeman strolling along with his arm around a girl's waist and leading his horse. Jerry cuts the bridle reins, mounts and rides off, the policeman being too engrossed to discover his loss until some time later. Shorty and Madge are lovers. Shorty leaves a note for Madge in their private 'postoffice" in a big tree at the side of the road, asking her to meet him that evening. She writes a note consenting. This little exchange of notes is witnessed by Lewis Hayden, Madge's father's favorite for his daughter's hand. He purloins the note left by Shorty and takes it to Madge's father. Jerry also has seen the entire proceeding and, impelled by curiosity, ascertains the cause for the state of ecstasy and surprise of the young people just as Shorty comes up. A wordy battle between Shorty and Jerry ensues, but is smoothed

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over when Jerry explains Hayden's visit, and the two become friends.

At home Hayden shows Father the note, who calls Madge and insists that she marry his choice. Madge creates a rumpus. Father and Hayden decide to punish Shorty, whom they have never seen, but for whom they mistake Jerry. They gloat over the surmised fact that he is only "four feet tall and easily licked." Madge informs Shorty of her father's plans and also of his mistaking Jerry for Shorty. The friends decide that they will go forward, anyway, and meet the foe. At the trysting place Shorty dons Jerry's clothes and, after sending Jerry up into the tree, Shorty kneels alongside to appear the height of Jerry. Father and Hayden arrive with clubs to pounce on him. But Shorty is too quick. He rises like a shot to his full six feet two, grabs each by the hair, batters their heads together and sends them off.

The next morning Father is up early, and so are Shorty and Jerry. In order to insure against Madge's escape Father nails strips of lumber across her window. Resourceful Jerry suggests to Shorty that he (Jerry) dress to represent Madge, tell Father that daughter is to be married, and while Jerry rides away dressed as Madge Father will follow, and Shorty and Madge can have the marriage ceremony performed during his absence. The scheme is carried out as planned. After a hard chase Father catches up with Jerry (whom he supposes to be Madge), takes her home, only to find Madge there with Shorty, just married. A disentanglement of all difficulties, wherein the policeman gets back his horse, Madge is forgiven and Shorty accepted as a son-in-law closes the picture.

JERRY'S REVENGE (Dec. 31).—The cast: Jerry (George Ovey); Lieut. Smith (George George); Professor Knutt (Louis FitzRoy); Prince Bushmund (Robert Kenyon); Father (Jefferson Osborne); Mother (Janet Sully); Daughter Amy (Belle Bennett).

Jerry and his sweetheart, Amy, secure a vantage point in order to view a passing military parade. Amy, quite a flirt, is attracted by a first lieutenant and waves to him, but not without notice of the jealous eyes of Jerry. They have a wordy quarrel, long drawn out and extending until after the ending and disbursing of the parade and which leads to Amy accepting the company of the lieutenant (met during their later stroll), and the dismissing of Jerry in a very unceremonious manner. Injury is thus added to insult, by the lieutenant kicking Jerry out of the way, so he has just cause for revenge. Walking along, planning dire punishment for the lieutenant, Jerry comes up to the residence of Professor Knutt, a hypnotist, who places him under his spell, makes him do most ridiculous things and tells him what he has been doing when he returns to consciousness. Jerry is astonished, and inquires how the Professor does it. He is told it is the ring the Professor wears that is the influence. Jerry gets the ring in his own inimical way and without expense.

With the ring on his finger, Jerry accomplishes much to his own amusement before entering on the program he had in mind when he determines to secure it. He makes passes on a couple of cops and gets them into a fight; he makes a cigar store clerk give him a bundle of bank notes in change for a mythical small coin; casts his spell over the lieutenant, who commits breaches of the peace that land him in jail; intercepts a prince as he steps out of his equipage to make a call on his sweetheart's father and here he appropriates the prince's raiment and, using the prince as a servant, is admitted as the dignitary. As they enter Jerry pulls the prince's only covering off him, disclosing him as sans breeches and underwear, but wearing a corset and hightop boots. Such a costume at a reception riles Father, who uses a double-barreled shotgun to expedite the nondescript's exit. Jerry, alarmed at the belligerent action of Father toward a counterfeit, also runs off, fearing his duplicity may be discovered, but this act proves his undoing, for later he is sought for by the Professor, with the ald of officers, to punish him for taking forcible possesion of the Professor's magic ring. The result is that Jerry's revenge proves a boomerang when he is locked up in the same cell with the lieutenant and the rightful prince.

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CENTAUR.

THE HOMESTEADER—(Two Parts—Jan. 6).—The cast: Carey Graves (Margaret Gibson); Shirley Wells (John Oaker); Hamilton Osborne (Roy Watson); Carey's mother (Jane Keckley).

Carey Graves, a school teacher, is advised to take her semi-invalid mother to another climate for the benefit of her health. Accordingly, she goes west, where she plans to homestead a Government claim, build a shack on it, and develop it into a ranch of her own, while she gives her mother the benefit of the climate and a chance for health. About the same time Shirley Wells, a wealthy young clubman from Boston, weary of conventional life, also goes west, accidentally selecting the same spot chosen by Carey.

The place selected is in the region around Rock Crest, Nev. Hamilton Osborne, a wealthy ranch owner and a domineering sort of man, rules over the region. He looks upon women as playthings, and immediately upon the arrival of Carey attempts to work his way into her good graces. His manner is so insulting that Wells steps in to protect the girl. The result is a spirit of enmity between the two men. Carey settles upon a parcel of land owned by the Government, but used by Osborne for cattle grazing. Osborne resents what he pleases to term an intrusion and orders Carey off. Carey drives him away with a rifle.

In the meantime Wells has done everything in his power to make Carey and her mother comfortable and a bond of interest springs up between them. Osborne notes the turn of events with growing jealousy and decides to take drastic action to turn things in his favor. One day while strolling among the foothills Carey discovers a puma lair. She fondles the cubs playfully. Osborne, who had been following her, seizes this opportunity. Carey's screams attract the attention of Wells, who is out puma hunting. He hurries to the scene, but before he can intercept the puma, which he had been hunting, leaps towards the lair, lands upon and seriously injures Osborne. Wells raises his gun, fires and kills the puma before it can attack Carey.

Carey and Wells take Osborne to a near-by hut and gradually nurse him back to health. He is so grateful to Carey for her assistance and so charmed by her treatment that he offers to marry her, but she tells him that she loves Wells. Osborne overcomes his natural jealousy, calls Wells, and repeats Carey's declaration. Wells proposes to Carey, is accepted, and Osborne, as a wedding gift, offers to set them up for life. Wells, however, refuses the kindness and then reveals his identity, adding that he is wealthy and needs no help. The story then fades out into a picture of happiness.

MUTUAL.

MUTUAL WEEKLY, NO. 51 (Dec. 23)..

New York City.—Hotel Biltmore ice gardens open. Fashionable society throngs only outdoor rink in this city. Subtitles: Beautiful costumes are worn at these "ice teas" and "dansants a glace." The following is a Gidding Model—the skirt is of blue leather; the waist is of Georgette crepe, trimmed with white fox fur. (By courtesy of J. M. Gidding & Co., Fifth avenue, N. Y. City.)

The first freeze of the winter brings out many park skating parties. Subtitle: The following is an American model of cordella cloth; colors, red, white and blue; coat, full flare ripple; tight waist line. (By courtesy of Leo. F. Strum, New York.)

Dorchester, Mass.—Fifteen thousand children march for Temperance. Little tots are standard bearers in "No License" demonstration.

The Japanese idea of Santa Claus.

Boston, Mass.—British submarines are interned until after the war.

San Francisco, Cal.—Celebrities hold benefit for homeless kiddies. Five thousand dollars raised at Charity Ball Game for Youths' Directory. Subtitle: Eddie Foy and the seven little Foys.

Kindly Read Page 2445

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Wellesley Hills, Mass.—Fatiguing headaches and colds in the head are unknown in this business office. Subtitles: Mr. Robert W. Babson the famous statistician, conducts business out o-doors in zero weather. Benumbed fingers have no speed, so Mr. Babson invented typewriter hammers for his stenographers.

Hopewell, Va.—One-year-old town wiped out by fire. Wooden homes, constructed in haste when DuPont explosive plant was established here, are a mass of ruins. Loss, $2,000,000.

Kingston, Jamaica.—Christmas shopping is in full swing here.

Galveston, Texas.—"Sunshine Special" off on maiden trip. Prominent city officials present flowers to conductor of train de luxe.

Latest war pictures. With the Belgian army in the Field.

Galveston, Texas.—Wind-driven auto passes test. Inventor claims this the first four cylinder opposed motor ever built.

Columbus, Ohio.—Ohio's capital city welcomes Chief Executive. President Wilson in speech here outlines national defense program.

New York City.—Steamer "Antilla" in crash near Sandy Hook. Capt. Curtis beached her at Coney Island.

RIALTO STAR FEATURE

A PRINCE OF YESTERDAY (Three Parts—Dec. 29).—The Prince of Balanza is the young ruler of a principality of contented subjects. Since the Prince is now twenty years of age, his councillors wish him to marry. A Princess of a neighboring realm is suggested, but the Prince will not consider a young woman whom he has never seen. Not even yet in love with love, the Prince persuades his friend and adviser, the Duke of Perrettino, to take him in search of adventure to foreign lands. The Duke lays his plans to bring about the marriage on which the councillors have set their hearts. The Prince in his travels comes at last to the walls of the Convent of Palladio. Gazing upon a casement, he sees framed there, the most beautiful young woman he has ever beheld in all his life.

The Prince of Ballanza breaks a red rose from a bush and throws it to the divinity. He is further encouraged to see that she hides the flower next her heart. Little does the youth know that the lady is the Princess of Cellini, the one whom his state councillors wish him to marry. The crafty Duke persuades the convent gardener to take the young Prince, who remains incognito, as his assistant. This brings him into his lady's presence. She does not spurn the admiration of the gardener's handsome assistant, since she does not know of her own high station in life.

Notes pass between the two. When at last the Princess brings herself to confess that she loves him, she learns immediately after leaving the note at the accustomed hiding place, that she is a lady of high degree. At the same time the Mother Superior tells her that affairs of state require her immediate presence at Cellini. Knowing something of royal customs, the Princess recognizes sadly that she must give up the youth who has won her heart. Accordingly she leaves a second note for him, saying that they will never meet again, as she is going into a far country. The Duke follows to Cellini with the Prince. The lady has already refused the Duke of Florenze, who has asked her hand in marriage, and is overjoyed to find her friend of the convent garden has followed her to Cellini.

Willing to abjure her rank for love, the Princess listens to his story, still unconscious of the fact that he is the Prince of Ballanza. Prompted by the Duke, the Prince elopes with the Princess, and all ends happily.

VOGUE.

SAMMY'S SCANDALOUS SCHEME (Dec. 27).—The cast: Sammy Burns (by Himself); Dottie (Dot Farley).

Sammy is in love with Dottie, but she does not care for him. Instead she is head over heels in love with a photoplay hero—none other than His Honor, Charley. Sammy calls and is told by Dottie's mother that the girl has gone to a picture show. Sammy goes in search of his lady fair, and finds her rhapsodizing before a poster bearing the well-known likeness of her idol. Dottie permits Sammy to escort her home. Then she hurries to her room and writes two letters—one is to Sammy Burns, in which she tells him that hereafter she and he are nothing to each other—the other, she pens to Charley, inviting him to call the following evening. Her mind abstracted by thoughts of love for Charley Dottie, encloses Charley's letter in Sammy's envelope and vice versa.

Sammy receives the letter which Charley should have had. Then and there he concocts his scandalous scheme. Procuring a pair of trousers four times too large, a pair of flat-boat shoes, the inevitable hat and also inevitable cane, Sammy proceeds to disguise himself. Enroute to Dottie's home, Sammy is universally mistaken for Charley. Arriving at Dottie's home, she goes into ecstasies over her famous visitor but after a few famous antics, father and mother are not so keen for Dottie's caller. As Sammy's visit progresses, Dottie finds her love for Charley waning, aided and abetted by the sight of the Honorable "Charles" doing a giant swing from the parlor chandelier.

When the family hears the caller gurgling his soup, it becomes a case of enough is too much, but ere the disguised Sammy departs, he leaves Dottie and father and mother buried beneath a mass of fallen plaster as the result of a farewell acrobatic antic on the chandelier. The doctor arrives and all are restored to consciousness. The erstwhile visitor is branded as unspeakable. Then Sammy, undisguised, pays Dottie a call. The terrible story of what has happened is poured into his ears. Sammy is horror-stricken. With a wink of triumph he gathers the girl in his arms, and henceforth Sammy is the favored suitor.

NOVELTY.

THE FIDDLERS (Dec. 20).—Hans is kicked out of the German band. Meanwhile, the Sausage King, who is bringing out his young daughter, Lina, that evening, is on tenterhooks because the world-famous violinist has failed to arrive. Hans stumbles up the steps of the mansion. He is dragged indoors and presently finds himself the lion of the occasion. Ravenously hungry, Hans snatches the refreshments in fistfuls and jams them down his throat. The Sausage King begs to remind his friends that the man is "Eccentric, you know. Oh, very!" Lina already has lost her heart to the temperamental youth, and when he is challenged by Count Wanterpence to a duel there is terrible excitement at the coming-out ball of the daughter of the Sausage King. Hans is laid low. He recuperates, however. Then the unsuspecting Count gets his. Lina is in ecstasies. Meanwhile the arrival of the real violinist promises to expose the ex-musician of the German band. But the Sausage King is of no mind to have the sensation of the evening spoiled in the society column. So he buys off the great Strensky with a check for $500. Hans and Lina plight their troth and mamma rejoices.

THE INNOCENT SANDWICH MAN (Dec. 22).—Felix Fillander and Simon Morse are rival inventors. Felix invents a vocometer to register the number of words his wife is able to articulate in one minute. He puts it over the dining-room door, when there is company at dinner—and when the loquacious Mrs. Felix discovers her husband's trick she wags her nimble tongue until he flees the house. Fillander chances to see a sandwich sign man on the street. The back of the sandwich sign is too tempting to be resisted. So Felix takes out his draughtsman crayons and begins to draw on the sandwich sign a model of his next invention. He is deeply absorbed when Simon Morse happens along.

Simon awaits his opportunity, and as soon as his rival is out of sight, proceeds to erase parts of the design and substitute certain improvements of his own. The back of the sign originally reads to the effect that on that day only a certain restaurant keeper is offering a twenty-five cent luncheon free with every 3 for 50c cigars purchased in his establishment. When the inventors get through with it, it announces that the cafe manager is giving away twenty-five cents with every 3 for 50c cigars. The people swarm after the sandwich man. But delight turns to rage when the crowd demands that mein host shall "come on with those quarters."

At last the sandwich man is dragged in by the excited multitude to prove their point. The rear sign is convincing, but the front sign remains as originally written. The proprietor is obliged to carry the dispute to court. There it is agreed that the rear sign is the one which counts. So, unconsciously, the two inventors benefit the masses, who reap a harvest of twenty-five cent pieces.

SIGNAL FILM CORPORATION.

THE GIRL AND THE GAME (Mutual Special Feature—Episode No. 1, "Helen's Race With Death"—Two Parts—Dec. 27) The cast: Helen (Helen Holmes); Seagrue (George McDaniel); Storm (Leo Maloney); Rhinelander (J. L. Farley); "Spike" (J. P. McGowan).

Helen Holmes, age three, accompanies her father, General Holmes, president of the C. W. R. R., to the beach depot each morning as he departs for his office. The nurse takes her to the park, and while her erstwhile guardian chats with the family chauffeur Helen forms a chance acquaintance with a stray dog. The pup, unused to affection, runs away and Helen goes in pursuit. Nearby is a miniature railroad and Storm, an orphan newsboy, seeking to learn the mysteries of the small engine, has struck up an acquaintance with the engineer. Storm is ambitious; he has dreams of operating a real locomotive when he grows up.

The miniature train pulls out with its load of passengers. The pup, with Helen in close pursuit, runs in front of the train. Throwing aside his newspapers, Storm dashes forward and, seizing Helen, throws her out of harm's way. Helen likes her rescuer and he tells her of his great ambition—to run a big locomotive just like his father before an accident ended his life. Meantime the nurse and chauffeur gather Helen up and she waves a farewell to her new found friend.

The years roll by. Helen, raised in luxury, has developed into a beautiful young girl, in whom is centered all her father's affections. She receives a message from her father, telling her to meet him on No. 19, and that he is bringing home his nephew and a friend of the latter's. After years of disappointments and hard work, Storm has become a fireman on the road presided over by General Holmes. On this day he pulls out on No. 245 over the Black Rock Pass. Half way over the grade the air pump on his engine breaks. The long train is brought to a stop. Connecting up an emergency telephone, the conductor, talking to the despatcher, receives orders to "bring on train by hand brakes."

With the crew on decks, No. 245 is again in motion. Passing the summit, the crew realizes it can no longer control the long drag of cars, for the freight's speed has put it on the schedule of No. 19, the passenger aboard of which is General Holmes. The crew decides to

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WATTERSON R. ROTHACKER, President

223-233 West Erie Street - - Chicago

In the moving picture industry the difference between success and failure is quite often the identical difference between wisdom and foolishness in the expenditure of an advertising appropriation.

Circulation Value

THIS issue of the MOVING PICTURE WORLD, though it carries our Christmas greeting to the trade, is none other than a regular number. We have not solicited an extra line of copy of any kind. Nevertheless this issue, consisting of 202 pages, carries 92 full pages of advertising.

Our last number, bearing date of December 18th, consisted of one hundred and ninety-eight pages in all, of which ninety-seven pages were advertising. We could go back for any length of time and still show that we have carried more paid Moving Picture advertising, by many pages, than any other medium in this field.

Every inch of advertising space that we carry, is carried for one particular reason—***our bonafide and unapproachable circulation*** is the reason.

When our representatives solicit accounts, they do not try to sell space on extended open account, nor do they offer free editorial space for advertising. The Editorial and Advertising departments of the MOVING PICTURE WORLD are conducted absolutely separate and apart from each other. At no time or in any way has one department been subsidized by the other.

Our advertising space has always been sold entirely on its merits. Our steadily increasing circulation, which is now ***well past the EIGHTEEN THOUSAND*** mark, sells this space for the publication, and ***has always produced unequalled results for those who have taken advantage of it.***

If you have any article at all to market, whether it be pictures or accessories, they can be sold through ***the advertising columns of the MOVING PICTURE WORLD, the market place of the Film Industry.*** Convince yourself of the truth of this statement. ***TRY IT.***

The one sure thing when circulation is under discussion is expressed in FIGURES THAT DON'T LIE. This indisputable fact is kept constantly in mind in the conduct of the Moving Picture World.

cut off the caboose and escape, but Storm doggedly insists on sticking to the engine. Writing a message on a white signal flag and wrapping it around a wrench, the conductor hurls it through the window of the first telegraph office they pass. The operator wires news of the runaway to the next station, but it is too late—No. 19 has left. This put the passenger in the path of the runaway. Helen learns of the danger from the operator, where she is waiting.

She rushes out and mounts her pony and rides for the bridge, but reaches it just as it is raised to permit the passage of a battleship. Digging her spurs into her mount, she makes a wild attempt to reach it, but fails. Into the river go horse and rider. As she rises to the surface Helen strikes out for the opposite shore. The two trains are drawing closer together. Arrived on shore, Helen mounts her pony and resumes her race with death. Down the track she gallops to a switch, the lock of which she breaks with a stone. Seizing the lever, she throws the switch as the head end of the freight thunders into the passing track. The hind end just clears the switch as the passenger tears by. At the far end of the passing track three box cars are standing. As Storm, still at his post, see the impending collision he jumps to safety. Helen rushes forward and picks up the gallant fireman. She has repaid her debt to her newsboy hero.

THANHOUSER.

AMBITION (Three parts—Dec. 21).—The cast: Youth (Gladys Hulette); Ambition (Howard M. Mitchell); Friendship (Morris Foster); Aristocracy (Morgan Jones).

William MacAlpin is a young Westerner whose powers in tracking down a notorious bandit and, single-handed, hurling him to his death down a steep cliff, has put him in the sheriff's office. MacAlpin believes in self-advertising. He writes the thrilling story of the bandit incident for a New York newspaper. On the strength of the hit he makes, he later is given an influential position on the paper. Here he develops into an unscrupulous office seeker who uses his position to push his own interests. He meets Carolyn Bartlett, the daughter of an eminent financier, and by sheer force of personality wins her promise to become his wife.

Carolyn's father's bank falls into difficulties. Bartlett is convinced that in a short time he can restore it to a firm footing. While he is engaged, however, in preserving the savings of hundreds of poor people, his future son-in-law learns of the state of affairs. MacAlpin deliberately publishes the story, causing Bartlett's ruin, but winning for himself the position he has coveted at the head of his paper. Bartlett is saved from taking his life by Wallace Holmes. Holmes loves Carolyn, but she has rejected him for MacAlpin. Now she learns the real character of each of the young men. She breaks her engagement to MacAlpin and gives her promise to Holmes.

"The Man of Ambition" is going up higher every day. He has lost love, and to all the finer things of life his nature has become completely calloused. But he is still climbing.

RELIANCE.

THE OPAL PIN (Two parts—Dec. 19).—The cast: Remar (A. D. Sears); Phillip Hanson (Alfred Paget); Reginald Mason (Jack Brammell); Mrs. Mason (Irene Hunt); Mrs. Hanson (Margie Wilson).

Ed Mason, manager of J. Jacard & Son, jewelers, New York City, and his wife are spending their vacation at the beach. News has been received through the paper of the recent robbery of the great Kaffire Diamond. Also of its recovery by Remar, the great detective. Mason and Jim Hanson, the proprietor of the Ocean View Hotel, are seen in a room talking over the possibilities of Mason stealing the Kaffire stone. Mason's wife in the next room overhears the plot. Later Mason's wife reproaches him and a quarrel ensues, which is overheard by several guests. Late that night Mason's wife is seated at a window. She sees Hanson strolling up and down in a lonely part of the grounds. Slipping on a cape she joins him and pleads with him not to encourage her husband. He only laughs at her. She then threatens to expose them to the police. Mason's wife turns to leave Hanson, who detains her, and a struggle takes place. O'Nell, the night watchman, on hearing a scream, stops and listens. Out from behind some trees he sees a man leave and run to the rear of the hotel.

The next morning the body of Mason's wife is found. Hanson, hearing this, 'phones to Remar to clear the mystery. Remar arrives in time to hear the Coroner pronounce "Death from natural cause, heart failure." Remar, seeing the expression on the woman's face, contradicts the Coroner's verdict and says: "She died a violent death; I will examine the body." Mason, the dead woman's husband, appears to all present the guilty man. Remar points to the head of a short hatpin imbedded in the back of the neck of the body, penetrating the brain. Remar is then shown to the seat of the crime. Later, when no one is near, Remar is seen making a plaster cast of the footprint in the shrubbery where the body was found. In the meantime Hanson's wife, posing as Miss Elenor Brown, a guest of the hotel, is seen in very earnest conversation with Mason and Hanson. Remar on his way to the hotel unnoticed by them overhears their conversation. Late that night Mason and Miss Brown leave in a machine. Remar follows at a safe distance.

At a short distance from "Jacard & Sons" Mason stops his car. He walks to the store, and Mason, knowing the road is clear, exits from his car and enters. Knowing just where the stone is kept, he opens the safe, takes the Kaffire Diamond and leaves. Remar knowing a short cut to the beach, and in order to avoid suspicion, he parks his car at a different garage, enters the hotel and goes to his room unseen. Shortly after his arrival, Mason and Brown return, going to Hanson's room. Remar, through the aid of a fire escape, is able to look into Hanson's room and watch the proceedings. Remar returns to his room and when all is quiet leaves with the plaster of the footprint. Going to the hall above he tries all shoes which have been left out to be shined. The shoes which have been left out by Hanson fit the cast. Remar returns to his room.

Miss Brown had seen Remar fitting the shoes with his plaster cast. She notifies Hanson and they make a hurried departure from the hotel. But they are seen by Remar, who immediately starts in pursuit. Catching up with the fugitives, Remar leaps from his car into that driven by criminals and orders them to stop at the point of a revolver. Hanson knocks the revolver from the detective's hand and stabs him. He falls to the ground unconscious, where he is found by his assistant, who had been summoned to report at the Ocean View Hotel. Remar gains his senses, and the two detectives are soon on the trail of the fleeing burglars and murderers. They are caught at the depot and the stolen gem is returned to its rightful owner.

THE DECOY (Two parts—Dec. 26).—The cast: Fred Jones (Jack Brammall); Elsie (Bessie Buskirk); Mary Wilson (Irene Hunt); Ben Hopkins (Alfred Paget).

Fred Jones, advertising solicitor, is living a fast life. His girl is spending more money than Fred can stand. He is deep in debt. While at Kirk Mfg. Co. he overhears the pay clerk 'phoning to the bank to have money ready for the pay roll next day at 11 o'clock. He returns to his office. Advertising men return from their day's work and check in. The men are dressed in overalls, carrying a bag in which they carry their advertising cards, also a long-handle hammer. One of the clerks in making out his report is short a slip, and as clerk behind desk is busy, he reaches through pigeon hole and pulls the pad towards him with the hammer. Fred sees this.

Next day Fred puts overalls over clothes, and starts out disguised as Bill, the card man. He hangs around the neighborhood of the bank about the time he thinks bank clerk will be making up pay roll. He enters bank. A few people are busy making out deposit slips—he watches his chance. The bank clerk is stacking up money on desk behind cage. As he turns to go back to vault Fred steps up to window, shoves hammer through hole, rakes money in bag and exits. The clerk gives the alarm. Fred has reached the alley in back of bank. Seeing ash cans he takes off overalls and cap and discards them in can, placing the money under his coat and disappears down the alley.

Later the janitor finds the overalls, cap, bag of cards and hammer. Remembering the clerk saying that Bill, the card man, was in the bank, he reports his find to president, who 'phones

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detective, who takes charge of same. Going in alley where cans are, he finds button from man's vest. The overalls and hammer are recognized as John Doe's, but he has an alibi which clears him. Next day a detective goes and asks to look over payroll and finds Fred only makes $20 a week. He starts on trail of Fred. The tailor in cleaning and pressing Fred's suit sees button gone, puts on another, not being able to match the kind that are on vest. The suit is delivered that night. Fred wears the suit. The detective follows Fred into a saloon where he stands at the bar drinking. The detective notices the buttons and compares them with the one he picked up in the alley. Fred makes an excuse and leaves. The detective returns to Fred's room and searches, but cannot find the money. Later he arrives at the cafe. Fred sees him and becomes uneasy. That night he tells his girl and asks her advice. They plan to lay low for awhile. Detective plans to land him through his sweetheart and he lays a trap. Fred meets Mary, a pretty young detective. They are seen together several times. Fred's sweetheart is notified of the new girl. She shows jealousy, but Fred reassures her. The final stroke is prepared. Mary, with two suit cases, calls Fred up and asks him to meet her as she is leaving town. They stop in back room of cafe to get a bite to eat and drink. The detective notifies Fred's sweetheart. She will not believe him—he takes her to the place. She sees two suit cases. He tells her Mary and Fred are going to flee. He shows who he is. As Mary and Fred are leaving, Fred carrying the cases, she believes him and in a fit of jealousy confesses. Fred is trapped. They take him to his room and he shows where the money is secreted.

Pathe Exchange, Inc.

PATHE NEWS No. 99 (Dec. 11).

Boston, Mass.—Roger W. Babson, statistician, opens an outdoor office, declaring fresh air, even at the zero point, healthier than steam heat. Subtitles: 1. Donning dictating pajamas, a vital part of the office equipment. 2. Typewriting hooks save fingers from the biting cold.

New York City.—"Death Avenue," on which railroad trains run and so-called because of the many accidents there, is to be abolished at last. Subtitles: 1. Apertures in the lines of cars provide access to cross streets. 2. These children wait patiently for the train to pass—3. —but these do not.

Oquossoc, Me.—Children of the village school dance round the Christmas tree which they are sending to Baby Sayre, President Wilson's grandson. Subtitle: 1. Lucile Whittier, a descendant of the famous poet, will present the tree for her classmates.

Washington, D. C.—Crow Reservation Indian chiefs visit the capital to protest against the opening of their lands to the white people. Subtitle: 1. "Curly," the only surviving Custer scout.

Hoboken, N. J.—Huge volumes of smoke and flame pour from burning garage in $200,000 fire, which threatents the interned German liner Vaterland. Subtitle: 1. The flames reach a 200-gallon tank of gasoline.

Hatteras, N. C.—Porpoise fishing is brisk at the Cape, where keen-sighted lookout men watch for the animals as they migrate to warmer Southern seas. Subtitles: 1. The boats are launched and the nets spread. 2. Coming back with the spoil.

New York City.—Hydrophobia is on the increase in the metropolis and the catchers are busy collecting some of the 225,000 stray dogs in the city. Subtitles: 1. At the hospital of the S. P. C. A., the fate of the prisoners—destruction or salvation—is decided. 2. The precautionary orders have been ignored by many people, a ribbon taking the place of the wire muzzle. 3. Safety First.

Sandy Hook, N. J.—Uncle Sam's biggest weapon, a new 16-inch gun, designed for Panama Canal defense, reaches the proving grounds to be tested.

New York City.—Oscar Straus, the new chairman of the Public Service Commission, in the place of Edward E. McCall, leaves home for his office.

PATHE NEWS No. 100 (Dec. 13).

Tuxedo Park, N. Y.—New York society enjoys the first day of the winter skating in the beautiful grounds of the Tuxedo Club. Subtitle: 1. Tango on the ice.

Jersey City, N. J.—Eight hundred children march in protest against closing their school, although it has been condemned as a fire trap.

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Subtitles: 1. They cheer before entering the City Hall. 2. Lincoln High School, the "death trap."

Drydale, Mo.—Supplying "wet goods" to the parched populace of "dry" Kansas is the principal industry of this border town. Subtitle: 1. The procession of liquor bearers on the boundary bridge seldom stops.

Hopewell, Va.—Built in a day and totally destroyed by fire in a day is the record of this munition workers' town. Subtitles: 1. Sentinels guard what is left of East Broadway. 2. A restaurant keeper whose place was burned prepares to start anew. 3. Employes of the Dupont Powder Mills cash their pay checks at a temporary bank. 4. The powder mill, near the town, which escaped destruction.

Augusta, Ga.—Primitive ways of sugar grinding and boiling still compete in remote parts of the South with mechanical methods. Subtitle. 1. A still more primitive way of extracting the sugar.

New York City.—Snow plows dig out New York, buried by one of the heaviest falls in recent years. Subtitles: 1. Madison Square Garden is converted into a fairyland. 2. The blizzard does its worst in Philadelphia.

Pathe's Paris Fashions.—Dresses for afternoon wear. Subtitles: 1. A velvet wrap trimed with skunk. 2. A tailored suit with a military effect. 3. A melon-shaped muff of fitch.

Boston, Mass.—Ten submarines, built here for Great Britain, enter the Charlestown Navy Yard to be interned until war is over. Subtitles: 1. The L type, the latest and largest of submarines.

Boston, Mass.—High waves, breaking over the docks, flood the water front section and hinder work on the wharves.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Episode No. 12, "Buying a Bank With Bunk"—Two Parts—Dec. 20).—

Wallingford's latest adventures, "Buying a Bank With Bunk," isn't pulled off in Jinkinsville because of anything particularly inviting about the town, but because it harbors Benjamin F. Quirker, president of the Jinkinsville Bank, and a member of the clique who have stolen the fortunes of Violet and Fanny Warden.

Quirker has a "past" and maintains a present—with the ladies. When Wallingford learns this he posts a small girl to call Quirker "papa," for which she shall receive a nickel—from Quirker. The coin forthcoming, as Wallingford anticipated, he plans to use the man's past as his weapon. The father is curious to know why Quirker gives his child nickels for calling him papa; his call at the banker's home starts the byena-like Mrs. Quirker on the warpath. Wallingford also learns that Quirker is carrying on an affair with Marie Supont of Richfield. He sends Quirker an anonymous letter telling that all has been discovered and that he must flee. At the opportune time he goes to the bank, and, as a stall, offers to sell some stock to Quirker; instead, he buys Quirker's share in the bank for $51,000, giving a worthless check on a New York bank. From the bank directors he borrows a like amount, giving his stock as collateral. Telling Mrs. Quirker to meet him at Hotel St. Vitus in New York, he hurries to the metropolis to make the deposit. At the bank Quirker is shown a telegram from Wallingford stopping payment on the check on the ground of fraudulent transaction. Mrs. Quirker is steered to the bank by the Wallingford party, thus cutting short Quirker's argument with the teller. He hurriedly departs in a taxi, minus $51,000.

PECULIAR PATIENTS' PRANKS (Lonesome Luke Comedy"—Phunphilms—Dec. 22).

Luke and his partner have a head-swatting contest, in which Luke comes out second best. Chasing across a busy highway, the pal gets in the way of a sweet young lady's car and gets hit. He is taken in the car to the nearest hospital, all the way to which institution his head rests on the young lady's lap. Luke, noting the fortunate accident, endeavors to do likewise—one car misses him—the next one hits him and he is also rushed to the hospital—in an amhulance. He is allotted a bed in the ward outside his pal's private room. Peeved, he makes things miserable for the "dead ones." The revengeful doctors operate on him for something that doesn't ail him. After that he becomes a demon trickster and equips himself with a quart of chloroform, and when the young lady calls to see his pal he opens the portals

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to dreamland via the chloroform route. The other patients attack him in close formation and receive a like free ticket to fairyland. His weapon exhausted, he is overcome by the nurses and sent to the land which Alice so well describes, when his head connects with a hammer.

THE KING'S GAME (Gold Rooster—Five Parts—Dec. 24).

The story tells of the adventures of an unusual young duke, whose father, the old Grand Duke of Kiev, coveted the wife of Count Dardinilis, his colonel of Huzzars; of the old Grand Duke's plot to get her for himself; of her accidental death at the hands of his Cossacks, and of the colonel's escape with his little daughter to America.

The young Grand Duke, now an orphan, comes to America to complete his education. The Nihilists send Pereiley to kill him, but he is apprehended by the Secret Service, who know the details of the plot. They dress the man in the Grand Duke's clothes and chain him to a carriage, and thus he rides as the nobleman. The Grand Duke, closely resembling Pereiley, comes upon their rendezvous and goaded on by the Nihilists, throws a box of bonbons at his double, unwillingly riding in the carriage. To make sure of their capture at the opportune time, the Grand Duke goes with them into the country.

Pereiley escapes from the carriage, and his presence at the rendezvous makes it very necessary that the Grand Duke explain. He escapes, unarmed, with the aid of Dardinilis' daughter. When they are captured by the police the very lenient young Duke calls it a draw and lets it go. Count Dardinilis becomes colonel of the Black Huzzars and his daughter becomes the Duchess of Kiev.

BOARD-BILL DODGERS (Starlight—Dec. 25).

Thus far the world has not come to Heinie and Louie's way of thinking—thus far the world has not given them a living. Coming to a town where the dominant Heinie feels that Louie's conspicuous face is too familiar to the inhabitants, he adopts a well-known disguise for the "sometimes' humble Louie. Heinie having tonsorial ability of no mean note, very rapidly relieves the very willing Louie of his troublesome goatee; and, with shears, brush and a curry-comb, he trims his golden locks. They borrow some clothes of vintage unknown, and hire sleeping quarters—payment promised. Much disturbed by the landlady's son, they seek to revenge themselves by storing the contents of their room in a trunk of unfathomable depth.

Then proceeding to call in an express man, they are stopped by the irate landlady, who expresses a wish—that they expressly "fork over." Failing, they are ordered to the kitchen to "work it out." It would have been better to have ejected them immediately, for the damage they wrought to the well-kept kitchen was irreparable. The star boader, a tragedian, suffers much at the hands of the two hoodlums. The other boarders, enraged, put the trouble-makers into the street, where they are set upon by a minion of the law—and jailed—much to their satisfaction, because of the things to eat.

THE RED CIRCLE ("Pity the Poor"—Episode No. 2, Balboa—Two Parts—Dec. 25).

The second chapter of Pathe's "The Red Circle" takes up deeper into the mystery of the criminal brand which has the police department of a large city at its wits' end. "The Red Circle" is a birthmark peculiar to one member in each generation of the notorious Borden family. Each member on whose hand the mark has apeared became a criminal. When "Circle" Jim and his son Ted die "Max Lamar, crime specialist," thinks his anxiety with regard to the Red Circle is over. He is disillusioned abruptly, however, by recognizing, on the well-groomed hand of a woman in a swiftly moving automobile the unmistakeable brand of the Red Circle. Lamar's only clue is the automobile number.

Grant, a loan shark, reports the theft of a batch of notes and his automobile. As he speaks, the auto is seen passing—the same one that Lamar is interested in. Overtaking the car, which has come to a stop, they find the woman gone. In the meantime the woman, June Travis, interested in social reforms and well known to Lamar, has turned her coat inside out and walks up to remind him of his promise to call to tell her of his work.

Anonymous letters inform Grant's clientele of the destruction of the notes. Mary, June's old nurse, finds half of a burned note and confronts her with it. The livid Red Circle comes to view on the back of June's hand, and is recognized by the faithful Mary, who shows a strange fear at its appearance. The reason for this fear is shown in the next chapter, called "Twenty Years Ago."

B. S. MOSS.

THE SALAMANDER—The cast: Dore Baxter, The Salamander (Ruth Findlay); Beatrice Snyder (Iva Shepard); Albert Sassoon, The Wolf (J. F. Sainpolis); Garry Lindaberry, The Gentleman (J. F. Glendon); Philip Massingale (Edgar J. L. Davenport); Harrigan Blood (J. Albert Hall); Samuel Ludlow (H. H. Pattee); Count De Joncy (Dan Baker); Ida Summers (Mabel Trinnear); Winona (Beatrice James); Miss Pim (Rita Allen); Baby Betty (Violet Davis).

Dore Baxter is a woodland nymph, lover of nature, yet feeling the call and the urge of the city. Her grandmother's property, to which Dore is heir, holds forth promise of future wealth. One day Dore asks about her parents and the grandmother tells how they were duped by Sassoon, "The Wolf." During this very conversation grandmother attempts to bring forth the deed to her property and, lo! it is gone. The shock brings about the old lady's death.

Shortly afterwards Dore is evicted by Sassoon, who claims to have bought the land from the grandmother. Dore determines to visit the city and—find Sassoon. She falls in with a group of traveling players, who take pity on her and carry her with them under their protection. The angel of the company, one Garry Lindaberry, wealthy and handsome, falls in love with this simple country maid. Later Sassoon invites the company, including Dore, to an evening revel. Dore starts at the mention of the name. So, too, does the leading lady, who, in reality, is Sassoon's wife.

Now begins Dore's game with Sassoon, in which she tempts him on, only to foil him—in which she enters the flames without being burned. Finally, Sassoon steps into the clutches of his fellow conspirators, which leads on to a rapid climax that restores her property to Dore and Dore to Garry Lindaberry.

Triangle Film Corporation

THE PENITENTES (Fine Arts—Dec. 26).—The cast: Manuel (Orrin Johnson); Dolores (Seena Owen); Colonel Juan Raca (Paul Gilmore; Senorita Carmelita (Irene Hunt); Senora (Josephine Crowell); Father Rossi (F. A. Turner); Father David (Charles Clary); The Chief Brother (A. D. Sears); Indian Chief (Dark Cloud).

The scene is laid in New Mexico two centuries ago, when a fanatical religious society known as the Penitentes flourished, although vivorously opposed by the Catholic Church.

At the opening of the play there is a scene where sheep are grazing peacefully and the land seems to be one of quietude and plenty. The Penitentes are holding their annual ceremonial, when they discover and punish an Indian who is spying on them. He tells the tribe, who massacre a settlement, but Father Rossi, a Catholic priest, is spared, and an old peon servant escapes with the boy, Manuel. The priest does not know of the boy's escape and makes his way to the northern part of the state. The Penitentes take possession of the property belonging to the massacred inhabitants, including that which should have been turned over to Manuel.

Years later Senor Martin, who lives with his daughter Carmelita in a large settlement near the Penitentes, gives a fiesta. His guest, Colonel Juan Banca, who has been courting Carmelita, sees a beautiful girl belonging to the fanatics named Dolores (Seena Owen) and becomes infatuated with her. Carmelita manages to get acquainted with Dolores and her widowed mother in order to keep the young girl away from the soldier.

Father David, who is the religious mentor of Senor Martin's vast ranch colony, becomes interested in the spiritual appearing Manuel (Orrin Johnson), who seems out of place among the rude and cruel Penitentes. His inquiries about Manuel, who has become a stalwart youth, arouse the suspicions of the avaricious leader of the Penitentes. As a result this evil leader skillfully incites his followers in a plot to get rid of Manuel. They plan that

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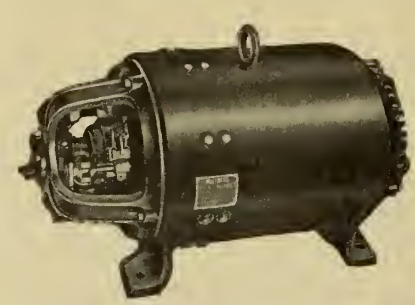

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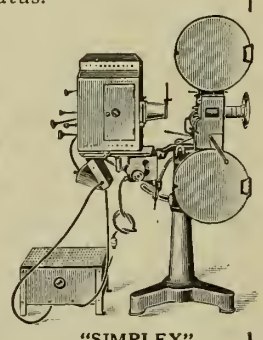
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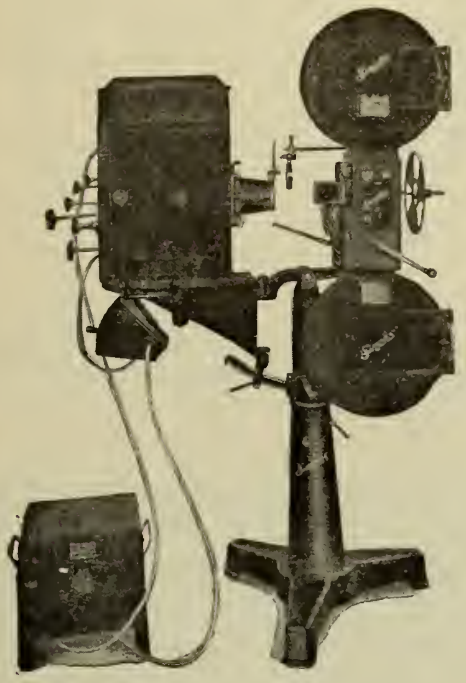

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at their celebration of Good Friday Manuel shall be the victim of crucifixion. To prevent interference with their plans they kidnap Colonel Banca. But Father David sends for the troops.

Meanwhile Dolores has been using all her arts, aided by the suggestion of Carmelita, to win Manuel away from the Penitentes. But the youth is fired by zeal, being misled by the Penitentes, and is determined to go through with the ordeal. He is being stretched on the cross preparatory to being nailed when the soldiers arrive and stop the cruel procedure. Father Rossi then finds out the identity of Manuel, and the story ends with the marriage of Manuel and Dolores by the priest.

THE EDGE OF THE ABYSS (Kay-Bee—Dec. 26)—The cast: Alma Clayton (Mary Boland); Neil Webster (Robert McKim); Wayne Burrous (Frank Mills); Jim Sims (Willard Mack).

Alma Clayton is a butterfly type of girl. She is being wooed by a gilded youth, Neil Webster, whom she likes to a degree. At a public banquet Alma becomes acquainted with Wayne Burrous, a brilliant criminal lawyer, and, won by the man's eloquence, she casts Neil aside and eventually marries Wayne. Her husband's strict attention to business piques her, and it results in Wayne leaving her use of their large mansion while he takes up his residence in the club. Alma, while out shopping with a friend, meets Neil, who tells her that his love for her is gone. At home she calls him by telephone. He arrives at Alma's home, and informs her that what he said about his love for her is not true, and that he is actuated by the desire of revenging himself on Wayne for winning her away from him. She is undetermined whether to elope with him or not.

Meanwhile Jim Sims, a burglar, breaks into Wayne's room. After taking a number of gold and silver pieces his eye fixes on a portrait of Wayne. He recognizes it as representing the lawyer who had once saved him from jail, although Sims was penniless. He carefully replaces the articles from his sack to the dresser and is about to leave empty handed on account of respect for his benefactor when he hears the excited conversation of Alma and Neil. He steals down the sairs and suddenly confronts them just as Alma is about to yield and go away with Neil. At the point of his gun he makes Neil sit quietly, while Alma is compelled to tie him with a rope to his chair. Then Sims makes the woman go upstairs to Wayne's room, where he shows her the picture of her husband and tells her of his saving Sims from jail. The burglar insists that such a man could not be the brute that she thinks him.

He is so forceful in the presentation of the claims of Wayne and of the penalty that she would have to pay if she should break the laws of society that the woman is won over. Then Neil manages to drag himself, still securely bound to the chair, over to a telephone. He gets the receiver off the hook with his teeth and calls the police. On their arrival Neil is released. Alma hides the burglar and tells the officers that the burglar escaped through a window. When they are gone she rejects Neil. Neil goes out the back door, is mistaken for the burglar and is badly beaten up by an officer. Alma gives the burglar the picture of her husband as a souvenir of gratitude for his aid in setting her right. She then calls up her husband, and on his return there is a happy reconciliation.

THE SUBMARINE PIRATES (Keystone—Two Parts—Dec. 26).

A synopsis of this picture, which was originally scheduled for release during the week of Dec. 19, was published on page 2088 of the issue dated Dec. 11. The subject is now slated for release during the week of Dec. 26.

THE HUNT (Keystone—Two Parts—Dec. 26).—The cast: Ford Sterling, Polly Moran, May Emory, Bob Vernon, Fritz Schade, Guy Woodward, Frank Opperman.

A novel vein of humor mixed with society life above and below stairs is opened in the new Triangle-Keystone, "The Hunt." First of all comes the breakfast with a large number of gentlemen and ladies arrayed in handsome clothes of various colors but all suitable for the proposed fox hunt. They seat themselves at a long table, when May Emory, the daughter of the host appears. Bert Clark and Fritz Schade are lavish in their attentions and the lively girl does not know which to choose. She finally leaves it to the decision of chance, saying that the man who caught the fox would catch her.

Downstairs among the colored servants, Guy Woodward, arrayed in the white cap and white clothes of his profession as chef, seems to be winning the affections of Polly Moran, a comely maid. Then along comes Ford Sterling, who is Clarke's groom, and his livery, with its smart cut and brass buttons, catches the eye of Polly. The elegant band of hunters on fine mounts are off, the bounds in fully cry. They dash down a country road with the sly fox running strong. He soon leads them off the beaten road across hills and dales and water bazards.

Though Fritz gets the fox and claims the girl, he loses out on account of cowardice, when the groom shoots up the house. Bert marries the girl and they are togged up in all the regalia that a fashionable wedding demands. Quite in contrast is the imitation of grandeur by the colored pair, Polly and Ford. The groom is a little careless and steps on the maid's train. She makes a ludicrous picture as she runs around with abbreviated skirts. Her anger when she discovers her plight is set forth vigorously.

Miscellaneous Feature Film

METRO PICTURES CORPORATION.

WHAT WILL PEOPLE SAY? (Five Parts—Popular Plays and Players—Jan. 3).—The cast: Persis Cabot (Mme. Petrova); Willie Enslee (Fraunie Fraunholz); Harvey Forbes (Fritz de Lint); Senator Tate (Chas. Dungan); James Cabot (John Dudley); Mrs. Neff (Zadee Burbank); Alice Neff (Marilyn Reid); Murray Ten Eycke (Wm. Morse); Michette (Elenore Sutter); Zoe Potter (Jean Thomas).

Persis Cabot, daughter of a multi-millionaire, meets a young officer, Harvey Forbes, coming from the Philippines and they fall in love. Owing to her father's financial reverses, it is impossible for her to marry Harvey Forbes. She contracts a marriage with Willie Enslee, whose immense fortune makes it possible for her to reinstate her father and give her all the luxuries she has been used to. The marriage is a failure. Persis meets Forbes at a reception given by the Ambassador and they both confess their love to each other.

Persis discovers a liasion of her husband with a former mistress and decides that she has a right to take the love which Forbes offers her. On the first occasion of their being alone together, Willie Enslee discovers them and accuses Persis of infidelity. Forbes commands her to choose between them. Persis refuses, and Forbes leaves her in desperation. Left alone together, Willie, maddened by jealousy, stabs his wife. A newspaper reporter visits the house and gains information which leads him to believe that Forbes is implicated in the attempted murder. He also visits Forbes and informs him of the fact that Persis has been stabbed by her husband. Forbes hurries back to the Enslee home and tells Persis that he will take her with him, even though she is not willing to go, as they are mated to each other. After the necessary divorce proceedings have been obtained, Persis marries Harvey Forbes.

WORLD FILM CORP.

THE RACK (Brady—Dec. 27).—The cast: Blanche Gordon (Alice Brady); Tom Gordon, her husband (Milton Sills); Louise Freeman (June Elvidge); Jack Freeman, her husband (Chester Barnett); Effie McKenzie (Doris Kenyon).

Blanche Gordon lives unhappily with her husband. There is jealousy on both sides, and of this fact Jack Freeman, a devil-may-care man about town, tkes advantge. Jack has quarreled with his own wife, Louise, on account of his attentions to other women. It was he who sowed discord between Donald McKenzie and his wife, Effie. This unhappy girl committed suicide and Donald McKenzie went abroad and became inebriate in his trouble. When he returned to New York he swore to be avenged on Freeman.

Freeman, by a trick, lured Blanche Gordon to a disreputable roadhouse. There she was discovered by her husband, Tom Gordon, in a compromising position with Freeman. There was a quarrel between the two men and Jack Freeman was shot. Blanche Gordon was arrested for the murder, and in court she swore

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that she killed Freeman in defense of her honor. It looked as though the woman would be condemned for the murder, until Donald McKenzie came forward to depose that it was he who had killed Jack Freeman by having robbed him, McKenzie, of his wife Effie.

After the trial Blanche Gordon and Tom Gordon, her husband, were reconciled and they neither of them forgot her terrible torture on "The Rack" on the trial for murder which she did not commit.

V-L-S-E., INC.

WHAT HAPPENED TO FATHER (Vitagraph—Five Parts—Dec. 27). The cast: Father (Frank Daniels); Mother (Bernice Berner); Frederick and Tommy (Adele Kelly and Anna Laughlin); Dawson Hale (Billy Quirk); Mortimer, bridegroom (Frank Kingsley); Bayne (William Sloan); Butler (John Hollis) Uncle, William Sellery).

Worried almost to death over the increasing bills pouring in, father writes a comic opera, with the idea of producing it and becoming rich. Carlton Bayne, a young society man, offers to back it if father will use his influence with Tommy, his youngest daughter, whom Bayne wants to marry. Tommy is in love with Dawson Hale, a young hospital interne, but to help poor father out, she agrees to marry him later. Fredericka, his older daughter, is to marry Mortimer and on the day of the wedding father receives a hurry-call from Georgetown, where his play is to be given its initial presentation, and dashes off in Fredericka's car, which he doesn't know how to run. He arrives at the theater, puts a stop to Bayne's attempt to ring in his own leading lady on him, knocks the fellow down and escapes in the auto, hotly pursued by the police.

A hair-raising chase follows, the car smashes into a tree and father is pulled down out of the branches and jailed. Dawson learns from Bayne what has happened and Tommy jumps to the conclusion from his vague talk that father is in the hospital seriously hurt as the result of an auto accident. The young interne is in a pretty fix, as the whole family insist on going to the hospital to see "poor Dad." Meanwhile, father after many laughable escapades, has escaped from jail and Dawson succeeds in smuggling him into the hospital ward. Dawson confesses all, they put father to bed, call to the others, and all ends up in a joyful reunion of happiness and love.

PARAMOUNT.

THE REFORM CANDIDATE—(Pallas; Five Parts; Dec. 16).—Art Hoke, the Boss (Maclyn Arbuckle); Richard Burton (Forrest Stanley); Mary Grandell (Myrtle Stedman); Frank Grandell (Malcolm Blevins); "Looney" Jim (Charles Ruggles); May Hoke (Mary Ruby); The Campaign Manager (Howard Davies).

The mayoralty campaign is turning against Frank Grandell, who heads the "reform" ticket which is trying to smash "Boss" Hoke's well-oiled political machine. In desperation the self-seeking reformer sends his lieutenants to pry into Hoke's private life in hope of unearthing some damaging scandal. Their curiosity aroused by the mysterious parentage of May Hoke, the adopted daughter of the politician, they corner "Looney" Jim, a half-witted fellow, whose devotion the boss has won through kindness, but though they find Jim knows something he dies before they can extort the secret. Failing in this, Grandell then offers "Boss" Hoke $15,000 outright for his support, and the wily boss, determined to crush his enemy, accepts the money and then turns around and defies the "reformer" to enforce the bargain.

Meanwhile, Grandell's wife, a truly lovely character, whom Hoke has for years worshipped from afar, comes to the house to prevent her husband's nefarious intrigue, and while there comes across an old newspaper of fifteen years back, together with a faded baby jacket, which she instantly recognizes as that of her long-lost baby girl, a description of whose loss is detailed in the old paper. It finally develops that her baby was stolen by "Looney" Jim and left on "Boss" Hoke's doorstep, the half-witted fellow having once heard the bachelor boss express a wish for a child. The approaching wedding of May Hoke, the adopted foundling, who is in reality the Grandells' child, with young Benton, the mayoralty candidate opposing her father, finally paves the way for the later's retirement from the arena. Realizing the significance of fate's strange interweaving of their lives, all animosity is finally laid aside, and "Boss" Hoke and the Grandells meet in harmony through their mutual interest in May.

THE IMMIGRANT—Lasky; Five Parts; Dec. 20).—The cast: Masha, the immigrant (Valeska Suratt); J. J. Walton (Theodore Roberts); David Harding (Thomas Meighan); Olga, Masha's sister (Jane Wolf); Munsing, Hardings' secretary (Raymond Hatton); Walton's Partner (Ernest Joy); Walton's Housekeeper (Gertrude Kellar).

Masha, a young Russian immigrant, on her way to this country, is insulted by one of the steamship officers and protected by David Harding, a young American contractor and civil engineer, just returning from Europe. He secures for her a berth in the second cabin, paying the difference in fare out of his own pocket. J. J. Walton, a wealthy political boss and contractor, traveling first class, is captivated by Masha's beauty.

Masha is met at the dock in New York by her sister, Olga, and her drunken brother-in-law, John. Having given Harding their address, so he may call and be repaid for the money he has advanced to Masha, Walton learns the address, and secures from the brother-in-law permission to have Masha enter his house as a maid. The first night of her employment in Walton's household he attacks her, and when she flees to her sister pursues her and, by a promise of marriage and education, induces her to return. Harding has opened his offices in the same building with Walton's and bids against Walton for a contract for a big government dam in Arizona. Harding is backed by the reformers and Walton and his political ring find bribes and chances for graft will not tempt the young man and plan to blow up the dam when it nears completion.

Walton takes Masha with him to Arizon to superintend the dam's destruction. Masha and Harding have met each other several times and he has always thought her to be the wife of his adversary. By means of threats, Walton has Masha entice Harding away from the dam the night of the explosion. Masha, free from Walton's threats, tells Harling of the contemplated explosion and sends him back to the dam, but too late. The explosion has occurred and the waters are plunging down onto the little village. Masha, fearing for the young man's life, follows him, while Walton in the moment of his triumph, fails to realize that the flood is undermining the house which he occupies and is killed when it collapses. Masha finds Harding unconscious on top of the floating house and there tells him for the first time that she has never been Walton's wife. Harding, still in love with the girl, asks her to marry him.

Have You Read Page 2445?

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2418, 2420.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).

BIG U.

Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).
Dec. 23—No release this day.
Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.

BISON.

Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).
Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).
Jan. 8—On the Trail of the Tigress (Two parts—Animal—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).
Jan. 3—Landon's Legacy (Five parts—Drama).

GOLD SEAL.

Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).
Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).

IMP.

Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).
Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).
Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).

JOKER.

Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—The Opera Singer's Romance (Com.).
Jan. 1—Lemonade Aids Cupid (Comedy).
Jan. 8—Those Female Haters (Comedy).

LAEMMLE.

Dec. 12—No release this week.
Dec. 16—The Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 18—The Water Clue (Drama).
Dec. 19—No release this day.
Dec. 22—The Great Fear (Drama).
Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.
Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).

L-KO.

Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).
Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).
Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).
Jan. 9—Billie's Reformation (Two parts—Comedy).

NESTOR.

Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping It Dark (Comedy).
Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).
Dec. 20—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).
Dec. 27—Some Chaperone (Comedy).
Dec. 31—Flivver's Terrible Past (Comedy).
Jan. 3—Jed's Trip to the Fair (Comedy).
Jan. 7—Flivver's Art of Mystery (Comedy).

POWERS.

Dec. 11—No release this day.
Dec. 16—No release this day.
Dec. 23—Howard's Monarchs of the American Forest (Vaudeville Act).
Dec. 25—Uncle Sam at Work, No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Educational).
—Wild Bird Life (Educational).
Jan. 1—Uncle Sam at Work, No. 2, "How Uncle Sam Gets His Coin" (Topical).
Jan. 6—Building Up the Health of a Nation (Lesson No. 1).
—Carl Emmy and His Gods (Vaudeville Act).
Jan. 8—Uncle Sam At Work, No. 3, "Are We Prepared?" (Educational).

REX.

Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).
Dec. 14—No release this day.
Dec. 19—The Bachelor's Christmas (Three parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).
Jan. 2—No release this day.
Jan. 4—Shattered Nerves (Comedy).
Jan. 9—No release this day.

VICTOR.

Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.
Dec. 24—The Tale of the C (Three parts—Comedy—Drama).
Dec. 29—Father's Child (Three parts—Com.).
Dec. 31—No release this day.
Jan. 5—The Heart of a Mermaid (Three parts—Sea Drama).
Jan. 7—No release this day.

UNIVERSAL SPECIAL FEATURE.

Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).

UNIVERSAL SPECIAL FEATURE.

Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Last Number) (Two parts—Drama).
Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).
Dec. 20—Graft (No. 2, "The Tenement House Evil") (Two parts—Drama).
Dec. 27—Craft (No. 3, "The Traction Grab") (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).
Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).

BEAUTY.

Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).
Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).
Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).

CASINO.

Dec. 19—Cissy's Innocent Wink (Comedy).
Dec. 26—Hunting (Comedy).
Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—The Girls' Color Scheme (Comedy).

CENTAUR.

Dec. 22—The Mystery of Carter Breen (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).

CUB.

Dec. 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Title Not Yet Announced.

FALSTAFF.

Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—When William's Whiskers Worked (Comedy).
Dec. 23—Tocdles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).

GAUMONT.

Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Carton—Comedy).
Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 2460.)

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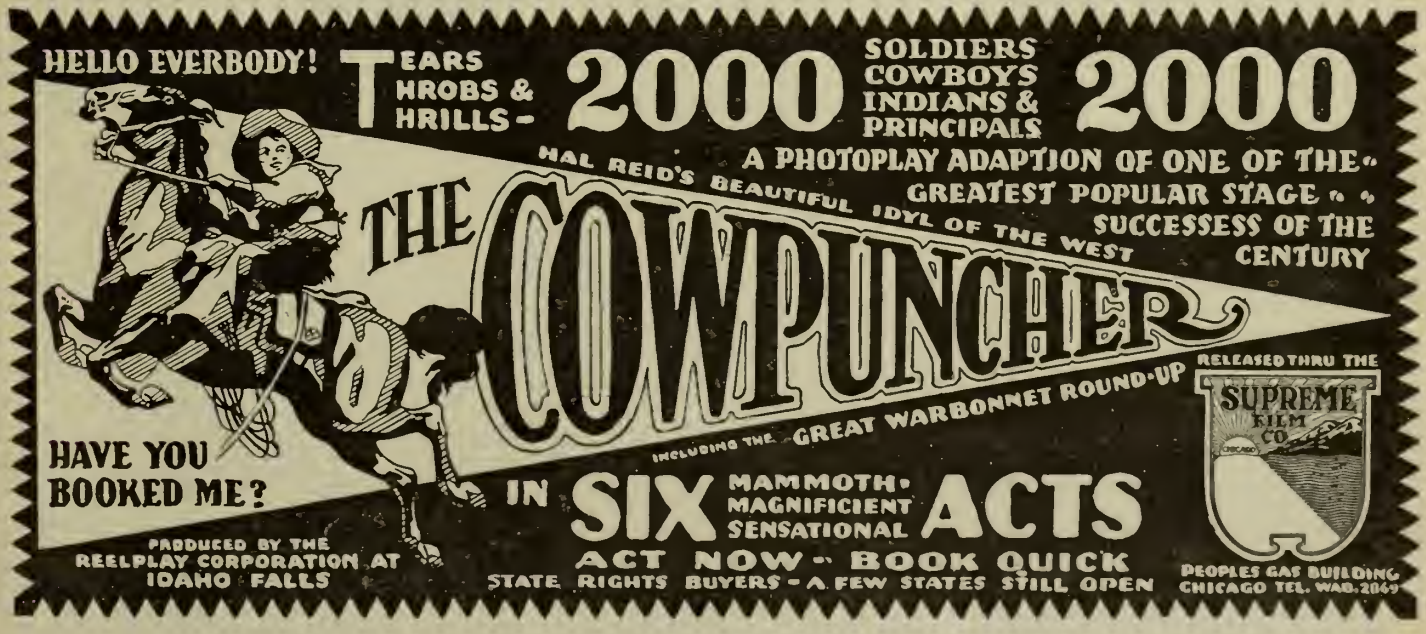
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2418, 2420.)

(*Mutual Releases continued from page* 2458.)

MUSTANG.

Dec. 17—In the Sunset Country (Two parts—Western—Drama).
Dec. 24—The Pitch o' Chance (Two parts—Comedy—Drama).
Dec. 25—Author! Author! (Three parts—Com.-Dr.).
Dec. 31—The Cactus Blossom (Two parts—Western—Drama).
Jan. 7—The Hills of Glory (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 23—Number 51, 1915 (Topical).
Dec. 30—Number 52, 1915 (Topical).
Jan. 6—No. 53, 1915 (Topical).

NOVELTY.

Dec. 15—A Musical Mix-up (Comedy).
Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).—Between Lakes and Mountains (Scenic).
Dec. 29—No release.

RELIANCE.

Dec. 19—The Bankhurst Mystery (Two parts—Detective—Drama).
Dec. 26—The Decoy (Two parts—Drama).
Jan. 2—The Law of Success (Two parts—Drama.)
Jan. 5—The She Devil (Three parts—Melo-Drama).

RIALTO.

Dec. 15—The Ace of Death (Three parts—Dr.).
Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).

THANHOUSER.

Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).
Dec. 21—Ambition (Three parts—Society—Drama).
Dec. 28—The Last Performance (Three parts—Drama).
Jan. 4—The Bubbles In the Glass (Three parts—Society—Drama).

THAN-O-PLAY.

Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.

Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).
Dec. 30—The Deathlock (Five parts—Drama) (No. 53).
Jan. 6—The Other Side of the Door (No. 54—Five parts—Romantic—Drama).

SIGNAL FILM CORPORATION.

Dec. 27—The Girl and the Game (No. 1—"Helen's Race with Death"—Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—The Woman In Politics (Five parts—Political Drama).

VOGUE.

Dec. 27—Sammy's Scandalous Schemes (Two parts—Comedy).
Jan. 3—An Innocent Crook (Two parts—Comedy).

Associated Film Sales Corp.

Releases for week of Dec. 6:
A Slave of Mammon (Santa Barbara—Two parts—Drama).
Cleansing Waters (Ramona—Two parts—Drama).
When a Man is Married (Alhambra—Two parts—Drama).
The Rider of the Plains (Empire—Two parts—Drama).
The Mishap (Atlas—Comedy).
Ike Captures a Fort (Federal—Comedy).
His Middle Name was Trouble (Banner—Comedy).
A Silk Stocking Romance (Deer—Comedy).
Releases for Week of Dec. 13:
The Blight of Greed (Empire—Two parts—Drama).
Your Only Friend (Ramona—Two parts—Drama).
The Spectre (Santa Barbara—Two parts—Drama).
The Man in Him (Alhambra—Two parts—Drama).
Ike Stops a Battle (Federal—Comedy).
Going—Going—Gone (Atla—Comedy).
The Spooners (Banner—Comedy).
Taking Chances (Deer—Comedy).
Dec. 20—Sealed Lips (Drama).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Dec. 18—The Red Circle (No. 1—Two parts—Drama).
Dec. 25—The Red Circle (No. 2—"Pity the Poor—Two parts—Drama).
Jan. 1—The Red Circle (No. 3—"Twenty Years Ago" (Two parts—Drama.).
Jan. 8—The Red Circle (No. 4—Two parts—Drama).

GLOBE.

Dec. 22—A Tea Plantation (Java—Industry).
Dec. 27—Where the Trees Are Stone (See America First) (Scenic).
Jan. 3—Quaint Dances of Japan (Dances).

GOLD ROOSTER PLAYS.

Dec. 3—The House of Fear (Five parts—Dr.).
Dec. 10—The Greater Will (Five parts—Drama).
Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).
Dec. 24—The King's Game (Five parts—Dr.).
Dec. 31—Excuse Me (Five parts—Drama).

PANAMA FILMS.

Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14, "The Great Goal" (Last Number) (Two parts—Drama).

PATHE.

Dec. 13—New Adventures of Wallingford, No. 11—"A Stony Deal"—Two parts—Comedy).
Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).
Dec. 24—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 27—New Adventures of Wallingford, No. 13 (Two parts—Comedy).
Dec. 27—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).
Jan. 3—New Adventures of Wallingford (No. 14—Two parts—Comedy).

PATHE NEWS.

Dec. 11—Number 99, 1915 (Topical).
Dec. 15—Number 100, 1915 (Topical).
Dec. 18—Number 101, 1915 (Topical).
Dec. 22—No. 102, 1915 (Topical).
Dec. 25—No. 103, 1915 (Topical).

PHOTOCOLOR.

Dec. 22—Animal Movements Analyzed (Educational) (Colored).
Dec. 27—California's Rocky Shores (See America First) (Colored—Scenic).
Jan. 3—Old, Unchanging Holland (Colored—Scenic).

PHUNPHILMS.

Dec. 8—A Foozle at a Tee Party (Comedy).
Dec. 15—Ruses, Rhymes, Roughnecks (Com.).
Dec. 22—Peculiar Patients' Pranks (Comedy).
Dec. 29—Lonesome Luke, Social Gangster (Comedy).
Jan. 5—Luke Leans to the Literary (Comedy).

STARLIGHT.

Dec. 11—Deep Dyed Dubs (Comedy).
Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).
Jan. 1—Chasing 'Em Out in the Open (Com.).
Jan. 8—Ach! Such Crimes! (Comedy).

VICTORY.

Dec. 23—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

EQUITABLE FILM CORPORATION.

Dec. 6—The Warning (Triumph—Drama).
Dec. 13—Labyrinth (Drama).
Dec. 20—Sealed Lips (Drama).
Dec. 27—Creeping Tides (Drama).

FOX FILM CORPORATION.

Nov. 15—A Woman's Past (Five parts—Dr.).
Nov. 22—The Broken Law (Five parts—Dr.).
Nov. 29—The Galley Slave (Five parts—Dr.).
Dec. 5—The Unfaithful Wife (Five parts—Dr.).
Dec. 12—Her Mother's Secret (Five parts—Dr.)
Dec. 19—A Soldier's Oath (Five parts—Dr.).
Dec. 26—Destruction (Five parts—Dr.).

HANOVER FILM COMPANY.

December—Marvelous Maciste (Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.

Dec. 13—The House of Tears (Rolfe—Five parts—Drama).
Dec. 20—Rosemary (Quality—Five parts—Dr.).
Dec. 27—Black Fear (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Dec. 13—The Cheat (Lasky—Five parts—Drama).
Dec. 16—The Reform Candidate (Pallas—Five parts—Drama).
Dec. 20—The Immigrant (Lasky—Five parts—Drama).
Dec. 23—The Old Homestead (Famous Players Five parts—Drama).
Dec. 27—Lydia Gilmore (Famous Players—Five parts—Drama).
Dec. 30—Nearly a King (Famous Players—Five parts—Comedy).
Jan. 3—The Foundling (Famous Players—Five parts—Drama).
Jan. 6—Temptation (Lasky—Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

SUN PHOTOPLAY CO, INC.

December—The Burglar and the Lady (Five parts—Drama).

SUPREME FILM CO.

Jan. 1—The Cow Puncher (Six parts—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week Dec. 19:
The Winged Idol (Kay-Bee—Five parts—Drama).
Fatty and the Broadway Stars (Keystone—Two parts—Comedy).
Jordan is a Hard Road (Fine Arts—Dr.).
Crooked to the End (Keystone—Two parts—Comedy).
Dec. 26—The Edge of the Abyss (Kay-Bee—Five parts—Drama).
—The Penitentes (Fine Arts—Five parts—Drama).
—A Submarine Pirate (Keystone—Four parts—Comedy).
—The Hunt (Keystone—Two parts—Comedy).

WORLD FILM CORPORATION.

Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Over Night (Brady—Drama).
Dec. 27—The Rack (Brady—Drama).

V-L-S-E, INC.

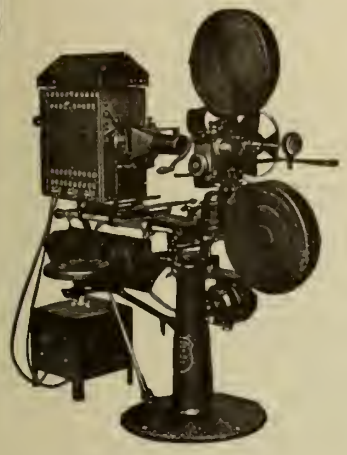
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).
Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).
Jan. 3—The Misleading Lady (Essanay—Six parts—Drama).
Jan. 3—Thou Art the Man (Vitagraph—Six parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).
Dec. 15—Bondwomen (Kleine—Five parts—Drama).

JUST A MINUTE

(THE OPERATOR IS IN TROUBLE)



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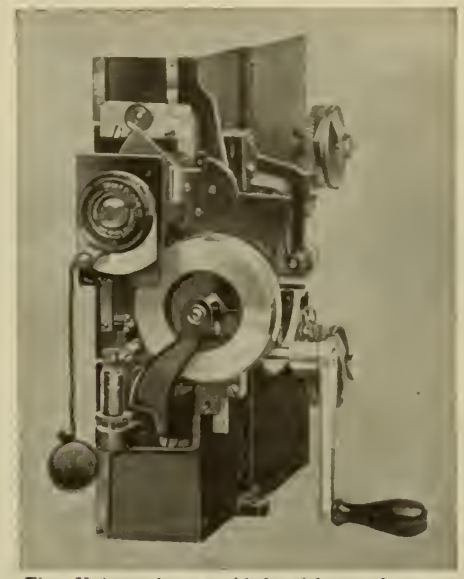

The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2418, 2420.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Edison, Essanay, Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).
Dec. 14—Her Stepchildren (Special—Two parts Drama).
Dec. 15—Divorcons (Special—Four parts—Comedy-Drama).
Dec. 16—Cupid Entangled (Comedy-Drama).
Dec. 17—Fate (Drama) (Biograph—Reissue No. 28).
Dec. 20—The Failure (Drama) (Biograph Reissue No. 29).
Dec. 21—Packer Jim's Guardianship (Two parts—Drama).
Dec. 22—The Tides of Retribution (Three parts—Drama).
Dec. 27—Heredity (Drama) (Biograph—Reissue No. 30).
Dec. 29—The Woman of Mystery (Three parts—Drama).

EDISON.

Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).
Dec. 31—The Matchmakers (Three parts—Dr.).
Jan. 14—The Duel (Three parts—Drama).

ESSANAY.

Dec. 8—Dreamy Dud in Love (Cartoon—Comedy).
—A Scenic Subject on same reel.
Dec. 9—The Merry Models (Comedy).
Dec. 10—The Escape of Broncho Billy (Western—Drama).
Dec. 11—Blind Justice (Special—Three parts—Drama).
Dec. 14—Reckoning Day (Special—Three parts—Drama).
Dec. 15—The Fable of Sister Mae, Who Did As Well As Could Be Expected (Com.).
Dec. 16—Snakeville's Champion (Comedy).
Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan 8.—The House of Revelation (Three parts—Drama).

KALEM.

Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 13—The Glory of Youth (Special—Four parts—Drama).
Dec. 14—Almost a King (Burlesque—Comedy).
Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 21—The Bandits of Macaroni Mountains (Burlesque—Comedy).
Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 28—The Caretaker's Dilemma (Burlesque—Comedy).
Dec. 29—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).
Dec. 13—The Moment Before Death (Drama).
Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).
Dec. 22—Heartaches (Four parts—Drama—Unit Program).
Dec. 22—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 29—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 29—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).

MINA.

Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).

SELIG.

Dec. 16—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
Dec. 18—Jungle Justice (Jungle Zoo—Animal—Drama).
Dec. 20—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Special—Two parts—Comedy).
Dec. 20—Hearst-Selig News Pictorial No. 101, 1915 (Topical).
Dec. 20—Hartney Merwin's Adventure (Com.).
Dec. 23—Hearst-Selig News Pictorial No. 102, 1915 (Topical).
Dec. 25—The Sacred Tiger of Agra (Jungle—Zoo Animal—Drama).
Dec. 27—The Making of Crooks (Three parts—Drama).
Dec. 27—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
Dec. 30—Hearst-Selig News Pictorial No. 104, 1915 (Topical).
Jan. 1—The Manicure Girl (No. 7 of the "Chronicles of Bloom Center"—(Comedy).
Jan. 3—The Buried Treasure of Cobre (Dr.).
Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 7, "Spooks"—Comedy).

VIM.

Dec. 10—Strangled Harmony (Comedy).
Dec. 17—Speed Kings (Comedy).
Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).

VITAGRAPH.

Dec. 18—A Man's Sacrifice (Broadway Star Feature—Special—Three parts—Dr.).
Dec. 20—Levy's Seven Daughters (Comedy).
Dec. 20—On Her Wedding Night (Personally Picked Program — Special — Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Personally Picked Program).
Dec. 24—Is Christmas a Bore? (Comedy—Dr.).
Dec. 25—The Thirteenth Girl (Broadway Star Feature — Special — Three parts—Drama).
Dec. 27—He Got Himself a Wife (Comedy).
Dec. 27—The Making Over of Geoffrey Mining (Four parts—Drama) (Unit Program).
Dec. 27—The Pest Vamooser (Comedy) (Unit Program).
Dec. 31—By Might of His "Right" (Comedy).
Jan. 1—The Wanderers (Broadway Star Feature—Three parts—Drama).
Jan. 3—The Little Trespasser (Com.-Dr.).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Comedy-Unit Program).
Jan. 3—Who Killed Joe Merrion? (Four parts—Drama-Unit Program).
Jan. 7—His Wife Knew About It (Comedy).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 1—The Wanderers (Three parts—Dr.).
Jan. 8—Tried for His Own Murder (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Dec. 24—Everygirl (Three parts—Drama).
Dec. 31—The Mysterious Bride (Three parts—Drama).

UNIT PROGRAM RELEASES.

Dec. 20—On Her Wedding Night (Vitagraph—Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Vitagraph—Comedy).
Dec. 22—Heartaches (Lubin—Four parts—Dr.).
Dec. 22—Otto's Cabaret (Lubin—Comedy).
Dec. 27—The Making Over of Geoffrey Manning (Vitagraph—Four parts—Drama).
Dec. 27—The Pest Vamooser (Vitagraph—Com.).
Dec. 27—This Isn't the Life (Lubin—Comedy).
Dec. 29—Saved from the Harem (Lubin—Four parts—Drama).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Vitagraph—Comedy).
Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).

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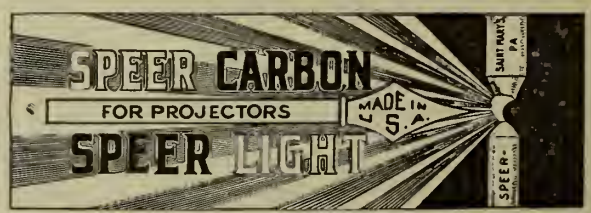

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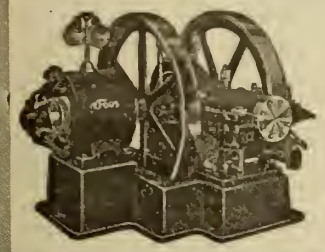

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Please Read Page No. 2445

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Song of the Sea, A, Oct. 4 (Deer).....

T

Too Much Elixir of Life, Oct. 11 (Alhambra). 338

U

Unexpected Reward, Nov. 2 (Liberty).....

W

Where the Roads Meet (Two parts), Nov. 15 (Empire). .....
Wolf Girl, The (Two parts), Oct. 25 (Federal). 694
Wolf's Den, The (Two parts), Oct. 4 (Navajo). 338
Woman's Past, A, Oct. 4 (Federal)..... 336
Won By a Nose, Nov. 15 (Banner).....

Y

Yellow Streak, The (Two parts), Nov. 29 (Santa Barbara). .....
You Never Can Tell, Oct. 18 (Banner).... 520

Kleine-Edison Feature Service

B

Bondwomen (Five parts), Dec. 15 (Kleine).2090

C

Children of Eve (Five parts), Nov. 10 (Edison). 1560

D

Danger Signal (Five parts), Dec. 1 (Kleine) 1732
Destroying Angel, The (Five parts), Dec. 8 (Edison). 1732

G

Green Cloak, The (Five parts), Oct. 20 (Kleine). 1030

M

Magic Skin, The (Six parts), Oct. 13 (Edison). 692

P

Politicians, The (Five parts), Nov. 17 (Kleine). 1560

S

Sentimental Lady, The (Five parts), Nov. 3 (Kleine). 1032

V

Vanity Fair (Seven parts), Oct. 6 (Edison). 692

Metro Pictures Corp.

B

Barbara Frietchie (Five parts), Nov. 29 (Popular Plays and Players).....1560
Black Bear (Five parts), Dec. 27 (Rolfe).2265

E

Emmy of "Stork's Nest" (Five parts), Oct. 11 (Columbia). 342

F

Final Judgment (Five parts), Oct. 18 (Rolfe). 340

H

House of Tears, The (Five parts), Dec. 13 (Rolfe). 1012

M

My Madonna (Five parts), Oct. 25 (Popular Plays and Players). 692

O

One Million Dollars (Five parts), Nov. 22 (Rolfe). 1210

P

Pennington's Choice (Five parts), Nov. 8 (Quality). 1032

R

Rosemary (Five parts), Dec. 20 (Quality)..2092

S

Song of the Wage Slave, The (Five parts), Oct. 4 (Popular Plays and Players)..... 152

T

Tables Turned (Five parts), Nov. 1 (Rolfe) 864

W

What Will People Say (Five parts), Jan. 3 (Popular Plays and Players).....2452
Woman Pays, The (Five parts), Nov. 15 (Rolfe). 1032

Y

Yellow Streak, A (Five parts), Dec. 6 (Columbia). 1012

North American Film Corp.

A

American Earl, An (No. 30 of the "Diamond from the Sky"—Two parts), Nov. 22 (American). 1910

D

Deal with Destiny, A (No. 29 of "The Diamond from the Sky"—Two parts). Nov. 15 (American). 1910
Diamond from the Sky, The (No. 21, "The Lion's Bride"—Two parts), Sept. 20 (American). 152
Diamond from the Sky, The (No. 22, "The Rose in the Dust"—Two parts), Sept. 27 (American). 522
Diamond from the Sky, The (No. 23, "The Double Cross"—Two parts), Oct. 4 (American) 690
Diamond from the Sky, The (No. 24, "The Mad Millionaire"—Two parts), Oct. 11 (American). 1034
Diamond from the Sky, The (No. 25, "A House of Cards"—Two parts), Oct. 18 (American). 1210
Diamond from the Sky, The (No. 26, "The Garden of the Gods"—Two parts), Oct. 25 (American). 1210
Diamond from the Sky, The (No. 27, "Mine Own People"—Two parts), Nov. 1 (American). 1380
Diamond from the Sky, The (No. 28, "A Midnight Intruder"—Two parts), Nov. 8 (American). 1380
Diamond from the Sky, The (No. 29, "A Deal with Destiny"—Two parts), Nov. 15 (American). 1910
Diamond from the Sky, The (No. 30, "The American Earl"—Last Number—Two (Two parts), Nov. 22 (American).....1910
Double Cross, The (No. 23 of "The Diamond from the Sky"—Two parts), Oct. 4 (American) 690

G

Garden of the Gods, The (No. 26 of "The Diamond from the Sky"—Two parts), Oct. 25 (American). 1210

H

House of Cards, A (No. 25 of "The Diamond from the Sky"—Two parts), Oct. 18 (American). 1210

L

Lion's Bride, The (No. 21 of "The Diamond from the Sky"—Two parts), Sept. 20 American). 152

M

Mad Millionaire, The (No. 24 of "The Diamond from the Sky"—Two parts), Oct. 11 (American). 1034
Midnight Intruder, A (No. 28 of "The Diamond from the Sky"—Two parts), Nov. 8 (American). 1380
Mine Own People (No. 27 of "The Diamond from the Sky"—Two parts), Nov. 1 (American) 1380

R

Rose in the Dust, The (No. 22 of "The Diamond from the Sky"—Two parts), Sept. 27 (American). 522

Paramount Pictures Corp.

A

Armstrong's Wife (Five parts), Nov. 18 (Lasky). 1730

B

Bella Donna (Five parts), Nov. 15 (Famous Players). 1730
Blackbirds (Five parts), Oct. 14 (Lasky).. 688

C

Carmen (Five parts), Nov. 1 (Lasky).....1208
Cheat, The (Five parts), Dec. 13 (Lasky).2260
Chimmie Fadden Out West (Four parts), Nov. 22 (Lasky). 1732
Chorus Lady, The (Five parts), Oct. 21 (Lasky). 1034

F

Fatal Card, The (Five parts), Sept. 30 (Famous Players). 686

G

Gentleman from Indiana, The (Five parts), Nov. 25 (Pallas). 1732
Girl of Yesterday, A (Five parts), Oct. 7 (Famous Players). 688

I

Immigrant, The (Five parts), Dec. 20 (Lasky) 2454

J

Jane (Five parts), Dec. 6 (Morosco).....1732

M

Madame Butterfly (Five. parts), Nov . 8 (Famous Players). 1382
Masqueraders (Five parts), Oct. 28 (Famous Players). 1208
Mr. Grex of Monte Carlo (Five parts), Dec. 2 (Lasky). 2092
Mummy and the Humming Bird (Five parts), Nov. 11 (Famous Players).....

P

Peer Gynt, Sept. 16 (Morosco)..... 154
Prince aud the Pauper, The (Five parts), Nov. 29 (Famous Players).....

R

Reform Candidate, The (Five parts), Dec. 16 (Pallas) 2454

S

Secret Sin, The, Oct. 21 (Lasky).....
Still Waters (Five parts), Nov. 4 (Famous Players). 1382

U

Unknown, The (Five parts), Dec. 9 (Lasky) 2260

W

White Pearl, The, Oct. 11 (Famous Players) 154

Y

Yankee Girl, The (Five parts), Oct. 25 (Morosco). 1034

Z

Zaza (Five parts), Oct. 4 (Famous Players) 688

Pathe Exchange, Inc.

A

Adventures of a Madcap, The (Four parts), Nov. 2 (Pathecolor). 1204
Affair of Three Nations, An (Five parts), Oct. 22 (Gold Rooster Play)..... 858
All Doiled Up, Nov. 20 (Starlight).....1730
Altar of Heaven, The—Pekin, China, Oct. 9 (Globe). 518
At Bay (Five parts), Nov. 26 (Gold Rooster Play). 1730

B

Backed by the U. S. N. (No. 12 of "Neal of the Navy"—Two parts), Nov. 18 (Panama). 1730
Bamboo and Its Uses (Indo China), Nov. 15 (Photocolor). 1728
"Bang Sun Engine, The" (No. 7 of "The New Adventures of J. Rufus Wallingford"—Two parts), Nov. 15 (Pathe).....1728
Beloved Vagabond (Six parts), Dec. 17 (Gold Rooster) 2258
Board Bill Dodgers, Dec. 25 (Starlight)...2450
Bolt from the Sky, The (Three parts), Nov. 8 (Balboa).....1558
Bungalow Bungle, The (No. 1 of "The New Adventures of J. Rufus Wallingford"—Two parts), Oct. 4 (Pathe)..... 518
Bughouse Bellhops, Nov. 8 (Phunphilms)..1558
Bungling Burglars Burgle, Nov. 13 (Starlight). 1558
"Buying a Bank With Bunk" (No. 12 of the "New Adventures of J. Rufus Wallingford" (Two parts), Dec. 20 (Pathe)....2448

C

Cavern of Death, The (No. 6 of "Neal of the Navy"—Two parts), Oct. 7 (Panama) 518
Children of the Netherlands, Nov. 6 (Photocolor). 1380
Climbing Mt. Blanc, Dec. 13 (Globe).....2258
Closing Net, The (Five parts), Oct. 8 (Gold Rooster Play). 518
Comrade John (Five parts), Oct. 29 (Gold Rooster Play). 1030
Considerable Milk, Oct. 2 (Starlight)..... 518
Counsel for the Defense (Three parts), Oct. 18 (Balboa). 858

D

Deep Dyed Duds, Dec. 11 (Starlight).....2088
"Detective Blackie" (No. 9 of the "New Adventures of J. Rufus Wallingford"—Two parts), Nov. 29 (Pathe).....1907
Dough Nuts, Oct. 30 (Starlight).....1030
"Dreadful Pit, The" (No. 11 of "Neal of the Navy"—Two parts), Nov. 11 (Panama). 1558

E

Eleventh Hour, The (Three parts), Oct. 27 (Victory). 1028

F

Fatty's Fatal Fun, Oct. 23 (Starlight)..... 858
Foozle at the Tee Party, Dec. 8 (Phunphilms). 2086
Fresh from the Farm, Oct. 4 (Phunphilms) 518

G

Geithorn, The Rustic Venice—Picturesque Holland, Oct. 18 (Photocolor)..... 858
Gentleman's Agreement, A (Three parts), Nov. 24 (Balboa).....1907
Giving them Fits, Nov. 1 (Phunphilms)....1380
Gold Cobra, The (Three parts), Dec. 1 (Victory). 1907
Greater Will, The (Five parts), Dec. 10 (Gold Rooster). 2086
Great While It Lasted, Nov. 24 (Phunphilms). 1907
Gun Runners, The (No. 7 of "Neal of the Navy"—Two parts), Oct. 14 (Panama).. 686

H

His Conquered Self (Three parts), Nov. 15 (Balboa). .....
Hot Heads and Cold Feet, Dec. 4 (Starlight). 1907
Hot Stuff, Sept. 25 (Starlight)..... 152
House of Fear, The (Five parts), Dec. 3 (Gold Rooster Play).....1907
How Winter Flowers Bloom, Oct. 18 (Globe) 860
Human Movements Analyzed, Nov. 6 (Globe). 1380

I

Intimate Study of Birds, An (No. 9), Oct. 11 (Pathe). 686
Intimate Study of Birds, An (No. 10), Oct. 25 (Pathe). 1028
Intimate Study of Birds, An (No. 11), Nov. 22 (Pathe). 1907

J

John Glayde's Honor (Five parts), Oct. 15 (Gold Rooster Play)..... 686

K

King's Game, The (Five parts), Dec. 24 (Gold Rooster) 2450

L

Lilac Splash, The (No. 5 of "The New Adventures of J. Rufus Wallingford"—Two parts), Nov. 1 (Pathe).....1204

M

Mary's Lamb (Five parts), Nov. 19 (Gold Rooster Play). 1906
Master Touch, The (No. 4 of "The New Adventures of J. Rufus Wallingford"—Two parts), Oct. 25 (Pathe).....1028
Max Hits the High Spots (Two parts), Dec. 8 (Punch) .....a.....2086
Menace of the Mute, The (No. 2 of the "Ashton-Kirk Investigator" Series—Five parts), Nov. 5 (Gold Rooster Play).....1380
Message from the Past, A (No. 5 of "Neal of the Navy"—Two parts), Sept. 30 (Panama). 516
Monkey Shines, Sept. 11 (Starlight)..... 150
More Deadly than the Male, Dec. 18 (Starlight) 2258

N

Neal of the Navy, No. 4, "The Tattered Parchment" (Two parts), Sept. 23 (Panama). 152
Neal of the Navy, No. 5, "A Message from the Past" (Two parts), Sept. 30 (Panama) 516
Neal of the Navy, No. 6, "The Cavern of Death" (Two parts), Oct. 7 (Panama).. 518
Neal of the Navy, No. 7, "The Gun Runners" (Two parts), Oct. 14 (Panama).... 686
Neal of the Navy, No. 8, "The Sun Worshippers"—Two parts), Oct. 21 (Panama) 860
Neal of the Navy, No. 9 "The Yellow Peril" (Two parts), Oct. 28 (Panama)...1030
Neal of the Navy, No. 10, "The Rolling Terror" (Two parts), Nov. 4 (Panama)....1206
Neal of the Navy, No. 11, "The Dreadful Pit" (Two parts), Nov. 11 (Panama)....1558
Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts), Nov. 18 (Panama). 1730
Neal of the Navy, No. 13, "White Gods" (Two parts), Nov. 25 (Panama).....1907
Neal of the Navy, No. 14, "The Great Goal" (Two parts), Dec. 2 (Last Episode) Panama). 1907
Nedra (Five parts), Nov. 12 (Gold Rooster Play). 1560
"Nevermore" (No. 1 of the "Red Circle") (Two parts), Dec. 18 (Balboa) 2259
New Adventures of J. Rufus Wallingford, No. 1, "The Bungalow Bungle" (Two parts), Oct. 4 (Pathe)..... 518
New Adventures of J. Rufus Wallingford, No. 2, "Three Rings and a Goat" (Two parts), Oct. 11 (Pathe). 686
New Adventures of J. Rufus Wallingford, No. 3, "A Rheumatic Joint" (Two parts), Oct. 18 (Pathe)..... 858
New Adventures of J. Rufus Wallingford, No. 4, "The Master Touch" (Two parts), Oct. 25 (Pathe).....1028
New Adventures of J. Rufus Wallingford, No. 5, "The Lilac Splash" (Two parts), Nov. 1 (Pathe).....1204
New Adventures of J. Rufus Wallingford, No. 6, "A Trap for Trapp" (Two parts), Nov. 8 (Pathe).....1558
New Adventures of J. Rufus Wallingford, No. 7, "The Bang Sun Engine" (Two parts), Nov. 15 (Pathe).....1728
New Adventures of J. Rufus Wallingford, No. 8, "A Transaction in Summer Boarders" (Two parts), Nov. 22 (Pathe).....1906
New Adventures of J. Rufus Wallingford, No. 9, "Detective Blackie" (Two parts), Nov. 29 (Pathe).....1907
New Adventures of J. Rufus Wallingford, No. 10, "Apples and Eggbeaters" (Two parts), Dec. 6 (Pathe).....2086
New Adventures of J. Rufus Wallingford, No. 11, "A Stony Deal" (Two parts), Dec. 13 (Pathe) 2258
New Adventures of J. Rufus Wallingford (No. 12, "Buying a Bank With Bunk"—Two parts), Dec. 20 (Pathe).....2448

O

Our Feathered Friends at Dinner, Nov. 15 (Globe). 1728

P

Pathe News No. 74, 1915, Sept. 15 (Pathe). 150
Pathe News No. 75, 1915, Sept. 18 (Pathe). 150
Pathe News No. 76, 1915, Sept. 22 (Pathe). 338
Pathe News No. 77, 1915, Sept. 25 (Pathe). 340
Pathe News No. 78, 1915, Sept. 29 (Pathe). 516
Pathe News No. 79, 1915, Oct. 2 (Pathe)... 516
Pathe News No. 80, 1915, Oct. 6 (Pathe)... 684
Pathe News No. 81, 1915, Oct. 9 (Pathe)... 684
Pathe News, No. 82, 1915, Oct. 13 (Pathe).. 856
Pathe News No. 83, 1915, Oct. 16 (Pathe).. 858
Pathe News No. 84, 1915, Oct. 20 (Pathe)..1025
Pathe News No. 85, 1915, Oct. 23 (Pathe)..1028
Pathe News No. 86, 1915, Oct. 27 (Pathe)..1204
Pathe News No. 87, 1915, Oct. 30 (Pathe)..1204
Pathe News No. 88, 1915, Nov. 3 (Pathe)...1380
Pathe News No. 89, 1915, Nov. 6 (Pathe)...1658
Pathe News No. 90, 1915, Nov. 10 (Pathe)..1558
Pathe News No. 91, 1915, Nov. 13 (Pathe)..1728
Pathe News No. 92, 1915, Nov. 17 (Pathe)..1728
Pathe News No. 93, 1915, Nov. 20 (Pathe)..1906
Pathe News No. 94, 1915, Nov. 24 (Pathe)..1906
Pathe News No. 95, 1915, Nov. 27 (Pathe)..2084
Pathe News No. 96, 1915, Dec. 1 (Pathe)...2086
Pathe News, No. 97, 1915, Dec. 4 (Pathe)..2256
Pathe News, No. 98, 1915, Dec. 8 (Pathe)..2256
Pathe News, No. 99, 1915, Dec. 11 (Pathe).2448
Pathe News, No. 100, 1915, Dec. 15 (Pathe).2448
Pearls of Temptation (Three parts), Oct. 11 (Balboa). 684
Peculiar Patients' Pranks, Dec. 22 (Phunphilms) 2448
Picturesque Hanoi (French Indo-China), Dec. 6 (Photocolor) 2086
Picturesque Zeeland, Oct. 6 (Photocolor).. 518
"Pity the Poor" (No. 2 of "The Red Circle" (Two parts), Dec. 25 (Balboa).....2450
Police Dog to the Rescue, The, Oct. 25 (Pathe). 1028
Pretty Rough on Aunty, Oct. 9 (Starlight).. 518

R

Ragtime Snap Shots, Dec. 1 (Phunphilms)..1907
Red Circle, The (No. 1, "Nevermore") (Two parts), Dec. 18 (Balboa).....2258
Red Circle, The (No. 2, "Pity the Poor") (Two parts), Dec. 25 (Balboa) 2450
Rheumatic Joint, A (No. 3 of "The New Adventures of J. Rufus Wallingford"—Two parts), Oct. 18 (Pathe)..... 858
Rolling Terror, The (No. 10 of "Neal of the Navy"—Two parts), Nov. 4 (Panama)...1206
Rose Among the Briars (Three parts), Dec. 6 (Balboa) 2086
Ruses, Rhymes and Roughnecks, Dec. 15 (Phunphilms) 2258

S

Simon, the Jester (Five parts), Sept. 24 (Gold Rooster Play)..... 152
Some Baby, Sept. 20 (Phunphilms).....152
Spender; or the Fortunes of Peter, The (Five parts), Oct. 1 (Gold Rooster Play) 518
Squabble for a Squab, A, No. 27 (Starlight). 1907
Sugar Cane Growing (Mascarent Islands), Dec. 6 (Globe). 2086
Sultan's Paradise, The (Picturesque Turkey), Nov. 22 (Globe).....1907
Sun Worshippers, The (No. 8 of "Neal of the Navy"—Two parts), Oct. 21 (Panama) 860

T

Tattered Parchment, The (No. 4 of "Neal of the Navy"—Two parts), Sept. 23 (Panama) 152
Three Rings and a Goat (No. 2 of "The Adventures of J. Rufus Wallingford"—Two parts), Oct. 11..... 686

Tinkering with Trouble, Nov. 17 (Phunphilms). 1730
Tollers of the Sea, The (Three parts), Sept. 20 (Balboa). 152
"Transaction in Summer Boarders" (No. 8 of "The New Adventures of J. Rufus Wallingford"—Two parts), Nov. 22 (Pathe)..1906
"Trap for Trapp" (No. 6 of "The New Adventures of J. Rufus Wallingford"—Two parts), Nov. 8 (Pathe)....1558

W

When Mice Make Merry, Oct. 11 (Pathe—Animated Cartoon) 686
Whiffles' Busted Date, Nov. 15 (Punch)....1728
Whiffles' Futile Flivver, Nov. 3 (Pathecolor). 1380
Whiffles' Woos and Trouble Brews, Oct. 27 (Pathecolor). 1030
"White Gods," No. 13 of "Neal of the Navy" Two parts), Nov. 25 (Pathe)....1907
Wilful Wallops for Wealth, Oct. 16 (Starlight). 686

Y

Yellow Peril, The (No. 9 of "Neal of the Navy"—Two parts), Oct. 28 (Panama)..1030

Triangle Film Corp.

A

Aloha Oe, Dec. 12 (Kay-Bee)....1910

B

Best of Enemies, The, Dec. 5 (Keystone)..1730

C

Coward, The, Nov. 15 (Fine Arts).... 862
Crooked to the End, Dec. 19 (Keystone)....2088

D

Disciple, The, Nov. 21 (Kay-Bee)....1208
Double Trouble, Dec. 5 (Fine Arts)....1730

E

Edge of the Abyss (Five parts), Dec. 26 (Kay Bee) 2452

F

Fatty and the Broadway Stars (Two parts), Dec. 19 (Keystone) 2262
Favorite Fool, A (Two parts), Nov. 14 (Keystone). 864
Fickle Fatty's Fall, Oct. (Keystone)....

G

Game Old Knight, A, Nov. 21 (Keystone)...1208
Golden Claw, The, Dec. 5 (Kay-Bee)....1730
Great Vacuum Robbery, The, Dec. 12 (Keystone). 1910

H

Her Painted Hero (Two parts), Nov. 21 (Keystone). 864
His Father's Footsteps, Oct. (Keystone)....
Hunt, The (Two parts), Dec. 26 (Keystone) 2452

I

Iron Strain, The (Five parts), Oct. 27 (Kay-Bee). 340

J

Janitor's Wife's Temptation, Dec. 5 (Keystone). 1730
Jordon Is a Hard Road, Dec. 19 (Fine Arts).2090

L

Lamb, The (Five parts), Oct. 27 (Fine Arts). 340
Lily and the Rose, The, Dec. 12 (Fine Arts).1907

M

Martyrs of the Alamo, Nov. 1 (Fine Arts). 864
Matrimony, Nov. 28 (Kay-Bee)....1382
My Valet (Four parts), Oct. 27 (Keystone). 340

O

Old Heidelberg, Oct. (Fine Arts)....

P

Penitents, The (Five parts), Dec. 26 (Fine Arts) 2450

S

Sable Lorcha, The, Nov. 21 (Fine Arts)...1208
Saved by Wireless, Nov. (Keystone)....1380
Submarine Pirate, Dec. 26 (Keystone)....2088

V

Village Scandal, Dec. 12 (Keystone)....2088

W

Winged Idol, The, Dec. 19 (Kay-Bee)....2088

V-L-S-E Inc.

A

Alster Case, The (Five parts), Dec. 6 (Essanay). 1912

B

Black Sheep (Five parts), Oct. 18 (Selig)..1036

C

Caveman, The (Five parts), Nov. 29 (Vitagraph). 1562
Circular Staircase, The (Five parts), Sept. 20 (Selig). 522
Crimson Wing, The (Six parts), Nov. 1 (Essanay). ....x....1208

D

Daughter of the City, A (Five parts), Dec. 2 (Essanay) 2262
Dust of Egypt, The (Five parts), Oct. 4 (Vitagraph). 522

H

Heights of Hazard, The (Five parts), Nov. 15 (Vitagraph). 1208

I

I'm Glad My Boy Grew Up to be a Soldier (Four parts), Dec. 13 (Selig)....2090
In the Palace of the King (Six parts), Oct. 11 (Essanay). 688

M

Man Who Couldn't Beat God, The (Five parts), Oct. 18 (Vitagraph)..... 690

N

Nation's Peril, The (Five parts), Nov. 22 (Lubin) ....

P

Playing Dead (Five parts), Sept. 20 (Vitagraph). 154
Price for Folly, A (Five parts), Dec. 13 (Vitagraph) 2260

R

Raven, The (Six parts), Nov. 8 (Essanay)..1382
Rights of Man, The (Five parts), Oct. 25 (Lubin). 1036

S

Sweet Alyssum (Five parts), Nov. 15 (Selig). 1562

T

Turn of the Road, The (Five parts), Nov. 1 (Vitagraph). 1208

W

What Happened to Father (Five parts), Dec. 27 (Vitagraph)....2454

World Film Corp.

B

Better Woman, The (Five parts), Nov. 1 (Triumph). 1032
Bludgeon, The, Oct. 18 (Equitable)..... 692
Blue Grass, Oct. 11 (Equitable)..... 690
Body and Soul, Nov. 22 (Frohman).....1910
Bought, Nov. 1 (Shubert)....1036
Butterfly on the Wheel, A, Nov. 15 (Shubert). 1732

C

Camille, Jan. 3 (Shubert)....2262
Cowardly Way, The, Nov. 15 (Equitable—Triumph). 1032

D

Daughter of the Sea, A (Five parts), Nov. 22 (Equitable). 1560
Divorced, Oct. 25 (Equitable—Triumph)..1032

F

Family Cupboard, The (Five parts), Oct. 11 (Brady). 866
Flash of an Emerald, The, Sept. 27 (Shubert). 342

G

Gray Mask, The, Dec. 13 (Shubert).....1910
Greater Love, The, Oct. (Equitable).....

H

Heart of the Blue Ridge, The, Oct. 18 (Shubert). 1034
Hearts of Men, Nov. 8 (Harris)....1732

L

Labyrinth, The (Five parts), Dec. 13, (Equitable) 2264
Little Church Around the Corner, The (Five parts), Jan. 3 (Blaney)....1036
Little Mademoiselle, The, Sept. 27 (Shubert). 152
Lure of Woman, The, Oct. 3 (Armstrong)..1034

M

Master of the House, The, Sept. 27 (Equitable—Triumph). 690

N

Not Guilty (Five parts), Nov. 29 (Equitable). 1910

O

Over Night, Dec. 20 (Shubert)....2262

P

Price, The, Oct. 4 (Equitable—Triumph)... 690

R

Rack, The, Dec. 27 (Brady)....2452

S

Salvation Nell, Oct. 24 (Calif. M. P. Corp.) 692
Sealed Lips (Five parts), Dec. 20 (Equitable) 2265
Should a Woman Forgive? Nov. 8 (Equitable). ....
Sins of Society, The, Nov. 29 (Brady)....1910
Siren's Song, The, Dec. 13 (Shubert)....2262

Miscellaneous

A

Alone in London, Oct. (Ideal)....
Antique Dealer, The (Five parts), Nov. (Premo) ....

B

Blackmailers, The, Nov. (Terriss)....
Blindness of Devotion, The (Five parts), Nov. 15 (Fox). ....

C

Carmen (Six parts), Nov. 1 (Fox)....
Concealed Truth, The (Five parts), Nov. (Ivan Film Production, Inc.)....1560
Corsican, The, Nov. (Sun)....

F

Family Stain, The, Oct. 18 (Fox)....
Fatherland of Italy (Four parts), Nov. (Adriatic Film Co.)....
Flame of Passion (Five parts), Oct. (Picture Playhouse). 866
Florence Nightingale, Founder of the Red Cross, Nov. (Ideal). ....
For Her Son (Four parts), Nov. (Great Northern). ....

G

Grandee's Ring, The (Five parts), Dec. (Picture Playhouse). 1912

H

How Molly Malone Made Good (Six parts), Oct. (Kulee Features—Photo Drama)....

L

Life Without Soul, Nov. (Ocean)....
Little Gypsy, The, Oct. 11 (Fox)....

M

Model Frame Up, A, Oct. (Magneto)....

O

Other Girl, The, Nov. (Raver)....

P

Papa's Wife (Two parts), Oct. (Picture Playhouse) 866
Pearl of the Antilles, The, Oct. (Picture Playhouse). ....

R

Regeneration, The, Oct. (Fox)....
Right off the Bat, Oct. (Arrow)....
Russian Battlefields (Four parts), Nov. (Indian Film Co.)....

S

Salamander, The, Dec. (B. S. Moss)....2450
Sin, Oct. 4 (Fox)....
Soul of Broadway, The (Five parts), Oct. 18 (Fox) ....

T

Thou Shalt Not Kill (Five parts), Dec. 13 (Circle Film Corp)....1912
Tribune Animated Weekly No. 16, 1915, Sept. 20 (Industrial M. P. Co.)..... 342
Tribune Animated Weekly No. 17, 1915, Sept. 27 (Industrial M. P. Co.)..... 520
Trihune Animated Weekly No. 18, 1915, Oct. 4 (Industrial M. P. Co.)..... 520
Tribune Animated Weekly No. 19, 1915, Oct. 11 (Industrial M. P. Co.)....1036

V

Victory of Virtue (Five parts), Dec. (Exclusive). 2090

W

Whirl of Life, The (Six parts), Oct. (Cort Film Corp.)....1036
Woman of the World, A, Nov. (Terriss)...
Woman's Honor, Oct. (Great Northern)....
Wonderful Adventure, A, Oct. (Fox)....
World of Today, The (Six parts), Dec. 15 (Reliable Feature Film Co.)....2260

THERE'S A REASON

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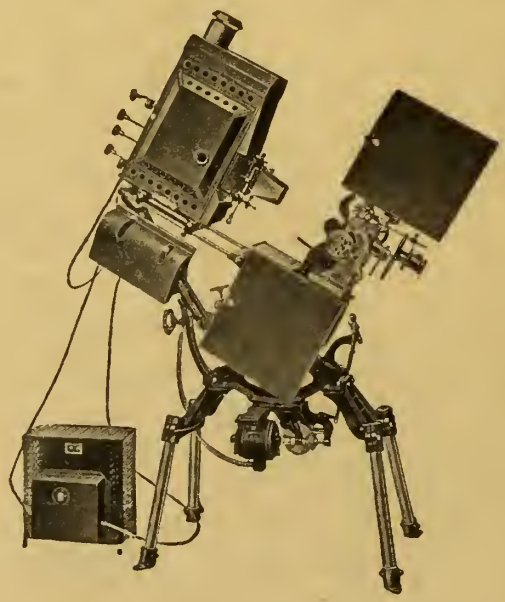

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